

Blue Monk

Thelonious Monk

The musical score consists of three staves of sheet music, each starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a B7 chord, followed by an E7 chord, and then a B7 chord again. The second staff begins with an E7 chord, followed by an E° chord, and then a B7 chord. The third staff begins with an F7 chord. Measures are indicated by vertical bar lines, and specific measures are marked with the number '3' above them. The music concludes with a final measure ending on a B7 chord.

SPLITME

Deck the Halls

Welsh Carol

C C G7 C G7 C

Handwritten musical notation for the first verse of "Deck the Halls". The notation consists of a treble clef staff with four measures. The first measure starts with a C chord. The second measure starts with a C chord. The third measure starts with a G7 chord. The fourth measure starts with a C chord. The lyrics "Deck the halls with boughs of holly, Fa la la la la, la la la la!" are written below the staff. Below the staff is a guitar tablature with six horizontal lines. The first line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-3, 0-1-3-0, 1-0-1. The second line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-3, 0-1-3-0, 1-0-1.

Deck the halls with boughs of holly, Fa la la la la, la la la la!
3-1-0 3-1-3-0 1-3-1-3 0-1-3-0 1-0-1
T B T B T B

5 C C G7 C G7 C

Handwritten musical notation for the second verse of "Deck the Halls". The notation consists of a treble clef staff with four measures. The first measure starts with a C chord. The second measure starts with a C chord. The third measure starts with a G7 chord. The fourth measure starts with a C chord. The lyrics "'Tis the sea - son to be jol - ly, Fa la la la la, la la la la!" are written below the staff. Below the staff is a guitar tablature with six horizontal lines. The first line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-1, 3-0-1-3, 1-0-1. The second line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-1, 3-0-1-3, 1-0-1.

'Tis the sea - son to be jol - ly, Fa la la la la, la la la la!
3-1-0 3-1-3-0 1-3-1-1 3-0-1-3 1-0-1
T B T B T B

9 G7 C Em Am D G

Handwritten musical notation for the third verse of "Deck the Halls". The notation consists of a treble clef staff with five measures. The first measure starts with a G7 chord. The second measure starts with a C chord. The third measure starts with an Em chord. The fourth measure starts with an Am chord. The fifth measure starts with a D chord. The sixth measure starts with a G chord. The lyrics "Don we now our gay apparel, Fa la la la la la la la!" are written below the staff. Below the staff is a guitar tablature with six horizontal lines. The first line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-0-1-3, 0-1-3-3, 0-1-3-3, 0-2-3-5-7-8, 7-5-3. The second line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-0-1-3, 0-1-3-3, 0-1-3-3, 0-2-3-5-7-8, 7-5-3.

Don we now our gay apparel, Fa la la la la la la!
3-0-1-3 0-1-3-3 0-1-3-3 0-2-3-5-7-8 7-5-3
T B T B T B

13 C F C G7 C

Handwritten musical notation for the fourth verse of "Deck the Halls". The notation consists of a treble clef staff with five measures. The first measure starts with a C chord. The second measure starts with an F chord. The third measure starts with a C chord. The fourth measure starts with a G7 chord. The fifth measure starts with a C chord. The lyrics "Troll the an - cient Yule - tide car - ol, Fa la la la la, la la la la!" are written below the staff. Below the staff is a guitar tablature with six horizontal lines. The first line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-1, 5-5-5-5-3, 1-0-3-1. The second line has a 'T' at the top and a 'B' at the bottom. The tab shows a sequence of notes: 3-1-0, 3-1-3-0, 1-3-1-1, 5-5-5-5-3, 1-0-3-1.

Troll the an - cient Yule - tide car - ol, Fa la la la la, la la la la!
3-1-0 3-1-3-0 1-3-1-1 5-5-5-5-3 1-0-3-1
T B T B T B

SPLITME

Deck the Halls

Welsh Carol

F C7 F C7 F

Deck the halls with boughs of hol - ly, Fa la la la la, la la la la!

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

5 F C7 F C7 F

'Tis the sea - son to be jol - ly, Fa la la la la, la la la la!

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

9 C7 F Am Dm G C

Don we now our gay ap - par - el, Fa la la la la la la la la la!

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

13 F Bb F C7 F

Troll the an - cient Yule - tide car - ol, Fa la la la la, la la la la!

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

SPLITME

SPLITME

Frere Jacques

(Duet for guitar)

Jean Philippe Rameau

= 104 (Guitar #1 - melody)

C

1 3
Fre - re Jac - ques Fre - re Jac - ques Dor - mez - vous?
Dor - mez - vous?

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

5 G 1 3 1 1 C G C
8 Son-nez les ma-tin - es! Son-nez les ma-tin - es! Ding dang dong Ding dang dong

TAB:
3-5-3-1-0 1 | 3-5-3-1-0 1 | 1-0 1 | 1-0 1

(Guitar #2 - harmony)

(Guitar #2 - harmony)

9 C G
8 1 3
8 0 8
8 0 0
T 0 3
A 1 0
B 0 0

This image shows two staves of musical notation for a guitar. The top staff is in treble clef and has a 'C' at the beginning. The bottom staff is in bass clef and has a 'T' at the beginning. Both staves have a '9' at the start. The top staff has a '1' above the first note and a '3' above the third note. The bottom staff has a '0' above the first note and a '3' above the third note. There are also '8' and '0' markings on both staves.

(Guitar #2 - harder chords)

SPLITME

Clocks

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin

Intro

Moderately fast

$\text{J} = 120$

Am

Em⁷

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

D

Am

2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

Em⁷

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

Verse

D

Am

1. Lights go out and I can't be saved, ... tides that I tried to swim ...

2. See additional lyrics

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

Em⁷ D Am

a - gainst. Put me down up - on my knees,

2 0 3 3 3 0 1 0 2

Em⁷ D

oh, I beg, I beg and plead. Sing - in': come out with

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

Am Em⁷

things un - said, shoot an ap - ple off my head. And a

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

D Am

trou - ble that can't be named, a ti - ger's wait - ing

3 3 0 1 0 2 1 1 1 1 2

Chorus

Em⁷ D Am

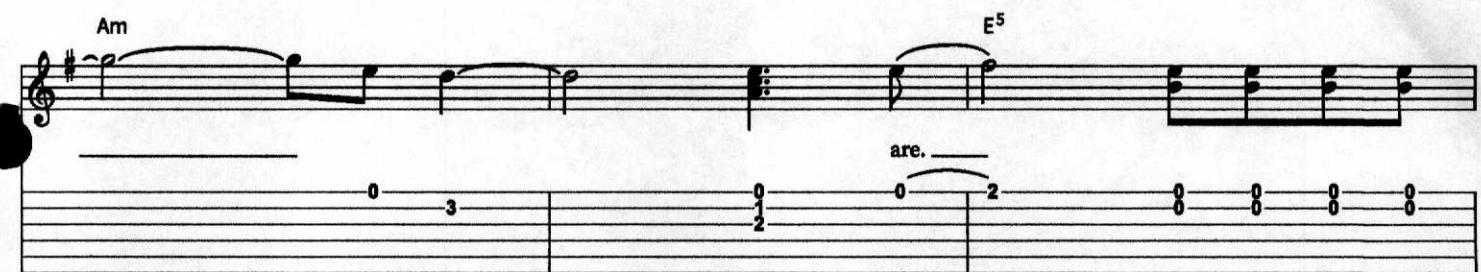
to be tamed. Sing - in': You _____

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

E⁵ D

are. You _____

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



End of Preview

SPLITME

Clocks

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$J = 130$

E \flat

B \flat m

Fm

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of four flats. The music consists of eighth-note patterns. Chords are indicated above the staff: E \flat , B \flat m, and Fm. Measures 1 through 4 are shown.

5

E \flat

B \flat m

Fm

A continuation of the musical score from the previous section. Measures 5 through 8 are shown, maintaining the same key signature, time signature, and chord progression.

9

E \flat

B \flat m

Fm

A continuation of the musical score from the previous section. Measures 9 through 12 are shown, maintaining the same key signature, time signature, and chord progression.

E \flat

B \flat m

A continuation of the musical score from the previous section. Measures 13 through 16 are shown. The lyrics are as follows:

1. The lights go out and I can't be saved,
2. Confusion that never stops,

tides that I tried to close - ing walls and

16 Fm⁷ E^b B^bm

swim - a - gainst. tick - ing clocks. Gon - na Have brought me down up on my knees, take you home, I

19 Fm⁷ E^b

oh, could not I beg, I beg and plead. Sing - ing; Sing - ing; come out with up -

22 B^bm Fm⁷

things un - said. - on my seas. Shoot, an ap - ple off my head. And a Cursed missed op - por tu - ni - ties. Am I

25 E^b B^bm

trou - ble that can't be named. A ti - ger's wait - ing a - part of the cure. or am I part of

28 Fm⁷ E^b G B^bm F E^b

to be tamed. Sing - ing... } You
the di - sease? Sing - ing... }

CLOCKS

31

F G
Fm Eb Bbm

are. You

35

Fm Eb Bbm

are. You

39

Fm Eb Bbm

are. You

43

Fm Eb Bbm⁷

are.

47

Fm/A^b Eb Bbm

You

51

Fm/A^b G^bmaj⁷

are And noth - ing else

55 D^b A^b6 G^bmaj⁷

com - pares. And noth - ing else

59 D^b A^b6 G^bmaj⁷

com - pares. And noth - ing else

63 D^b A^b6 G^bmaj⁷

com - pares.

67 E^b B^bm

E^b B^bm

SPLITME

CLOCKS

As recorded by Coldplay

(From the 2002 Album A RUSH OF BLOOD TO THE HEAD)

Transcribed by Aidan Hampson

Wor
Arrai



A Intro

Moderately Fast $\text{J} = 132$
(E♭) (B♭m) (Fm)

Gtr I

let ring

T A B

E♭ B♭m Fm7

let ring

T A B

Gtr II

T A B

Gtr III

T A B

B Verse

9 E♭ B♭m B♭m Fm7

Gtr IV

T A B T A B

Gtr II

T A B T A B

Gtr III

T A B T A B

Gtr II

13 E♭ B♭m B♭m Fm7

T A B T A B

Gtr II

T A B T A B

Gtr III

17 E♭ B♭m B♭m Fm7

T A B T A B

Gtr II

T A B T A B

Gtr III

21 E♭ B♭m B♭m Fm7

T A B T A B

Gtr II

T A B T A B

Gtr III

C Chorus

25

E♭ B♭m Fm7

Gtr I
let ring

T 11 11 11 11 11 | 9 11 9 11 9 11 | 9 11 9 11 9 11 | 8 9 8 9 10 8 9 |
A 12 12 10 10 | 10 10 | 10 10 | 10 10 |
B

Gtr II

T A B

1.

E♭ B♭m Fm7

33

let ring

T A B

T A B

Gtr III

37

let ring

T A B

T A B

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SPLITME

Clocks

Coldplay

Bassline E♭7 B♭m Fm

The first section of the score consists of three staves. The top staff is a treble clef staff with eighth notes, labeled 'Bassline E♭7'. The middle staff is a standard staff with vertical stems, labeled 'B♭m'. The bottom staff is a staff with horizontal stems, labeled 'Fm'. The tablature below shows six strings with note heads and vertical tick marks indicating fingerings. The first measure has six '6's followed by six '1's. The second measure has six '6's followed by six '1's. The third measure has six '6's followed by six '1's.

Power chords 5 E♭7 B♭m Fm

The second section of the score consists of three staves. The top staff is a treble clef staff with eighth notes, labeled 'Power chords 5 E♭7'. The middle staff is a standard staff with vertical stems, labeled 'B♭m'. The bottom staff is a staff with horizontal stems, labeled 'Fm'. The tablature below shows six strings with note heads and vertical tick marks. The first measure has eight '8's followed by eight '6's. The second measure has eight '8's followed by eight '6's. The third measure has eight '8's followed by eight '6's. The fourth measure has three '3's followed by three '1's.

9 Main riff

The third section of the score consists of three staves. The top staff is a treble clef staff with eighth notes, labeled '9 Main riff'. The middle staff is a standard staff with vertical stems, labeled 'B♭m'. The bottom staff is a staff with horizontal stems, labeled 'Fm'. The tablature below shows six strings with note heads and vertical tick marks. The first measure has four '4's, two '2's, four '4's, and four '3's. The second measure has two '2's, three '3's, two '3's, and two '3's. The third measure has two '2's, three '3's, two '3's, and two '3's. The fourth measure has one '1', one '1', one '1', and one '1'.

SPLITME

Clocks

Coldplay

$\text{♩} = 130$

Musical notation for the first section of "Clocks". The top staff shows a treble clef, a key signature of four flats, and a 4/4 time signature. The lyrics are: "Lights go out and I can't be saved, tides that I tried to swim-a - gainst". The bottom staff shows a bass clef, and the notes are indicated by numbers: T (4), A (4), B (4), 4, 1, 2, 1, 3, 3, 2, 2, 2, 2, 3, 1, 3, 1, 1.

5

Musical notation for the second section of "Clocks". The top staff continues with the same musical elements. The lyrics are: "Brought me down up - on my knees, oh, I beg, I beg and plead Sing-ing;". The bottom staff shows a bass clef, and the notes are indicated by numbers: 4, 4, 4, 1, 2, 1, 3, 3, 2, 2, 2, 3, 1, 3, 1, 1, 3, 1.

9

Musical notation for the third section of "Clocks". The top staff continues with the same musical elements. The lyrics are: "come out with thingsun - said_ Shoot, an ap - ple off my head And a". The bottom staff shows a bass clef, and the notes are indicated by numbers: 4, 4, 1, 2, 1, 3, 3, 2, 2, 2, 3, 1, 3, 1, 1, 3, 1.

13

Musical notation for the final section of "Clocks". The top staff continues with the same musical elements. The lyrics are: "trou - ble that can'tbe named A ti - ger's wait - ing to be tamed. Sing-ing...". The bottom staff shows a bass clef, and the notes are indicated by numbers: 4, 4, 1, 2, 1, 3, 3, 3, 2, 2, 2, 3, 1, 3, 1, 1, 3, 1.

SPLITME

Ugly Kid Joe – Cats In The Cradle tab

More versions

Tab 1

36 ★★★★★

Tab 3

27 ★★★★★

VERSE 1

E G
A child arrived just the other day
A E
Came to the world in the usual way
E G
There were planes to catch, bills to pay
A E
He learned to walk while I was away
D
He was talking 'fore I knew it and when he could, he said
G G/F# E
"I'm gonna be like you, dad,
G G/F# E
You know I'm gonna be like you"

CHORUS

D
E &
The cats in the cradle and the silver spoon
G A
Little boy blue and a man on the moon
E & D
When you comin' home son, I don't know when
B G G/F# E
We'll get together then,
G G/F# E
You know we'll have a good time then

VERSE 2

E G
My son turned ten just the other day
A E
He said "Thanks for the ball dad, come on, let's play
E G
Could you teach me to throw?", I said "Not today
A E
I got a lot to do", he said "That's OK"
D G
He walked away with a smile on his face, he said
E
"I'm gonna be like him, yeah,
G E
you know I'm gonna be like him"

CHORUS

D
E &
The cats in the cradle and the silver spoon
G A
Little boy blue and a man on the moon
E & D
When you comin' home son, I don't know when
B G G/F# E
We'll get together then,
G G/F# E
You know we'll have a good time then

VERSE 3

E G
Well he came from college just the other day
A E
So much like a man I just have to say
E G
I'm proud of you, could you sit for a while
A E
He shook his head and he said with a smile
D
What I'm feeling like, dad, is to borrow the car keys
G E
see you later, can I have them please

CHORUS

E G
The cats in the cradle and the silver spoon
G A
Little boy blue and a man on the moon
E G
When you comin' home son, I don't know when
D E
We'll get together then,
G E
You know we'll have a good time then

BRIDGE - Three parts simultaneously

Electrical guitar

VERSE 4

E G
I've long since retired, my son moved away
A E
I called him up just the other day
E G
I'd like to see you, if you don't mind
A E
He said: I'd love to, dad, if I could find the time.
D
You see, my new job's hassle and the kids got the flu,
G E
but it's sure nice talking to you dad,
G E
it was sure nice talking to you.

VERSE 5

D
And as I hung up the phone is occurred to me
G E
He'd grown up just like me
G E
My boy was just like me!

CHORUS - twice, play this part over the above chorus

Electrical guitar

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SPLITME

BACK IN BLACK

As recorded by AC/DC

(From the 1980 Album BACK IN BLACK)

Transcribed by Sean Mugford

Wor
Arra

A Intro

Moderately Slow Rock $\text{J} = 92$
N.C.

E5 D5 A5

The score consists of four staves. The top staff is for Gtr I, which starts with a muted dynamic (mf). The second staff is for Gtr II, which remains silent throughout this section. The third staff is for Bass, showing a simple repeating pattern of notes. The fourth staff is for Drums, showing a steady beat. Measure numbers 1 and 2 are indicated above the staves. Dynamics include *f* at the end of measure 1 and *f* at the beginning of measure 2.

The score consists of four staves. The top staff is for Gtr I, showing a rhythmic pattern of eighth and sixteenth notes. The second staff is for Gtr II, which joins in with a rhythmic pattern. The third staff is for Bass, showing a steady bass line. The fourth staff is for Drums, showing a steady beat. Measure numbers 3 through 7 are indicated above the staves. Dynamics include *N.C.*, *E5*, *D5*, *A5*, *N.C.*, and *p*. A 'Full' dynamic is shown above the bass staff in measure 4. Slurs are indicated on the bass staff in measures 6 and 7.

B Verse

E5 D5 A5 N.C. E5 D5 A5

Full

T A B

P

C Chorus

N.C. A5 E5 B5 A5 B5 A5 E5 B5 A5 B5

sl.

T A B

sl.

13 G5 D A5 G5 A5 G5 D A5 G5 A5

T A B T A B T A B

1/4 1/4

15 E5 B5 A5 B5 A5 E5 B5 A5 B5

T A B T A B T A B

1/4 1/4

The tablature shows two staves of musical notation. The top staff consists of two lines of sixteenth-note patterns with various grace notes and slurs. The bottom staff is a standard guitar tablature with three lines representing the strings. The first line (top) has dots at the 3rd, 4th, and 5th frets. The second line (middle) has dots at the 3rd, 4th, and 5th frets. The third line (bottom) has dots at the 3rd, 4th, and 5th frets. Arrows labeled "1/4" point to specific notes in the sixteenth-note patterns.

G5

D

17

T A B T A B

T A B T A B

19

T A B T A B

D 2nd Verse

E5 D5 A5 N.C. E5 D5 A5

19

T A B T A B

P

T A B T A B

SPLITME

COME TOGETHER

As recorded by The Beatles

(From the 1969 Album ABBEY ROAD)

Transcribed by Slowhand
(<http://www.instantpowertabs.de/vu>)

Work
McC

A Intro

$\downarrow = 85$
D7add9

1

Gtr III

P.M. -- | P.M. -- | P.M. -- |

T
A
B

10 10 10 12 12 10 10 10 12 12 10 10 10 12 12

B 1st Verse

D7add9

P.M. ---

P.M. -----

A

Musical score for page 7, measures 12-16 and 18-21. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measures 12-16 show eighth-note patterns. Measures 18-21 show eighth-note patterns followed by sixteenth-note patterns. The vocal part (V) is indicated above the treble clef staff.

G

P.M. -

T
A
B

7 7 9 9 7 7 9 9

5

C Interlude

D7add9

13

P.M. — let ring — P.M. — let ring — P.M. — let ring — P.M. — let ring —

T
A
B
10 10 10 12 12
10 10 10 12 12
10 10 10 12 12
10 10 10 12 12

D 2nd - 4th Verses

D7add9

17

P.M.

T
A
B
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11

A

20

P.M.

T
A
B
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11
12 12 11 11 12 12 11 11

To Coda

G

B5

A G A

T
A
B
5

E El. Piano Solo

D7add9

27

P.M. — let ring — P.M. — let ring — P.M. —

T
A
B
10 10 10 12 12
10 10 10 12 12
10 10 10 12 12

30

P.M.

T

A

B 16

F Guitar Solo

A 8va

Gtr I

Full 15 Full 15 (15) 13 Full 15 Full 15 (15) 13

T A B P P

8va 8va 8va 8va

Gtr II

Full 15 Full 15 (15) 13 Full 15 Full 15 (15) 13

T A B P P

8va 8va 8va 8va

Gtr III

P.M.

T A B 5 5 9 9 5 5 9 9 5 5 9 9 5 5 9 9 5 5 9 9

D.S. al Coda

36

8va *8va* *8va*

D7add9

T 15 15 15 (15) 14 15 (15)

A

B

P

8va *8va* *8va*

T 12 12 12 (12) 10 13 (13)

A

B

P

Gtr III

P.M. — *let ring* — P.M. — *let ring* —

T

A

B

5 5 5 5 5 5 10 10 10 12 12 10 10 10 12 12

G Interlude

D7add9

39

8va

Gtrs I, II

T 10 6 10 6 10 6

A

B

8va

8va

Gtr III

P.M. — | P.M. — | P.M. — |

T

A

B 10 10 10 12 12 10 10 12 12 10 10 12 12

[H] Outro

D7add9

8va-----

The tablature shows two staves. The top staff is a six-string guitar staff with a treble clef, and the bottom staff is a three-string bass staff with a bass clef. Measure 42 starts with a sustained note on the 6th string (B) at the 10th fret. It then transitions to a rhythmic pattern of eighth notes. Measure 43 begins with a sustained note on the 6th string (B) at the 10th fret, followed by a 'let ring' instruction. Measure 44 continues the eighth-note pattern. Measures 45-46 show a sustained note on the 6th string (B) at the 10th fret, followed by a 'let ring' instruction. Measure 47 begins with a sustained note on the 6th string (B) at the 10th fret, followed by a 'let ring' instruction.

42

T A B

10 0 | 13 (13) | 13 13 (13) 10 | P

P.M. —| let ring —|

T A B

10 10 10 12 12 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 | H H H

45

T A B

13 (13) | 10 12 (12) 10 | 13 (13) | P

T A B

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

48

T A B

P

10 13(13)10 13 (13) 10 13(13)10

12 12 14 14 12 12 12 12 14 14 12 12 12 12 14 14 12 12

16 16 16 16 16 16 sl. 16 16 16 16 16 16 sl. 16 16 16 16 16 16 sl. sl.

51

T A B

P

15 (15) 15 15 (15) 13 15 (15)

16 16 16 16 16 16 sl. 16 16 16 16 16 16 sl. 16 16 16 16 16 16 H 16 16 16 16 16 16 H

10 10 10 10 10 10

54

T A B

P

17 20(20)17 20 (20) 17 20(20)17

16 16 16 16 16 16 H 16 16 16 16 16 16 H 16 16 16 16 16 16 H

10 10 10 10 10 10

57

8va-----

Full 20 (20) 13 15(15) 13 15 (15)

T A B

P

12 12 14 14 12 10 12 10 10 12 12 12 14 14 12 10 10 12 12 12 14 14 12 10 10 12 H

8va-----

1/2 Full 13 (13) 13 13 13(13) 10

T A B

P P

12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 sl sl sl sl

8va-----

8va-----

1 Full 13 (13) Full 13 (13) 10 Full 13 (13)

T A B

P

12 12 11 11 12 12 14 14 14 12 12 12 12 12 14 14 14 12 12 12 12 12 12 12 12 14 14 14 12

sl. sl. sl. sl.

<http://www.instantpowertabs.de.v>

SPLITME

~~Take Me Home~~, Country Roads

John Denver

Capo 2

Strum: B D D U D U
1 + 2 + 3 + 4 +

Intro: / G - - - / x4

G (2) Em (2)
Almost heaven, West Virginia
D (2) C G (2)
Blue Ridge Mountains, Shenandoah River
G (2) Em (2)
Life is old there, older than the trees
D (2) C G
Younger than the mountains, blowing like a breeze

Chorus:

G (2) D (2)
Country roads, take me home
Em (2) C (2)
To the place I belong
G (2) D (2)
West Virginia, mountain momma
C (2) G (2)
Take me home, country roads

G (2) Em (2)
All my memories gather 'round her
D (2) C G (2)
Miner's lady, stranger to blue water
G (2) Em (2)
Dark and dusty, painted on the sky
D (2) C G
Misty taste of moonshine, teardrops in my eyes

Chorus

Em D G (2)
I hear her voice, in the morning hours she calls to me
C G D (2)
The radio reminds me of my home far away
Em F
And drivin' down the road I get a
C G
feeling that I should have been home
D (2) D7 (2, hold 2nd measure)
yesterday, yesterday

Chorus x2

D (2) G (2)
Take me home down country roads
D (2) / G - - - / - - (hold) /
Take me home down country roads

End

SPLITME

SHREK THEME

[Verse 1]

G D Am C
Somebody once told me the world is gonna roll me
G D Am C
I ain't the sharpest tool in the shed
G D Am
She was looking kinda dumb with her finger and her
C G D Am C
Thumb in the shape of an "L" on her forehead

G D
Well the years start coming and they don't stop coming
Am C
Fed to the rules and I hit the ground running
G D
Didn't make sense not to live for fun
Am C
Your brain gets smart but your head gets dumb

G D
So much to do so much to see
Am C
So what's wrong with taking the back streets
G D
You'll never know if you don't go
Am C
You'll never shine if you don't glow

[Chorus]

G C C#dim C
Hey now you're an All Star get your game on, go play
C C#dim C
Hey now you're a Rock Star get the show on get paid
G C C#dim
And all that glitters is gold
C G F C
Only shooting stars break the mold

[Verse 2]

G D
It's a cool place and they say it gets colder
Am C
You're bundled up now but wait 'til you get older
G D
But the meteor men beg to differ
Am C
Judging by the hole in the satellite picture

G D
The ice we skate is getting pretty thin
Am C
The waters getting warm so you might as well swim
G D
My world's on fire how about yours
Am C
That's the way I like it and I never get bored

[Chorus]

C C#dim C
Hey now you're an All Star get your game on, go play
G C C#dim C
Hey now you're a Rock Star get the show on get paid
G C C#dim

all that glitters is gold
C G F C
Only shooting stars break the mold

[Instrumental]
G C C#dim C x4

[Chorus]
G C C#dim C
Hey now you're an All Star get your game on, go play
G C C#dim C
Hey now you're a Rock Star get the show on get paid
G C C#dim
And all that glitters is gold
C G F
Only shooting stars

[Verse 3]
G D Am C
Somebody once asked, could I spare some change for gas
G D Am C
I need to get myself away from this place
G D Am C
I said yep what a concept I could use a little fuel myself
G D Am C
And we could all use a little change

G D
Well the years start coming and they don't stop coming
Am C
Fed to the rules and I hit the ground running
G D
Didn't make sense not to live for fun
Am C
Your brain gets smart but your head gets dumb

G D
So much to do so much to see
Am C
So what's wrong with taking the back streets
G D
You'll never know if you don't go, go
Am C
You'll never shine if you don't glow

[Chorus]
G C C#dim C
Hey now you're an All Star get your game on, go play
G C C#dim C
Hey now you're a Rock Star get the show on get paid
G C C#dim
And all that glitters is gold
C G F C
Only shooting stars break the mold
G C C#dim
And all that glitters is gold
C G F C
Only shooting stars break the mold

SPLITME

Hot Cross Buns

(Duet for guitar)

English nursery ryhme

♩ = 120

(Guitar #1 - melody)

4/4 time signature. Treble clef. Key signature: C major (no sharps or flats). Chords: C, G, C. The lyrics "Hot cross buns, hot cross buns, one a pen-ny two a pen-ny, hot cross buns." are written below the staff. Tablature for the bass strings (T, A, B) is provided below the staff.

Hot cross buns, hot cross buns, one a pen-ny two a pen-ny, hot cross buns.

T A B

(Guitar #2 - harmony)

4/4 time signature. Treble clef. Key signature: C major (no sharps or flats). Chords: C, G, C. Tablature for the bass strings (T, A, B) is provided below the staff.

(Guitar #2 - harder chords)

4/4 time signature. Treble clef. Key signature: C major (no sharps or flats). Chords: C, G, C. Tablature for the bass strings (T, A, B) is provided below the staff.

SPLITME

Frere Jacques

(Duet for guitar)

Jean Philippe Rameau

= 104

(Guitar #1 - melody)

1

1 3
8 Fre - re Jac - ques Fre - re Jac - ques Dor - mez - vous? Dor - mez - vous?
1 3 0 1 1 3 0 1 0 1 3 0 1 3
T A B

5 G 3 1 C G C

⁸ Son-nez les ma-tin - es! Son-nez les ma-tin - es! Ding dang dong Ding dang dong

3—5—3—1—0 3—5—3—1—0

(Guitar #2 - harmony)

9 C

G
3

Guitar tablature for the first measure of the C major scale. The top staff shows the musical staff with a treble clef, key signature of C major (no sharps or flats), and a common time signature. The notes are: 1 (open), 8 (B), 6 (A), 8 (B), 3 (G). The bottom staff is labeled "TAB" vertically on the left. It shows the corresponding fingerings: 0 (index), 1 (middle), 0 (ring), 0 (pinky).

(Guitar #2 - harder chords)

C
1

G

SPLITME

Leadsheet

Guitar Capo III.2

Free fallin'

Tom Petty / John Mayer

TAB

Chords: D, G, Asus4, Gsus4

Tempo: = 88

Lyrics:

She's a good girl, loves her ma - ma, loves

0 2 | 4 0 | 0 0 2 4 4

Je-sus and A - mer-i-ca too. She's a good girl, cra-z'y 'bout El - vis, loves hor - ses... and her

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

boy friend too. Yeah, yeah! It's a long day, living in Re-se - da, there's a

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

free way_ runnin' through the yard. And I'm a bad boy 'cause I don't e-ven miss her, I'm a

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

bad boy for breaking her heart. And I'm free, free fall - in, fall - in.

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

26

And I'm free, free fall - in', fall - in'. And all the

31

vampires walk in' through the val-ley, they move west down Ven - tur - a Boul - e - vard. And all the

35

bad boys are stand in' in the shadows, and the good girls are home with broken hearts. And I'm

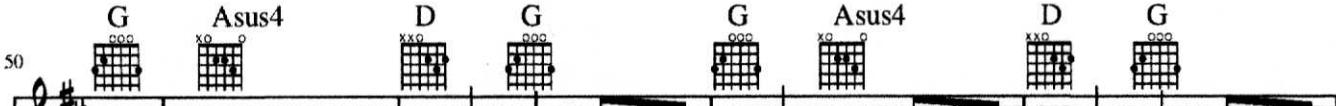
39

free, free fall - in', fall - in. Now I'm free, free fall-

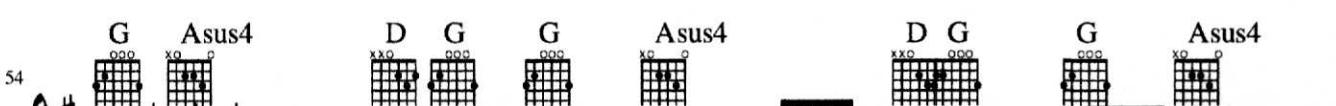
45

- in, fall-in. Free fall - in', now I'm free fall - in', now I'm free fall - in', now I'm

FREE FALLIN'

50 G Asus4 D G G Asus4 D G

 free fall - in' now I'm free fall - in' now I'm free fall - in' now I'm free fall - in' now I'm

T A B
 4 4 4 - 0 2 0 2 0 4 2 0 2 0 4 2 0 2 0

54 G Asus4 D G G Asus4 D G G Asus4

 freefall-in'. Wanna glide down o-ver Mul ho-land, I wanna write her name in the sky. Gonna

T A B
 2 2 2 - 0 2 4 0 0 0 0 2 4 4 2 0 4 2 2 0 2

59 D G G Asus4 D G G Asus4

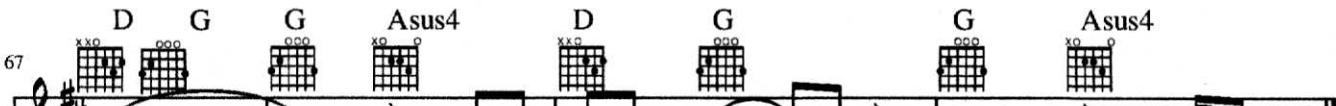
 free fall out in- to nothingoh I'm gonna leave this this world for a while. Now I'm

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

63 D G G Asus4 D G G Asus4

 free, free fall' - in' fall - in'. Now I'm

T A B
 2 2 2 0 0 4 2 0 0 4 2 0 0 4

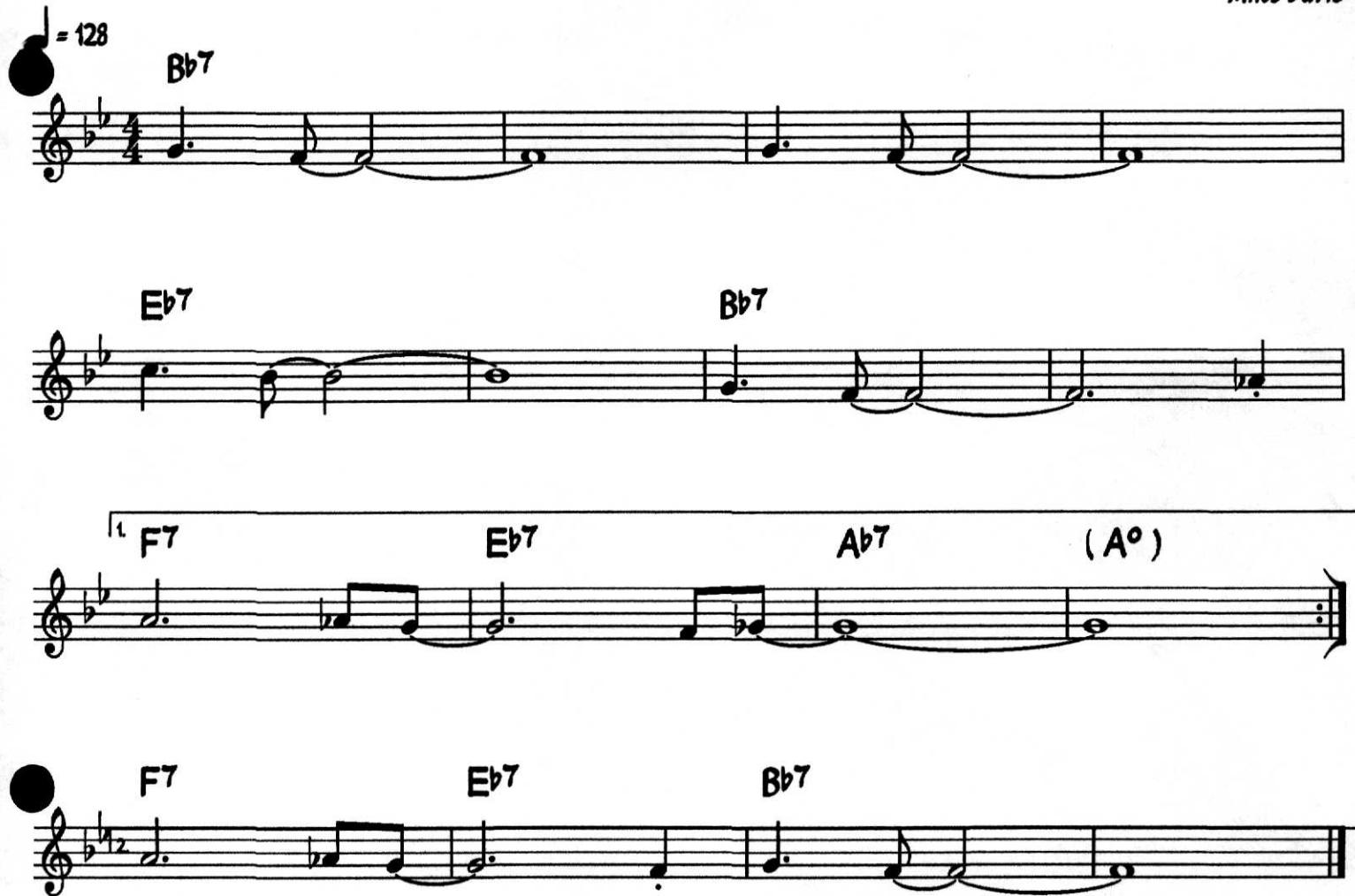
67 D G G Asus4 D G G Asus4

 free free fall - in', fall - in'. Now I'm

T A B
 0 0 2 2 2 2 0 2 0 2 0 4

SPLITME

Freddie Freeloader

Miles Davis



A handwritten musical score for "Freddie Freeloader" by Miles Davis. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat (F#). The tempo is marked as 128 BPM.

The first staff begins with a Bb7 chord, indicated by the label "Bb7" above the staff. It features a eighth-note pattern: dot, eighth note, dot, eighth note, dot, eighth note, dot, eighth note.

The second staff begins with an Eb7 chord, indicated by the label "Eb7" above the staff. It features a eighth-note pattern: dot, eighth note, eighth note, eighth note, dot, eighth note, eighth note, eighth note.

The third staff begins with an F7 chord, indicated by the label "F7" above the staff. It features a eighth-note pattern: dot, eighth note, eighth note, eighth note, dot, eighth note, eighth note, eighth note. This is followed by an Eb7 chord, indicated by the label "Eb7" above the staff, and an Ab7 chord, indicated by the label "Ab7" above the staff. A bracket groups these three chords together. Finally, there is a label "(A°)" above the staff.

The fourth staff begins with an F7 chord, indicated by the label "F7" above the staff. It features a eighth-note pattern: dot, eighth note, eighth note, eighth note, dot, eighth note, eighth note, eighth note. This is followed by an Eb7 chord, indicated by the label "Eb7" above the staff, and a Bb7 chord, indicated by the label "Bb7" above the staff.

SPLITME

For What It's Worth

Buffalo Springfield

Chord Guide

231	123	132	32 1
E: 022100	A: x02220	D: xx0232	C: x32010

Strum: D D U U D U
1 + 2 + 3 + 4 +

Intro: / E --- / A --- / (x2)

VERSE 1:

E **A**
There's something happening here
E **A**
What it is ain't exactly clear
E **A**
There's a man with a gun over there
E **A**
Telling me I've got to beware

CHORUS:

E (hold ½) **D** (hold ½)
It's time we stop children what's that sound
A (hold ½) **C** (hold ½)
Everybody look what's going down

/ E --- / A --- / (x2)

VERSE 2:

E **A**
There's battle lines being drawn
E **A**
Nobody's right if everybody's wrong
E **A**
Young people speaking their minds
E **A**
Are getting so much resistance from behind

Chorus

/ E --- / A --- / (x2)

VERSE 3:

E **A**
What a field day for the heat
E **A**
Ten thousand people in the streets
E **A**
Singing songs and carrying signs

E **A**
Mostly say "hooray for our side"

Chorus

/ **E** - - - / **A** - - - / (x2)

Verse 4:

E **A**
Paranoia strikes deep

E **A**
Into your life it will creep

E **A**
It starts when you're always afraid
E **A**
Step out of line the man come and take you away

Chorus

/ **E** - - - / **A** - - - / (x2)

End on E

Main Riff:

$J = 80$

Gtr I

T A B

0 (0) 1 2 4 0 sl. (0) 1 2 4 0 sl.

SPLITME

Bones Chords by Imagine Dragons



Difficulty: absolute beginner

Tuning: E A D G B E

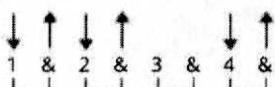
Capo: 1st fret

CHORDS

Em	Am	E	G	D
12	231	231	21 3	132

STRUMMING

CHORUS 114 bpm



[Intro]

Em

[Verse 1]

Am

Gimme, gimme, gimme some time to think

E

I'm in the bathroom, looking at me

G D

Face in the mirror is all I need (Ooh-ooh)

Am

Waiting till the reaper takes my life

E

Never gonna get me out alive

G D

I will live a thousand million lives (Ooh-ooh)

[Pre-Chorus]

Am E

My patience is waning, is this entertaining?

G N.C.

Our patience is waning, is this entertaining?

[Chorus]

Am E

I-I-I, got this feeling, yeah, you know

G

Where I'm losing all control

Am **E**
I-I-I, got this feeling in my soul
G
Go ahead and throw your stones
D
'Cause there's magic in my bones

[Verse 2]

Am
Playing with a stick of dynamite
E
There was never grey in black and white
G **D**
There was never wrong till there was right (Ooh-ooh)
Am
Feeling like a boulder hurtling
E
Seeing all the vultures circling
G
Burning in the flames, I'm working in
D
Turning in a bed, that's darkening

[Pre-Chorus]

Am **E**
My patience is waning, is this entertaining?
G **N.C.**
Our patience is waning, is this entertaining?

[Chorus]

Am **E**
I-I-I, got this feeling, yeah, you know
G
Where I'm losing all control
D
'Cause there's magic in my bones
Am **E**
I-I-I, got this feeling in my soul
G
Go ahead and throw your stones
D
'Cause there's magic in my bones

[Post-Chorus]

Am **E** **G**
D
'Cause there's magic in my bones

[Bridge]

BONES

E

Turning the pages of my life

G

D

Walking the path so many paced a million times

Am

Drown out the voices in the air

E

Leaving the ones that never cared

G

D

Picking the pieces up and building to the sky

[Pre-Chorus]

Am

E

My patience is waning, is this entertaining?

G

N.C.

Our patience is waning, is this entertaining?

[Chorus]

Am

E

I-I-I, got this feeling, yeah, you know

G

Where I'm losing all control

D

'Cause there's magic in my bones

Am

E

I-I-I, got this feeling in my soul

G

Go ahead and throw your stones

D

'Cause there's magic in my bones

[Outro]

Am

E

There goes my mind, don't mind

G D

There goes my mind

Am

E

There goes my mind, don't mind

G

There goes my mind

D

'Cause there's magic in my bones

SPLITME

For What It's Worth

(As performed by Buffalo Springfield)

Stephen Stills



99

E
harmonic

A

harmonic

Introduction

TAB

12 7

3 E A E A

Verse There's something hap - pen - ing here,____ What it is ain't ex-act-ly clear.____ There's a

TAB

2 1 1 4 2 2 2 2 2 1 4 1 4 2 2 2 2 2

7 E A E A

man with a gun o-ver there,____ tellin' me I've got to be-ware.____ I think it's time we

Chorus

TAB

1 1 1 4 2 2 2 2 2 1 1 4 2 2 2 2 2 2 2 2 2

11 E D A (C or A \sharp) E

stop, chil - dren. what's that sound?____ Ev'ry-bod-y look what's go - in' down.____

(Intro/break again)

TAB

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

Main Guitar Riff

14

E

A

T
A
B

0 2-4 2 4 0 2-4 2 4 0

Main Guitar Riff with power chord variation

17

E

A

T
A
B

2 0 2-4 2 4 2 0 2-4 2 4 0

SPLITME

Fly Me to the Moon

Bart Howard

(C[#]Mi⁷ F#⁷)C_{MA}⁷ C⁷

Med. Swing

A A_{MI}⁷ D_{MI}⁷ G⁷ (A⁷/G)

Fly me to the moon _____ and let me play a - mong the stars, _____

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

Let me see what spring _____ is like on Ju - pi - ter and Mars, _____ In

(D_F[#]) D_{MI}⁷ F G⁷ E_{MI}⁷ C_{MA}⁷ E_{MI}⁷ A⁷

oth - er words: _____ hold my hand, _____ In

D_{MI}⁷ G⁷ C_{MA}⁷ B_{MI}^{7(b5)} E⁷

oth - er words: _____ dar - ling kiss me. _____

B A_{MI}⁷ D_{MI}⁷ G⁷ (C[#]Mi⁷ F#⁷)

Fill my heart with song _____ and let me sing for - ev - er more, _____ (A⁷/G)

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

You are all I long _____ for, all I wor - ship and a - dore, _____ In

(D_F[#]) D_{MI}⁷ F G⁷ E_{MI}⁷ A⁷

oth - er words: _____ please be true, _____ In

D_{MI}⁷ G⁷ C⁶ (B_{MI}^{7(b5)} E⁷)

oth - er words: _____ I love you.

E_{MI}⁷ A⁷ D_{MI}⁷ G⁷ C⁶

true, _____ In oth - er words: _____ I love you. _____

Originally in 3/4.

SPLITME

Country Roads

A Virtual Band Arrangement by Jay Buckey

www.jaybuckey.com

This well know song is and old standard 'sing along' tune.

Key of G

By John Denver

Verse:

G

Em

D

All - my memories.

West Vir - gin - ia.
gath - er 'round her.

Blue - ridge
min - er's

Musical score for "Shen-nan-doah" featuring three staves. The top staff shows a melody in C major with lyrics: "moun-tains.", "Shen-nan-doah riv-er.", "Life is old there.", "la-dy", "stran-ger to blue wat-er.", "Dark and dus-ty,". The middle staff shows a melody in G major. The bottom staff is a guitar tablature with a key of F#.

A musical score for a single melodic line, likely a recorder or flute part. The score consists of four staves of music, each with a key signature of one sharp (F#), a common time signature, and a treble clef. The first staff starts with an Em chord (B, D, G) followed by a half note E. The second staff starts with a D chord (D, F#, A). The third staff starts with a C chord (C, E, G). The fourth staff starts with a G chord (G, B, D). The lyrics are written below the notes:

Em	D	C	G
Old - er than the trees.	Young - er than the moun tains.	Blow - ing like breeze. Coun - try	
paint - ed on the sky.	mis - ty taste of moon - shine,	tear - drops in my eyes.	

The music includes a bass line with a continuous eighth-note pattern on the bottom staff.

Chorus:

□

Em

Roads,

Take me home,

to the place,

For more great Banjo arrangements with play along recordings, be sure to visit www.jaybuckey.com

There you will find a complete list of Book/CD packages for the beginner to more advanced player.

Matching volumes are also available for the Fiddle, Banjo, Dobro, Bass, Guitar and Mandolin.

This site is updated regularly so be sure to check back often!

www.jaybuckey.com

C **G**

I be - long. West Vir - gin - ia. Moun - tain

D **C** **G**

ma - ma. Take me home, Coun - try Roads.

Bridge:

Em **D** **G** **C**

I hear her voice, in the morn - ing hour she calls me. Radi - o re

G **D** **Em** **F**

minds me of my home, far a - way. Driv - in' down the road I get a

C **G** **D** **To chorus:**

feel - in' that I should have been home yes ter - day. yes - ter day. Coun - tr

SPLITME

Happy Birthday

Patty and Mildred J. Hill

J = 100
G **D** **G**

mf
Hap-py birth-day to you. Hap-py birth-day to you. Hap-py

TAB

5 G/B
5 C 2 4 G/D D G

birth - day dear yo - u. Hap-py birth - day to you.

C G/D D G

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

SPLITME

Dazed and Confused

(Main riffs)

Led Zeppelin

Riff #1

TAB

Guitar Tablature: The tab shows six strings (E, B, G, D, A, E) and six frets. Fret 0 is at the bottom, and fret 10 is at the top. Fingerings: 0, 10, 9, 8, 7, 0, 5, 4, 3, 2.

Musical Notation: The staff shows eighth-note patterns. Measures 1-2: 3, ~, ~, ~, 1, ~. Measures 3-4: 3, ~, ~, ~, 1, ~. Measures 5-6: 3, ~, ~, ~, 1, ~.

Riff #2 - Play 4 times

Musical Notation: The staff shows eighth-note chords. Measures 1-2: 3, 5, 5, 5. Measures 3-4: 1, 1, 1, 1.

Guitar Tablature: The tab shows six strings and six frets. Fret 0 is at the bottom, and fret 4 is at the top. Fingerings: 4, 4, 4, 2, 2, 2.

SPLITME

DAZED AND CONFUSED

Words and Music by
JIMMY PAGE

Moderately slow $\text{♩} = 158$
Intro:

No Chord

Electric Guitar (use neck-position pickup)

mp *Harm. with wah-wah throughout *mf* Switch to treble pickup.

Verse 1:
N.C.

Been dazed and con-fused— for so long it's not true. Want-

Harm.

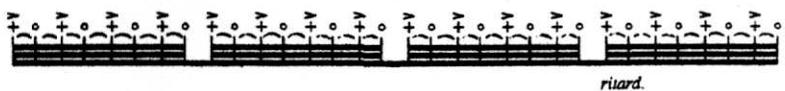
ed a wo - man, never bar-gained for you.— Lots of peo-ple talk - in', few of them know—

Harm.

loco

Harm.

* Rock wah-wah pedal simile to the following rhythm figure. (+ = treble position, 0 = bass position)



riard.

DAZED AND CONFUSED

75

soul of a wo-man was cre-at - ed be - low, _____ yeah. _____

*Upstemmed part played through fuzztone with octave effect (8va higher).
This can also be recreated with a pitch transposer.

Verse 2:

You hurt _____

SPLITME

Deck the Halls

Andantino

C G Am G C F⁶ C

 3. *giocoso*
 1. Deck the halls with boughs of hol - ly,
 2. See the blaz - ing Yule be - fore us,
 3. Fast a - way the old year pass - es.
 Fa - la - la - la - la, la -
 3 1 0 3 1 3 0 1 3 0 3
 T A B
 3 2 0 3

4 C G C C G Am G C

la, la, la.

'Tis
Strike
Hail

the
the
the

sea
harp
new

- son
and
year.

to
join
lads

be
the
and

jol - ly.
cho - rus.
las - ses.

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

2

11

C Am D⁷ G C G

cresc. Fa - la - la. la - la - la. la - la. la. *mf* Troll While the an - cient
While I tell of the
Heed - less of the

T 0 - 2 - 3 - 5 - 7 - 8 - 7 - 5 - 3 - 3 - 1 - 0 - 3
A 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0
B 3 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 2

14

Am G C F G⁷ C G C

Yule - tide car - ol. Fa - la - la - la - la. la - la, la, la.
Yule - tide treas - ure. wind and weath - er.

T 0 - 2 - 3 - 0 - 1 - 5 - 5 - 5 - 3 - 1 - 0 - 3 - 1
A 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0
B 0 - 2 - 3 - 0 - 3 - 0 - 0 - 0 - 0 - 0 - 2 - 3