

... And the Gods Made Love

Words and Music by Jimi Hendrix

Free Time

* floor tom

:06

w/ reverb

w/ tremolo, heavy reverb & flange

* Recorded at normal speed, played back at half-speed.

:13 (silence)

:14

:16

** O.K., one more time.

w/ reverb

** backwards speaking

w/ reverb & delay

(Delay volume increases while tape speed decreases.)

:20 † ride cymb.

:39

:44

(bkwds. moaning)

w/ panning, delay, heavy reverb & flange

† Played back bkws. at half-speed.

(bkwds. moaning)

1:10

Begin Fade 1:15

Fade Out

(bkwds. moaning)

w/ panning, delay, heavy reverb & flange

Gradually decrease tape speed to zero.

Have You Ever Been (To Electric Ladyland)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Free Time
N.C.

Verse

Freely ♩ = 72 (semi)

**A

C \sharp m7

G \sharp m7

Gadd9

Have you ev - er been, _____ have you ev-er been _ to E -

Gr. 1 (slight dist.)

mf

* T T T T

let ring throughout

Harm.

Gr. 2 (slight dist.)

mf w/ clean tone & UniVibe

Harm.

TAB

12

0

* T = Thumb on ⑥

** Chord symbols reflect implied tonality.

D C \sharp m7 Bm7 A C \sharp m7 G \sharp m7

lec - tric La-dy - land? _ The ma - gic car-pet waits _

T T T T T

Harm.

T T

Harm.

12

7 10 7 9 7 9 9 11 9 10 8 7 9 5 5 7

* Played behind the beat.

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for you, — so don't you be late. — Oh, I wan - na show you -
(I wan - na

w/ bar

(12) 0

(7)

-1/2

Chorus

A D/A Am7 Cadd9 A D/A Am7

show you. the dif - fer - ent e - mo-tions, I wan - na run you.) the sounds _____ and

T T T T w/ bar T T - - -

5 7 7 X
6 7 7 X
5 5 5 5

5 7 7 5

-1

5 5 5

X 5 7 7 5 7 5 5 0 5 7

(5) 7 7

mo - tions. E - lec - tric wo - man waits for you - and me. So it's

mo - tions. E - lec - tric wo - man waits for you - and me. So it's

full full

let ring

* hybrid picking (w/ pick & fingers)

E Bm7 D5 C#5B5 A5 B5A5 G5 E5F#5

time _ we take a ride, _ we can cast all of your hang-ups o-ver the sea-side, _ while we fly right o-ver the love filled

* T -

* hybrid picking

G D F

sea. Look up a-head, I see the love land, _ soon you'll un-der-stand. _ (Yeah, yeah, Yeah, _

T P.M.

Guitar Solo

A C#m7 G#m7 Gadd9 D C#m7 Bm7

yeah. yeah. _)

T

full

A C#m7 G#m7 Gadd9

Make love, make love, make love, make love.

(14) 7 7 7 7 7 7 10 7 9 7 7 10 7 10
 7 7 7 7 7 7 9

0 X X X
 X X X
 (9)
 10 12 10
 0 6 4
 12 14 12 13 12

(7) (8) (9)

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

full 10 10 (10)

D C#m7 Bm7

Outro-Chorus D/A Am7

(I wan - na show you. _ The an - gels will

T T 3 T

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

10 9 11 11 7

7 8 7 (7) 5 5 6 5 4 2 2 4 4 7 6 9 7 7 5

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

-3 1/2 -5 -3 1/2

Cadd9 A D/A Am7

spread their wings, - spread their wings.

I wan na show Good and e - vil lay side by side — while e -

Cadd9 A D/A Am7

w/ bar T - - - I T - - - I

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

-6 -1

w/ bar full 8 5 7 7 (7) 5 7 5 3 5 3

(0) (-2 1/2)

lec - tric love pen - e - trates the sky. I wan - na show you. _ Lord, Lord _ I wan - na

Cadd9 A D/A Am7

w/ bar T T - - - -

full T full full

show you. I wan - na show you. Mm. I wan-na

w/ bar

let ring

full

Begin Fade A D/A Am7 Cadd9 A D/A *Fade Out* Am7

show you. Show you. Yeah. I wan-na show you.)

T T T T w/ bar -1 full 1/2 hold bend

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Verse

Gtrs. 1, 3 & 4 tacet

C#7

N.C.

F#7

N.C.

1. You jump in front of my car when you, you know all the time _____ that ah,

Gtr. 2

mf

* T

* T = Thumb on ⑥

C#7

N.C.

F#7

N.C.

nin - ty miles an hour _____ girl, _____ is the speed I drive, _____ ah.

T

T

T

Bm7

N.C.

E7

N.C.

You tell me it's al - right, - a-heh, you don't mind a lit - tle pain, _____ ah.

Gtr. 2

Gtr. 4 *divisi*

T

T

**

** Gtr. 4 tabbed to left.

Am7

N.C.

G#7

You say you just want me to take you for a drive. _____

Gtrs. 2 & 4

T

T

T

*

* Gtr. 4 tabbed to right.

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Bsus4

slow me down, _ and I'm try-in' to get on the oth - er side of town.
Do, do, do, _ do, do, do. Do,do, do,do, do,do, _ do,do, do,do.)

Verse

Gtrs. 1, 3 & 4 tacet

C#7#9 N.C.

F#7

N.C.

C#7#9

N.C.

2. I'm not the on-ly soul _ who's ac-cused of hit and run. _ Tire tracks all a-cross your back; I can

Gtr. 2

f

T T

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

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

F# N.C. Bm7 N.C.
 hey, I can see — you had — your fun. — But ah, darl - in' can't you see my sig -
 T T Gtr. 2 Gtr. 4 divisi T T
 3 3 7 7
 X X X X
 2 2 7/7 7

*Gtr. 4 tabbed to left.

E7 N.C. A7sus4 N.C.

nals turn from green to red? — And with you I can see a traf - fic jam —

Gtrs. 2 & 4

7 7
6 6
7 7

7 7
5 5
5 5

G#7 N.C.

straight up a - head. — You're just like...
(Do, do, do, do, do, do, — do, do, do, do. .)

Gtr. 1

12 12 12 12 12 12 12 12 12 12 full

Gtr. 2

5 5 5 5 5 5 5 5 5 0 full full full full full (11) (11) 0

4 4 4 4 4 4 4 4 4

Gtr. 4

2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 times, simile
C#m7

F#7#9

C#m7

So hard to get through to you. I don't need to
(Cross - town - traf - fic. Do, do, do, do, do, do. Cross - town - traf - fic.

Gtr. 1

Guitar 1 solo line.

(12)

13 12 13 11 9 11 9

11

Gtr. 2

Guitar 2 solo line.

F#7#9

C#m7

F#7#9

run ov-er you. All - you do is slow me down, - an' I
Do, do, do, do, do, do. Cross - town - traf - fic. Do, do, doo-dle, do, do, do.

Guitar 1 solo line.

full

11 13 12 11 13 12 11 13 12

13 12 13 11 9 11 9

Guitar 2 solo line.

2 2

4 2 3 4 2

4 4

X

4

2 3 4 2

4 2

2 2

X

4

2 3 4 2

2 2

4

G#7

[illegible]

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile
C#m7

F#7#9



(Cross - town traf - fic. Look out! (Look out.)
(Do, _ do, doo-dle, _ do, do, _ _ do, yeah. _ _)

Gtr. 1



11 13 12 13 11 9 11 11 9

Gtr. 2



Gtrs. 3 & 4: w/ Rhy. Fig. 1
Bsus4



Do, do, do, do, do, do, _ do, do, Look out ba - by, do, do, do, do, do, do, _ do, do, com-in' through. do, do, do, do, do.



12 12 12 12 9 9 9 9 12 11 11 9 9 9 9 9 9 9 9 9



2 3 4

Bsus4

C#m7

F#7#9

Bsus4

(Cross - town

traf - fic.

Do, do, do, do, yeah. _)

Look out. _)

What's that in the street?

Do, do, do, do, do, do, — do, do, do, do, do.)

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Voodoo Chile

Words and Music by Jimi Hendrix

Tune Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Intro

Free Time

N.C.(E5)

Gtr. 1 (slight dist.)

$\text{♩} = \text{♩}$.

A Tempo $\text{♩} = 56$

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Harm. w/ Fuzz Face

full full

12 15 15 (15)

19 (19)

3

1/2

full full

15 15 (15)

12 14 12 14

12

14

15

3

16

(0) 15

1. Well, the

mf Fuzz Face off (tune 1) p

12 15 15

0

(0) (0)

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

(0) 15

Verse
N.C.(E5)

night I was born, Lord, I swear the moon turned a fire red.

full 1/2 full 1/2

3 2 (2) (2) 5 (5)

0

3

mf mp

2 0 2 0 2 5 7 (7) 8 7 5 5 7 5 7 5 7

(0) 7

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

The night I was born, I swear the moon turned a fire red.

mf full P.M.

3 2 (2) 0 2

(0)

Well, my poor moth-er cried out, "Lord, the gyp-sy was right,"

mp P.M. *mf*

3 2 (2) 0 0 2 0 2 9 9 7 7 7 (7) 0 2 3 2 (2) 0

(0)

an' I see'dher fell down right dead. — 2. Well,

tr P.M. *mp* *mf* *p* *mf*

2 4 0 12 15 (15) 3 12 15 15 0 2 0 2 18 3

(0 2) 0 2 4 0 12 15 (15) 0 2 0 2

* Played ahead of the beat.

Verse
N.C.(E5)

moun-tain li-ons found me there _ wait - ing and set me on a, — a ea-gle's back. —

3 *p* 3

full 1/2

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

(0) 3 0

Well, moun-tain _ li-ons found me there, _

mf Harm. *p* *mf* *full* *full* *full*

0 12 14 15 12 14 1/4 0 2 0 2 3 2 (2) 0 3 (9) 2 7 5

(2) 3 15 3 0

and set me on a — ea - gle's wing. —

Spoken: It's the ea - gle's wing, ba - by.

mp *p* *mp* *mf*

full full

3 2 2 (2) 0

0 2 0 2 0 2 0 2 14 14 12 14 12 (12)

* Played behind the beat.

What'd I say? Well, ah, he took me past the out-skirts of in-fin-i - ty, —

mp 1/2

14 0 2 0 2 0 2 (0) 3 0

and when he brought me back, he gave me Ve - nus wit - ch's ring. —

p *mp* *mf* *mp*

full 1/2 full 1/4

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

(C)

Hey! And he said, "Fly on, —"

cresc. *mf*

full full 1/2

11 11 8 10 10 8 10 8 10 8 10 8 7 8

(D) (E5)

fly _ on." _ 'Cause I'm a voo-doo chile, _ ba - by,

10 12 (12)

voo - doo chile. _ Hey! _

14 14 14 (14) 12 14 12 14 12 14 12 15

14 12 14 14 14 14 14 14 (14) 14 14 (14) 14 12 14 (14)

(14) 14 (14) 14 14 (14) 14 (14) 14 12 15 2 1/2 (15) 12 15 12 14 15 12 14 (14) 12 14 14

Yeah!

15 14 12 (12) 0 (0) (0) (0) 2 2 3 (3) 0 0 2 (0) 3

-6 -2 -5 1/2

P.M. mp

Verse
N.C.(E5)

Well, I _____ make love to you

mf let ring full

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

12 14 12 18 15

and Lord knows you feel no pain. _____

Yeah! _____

p *T

mf

12 14 12 14 12 14 12 15 14 14 12 14 13 14

*T = Thumb on ⑥

Say I make love to you in your sleep, _

full

14 12 14 12 14 12 14 12 14 13 10 12 15 12 12 14 14 14 (14) 12

and Lord knows you felt no pain. _

Have mer-cy. _

mp

8va

mf

12 14 12 15 15 15 12 15 12 12 12 15 15

'Cause I'm a mil-lion miles a-way, —

loco

bump (3)

mf *p*

(12) (15) X

15 (15) 12 14 (14) 12 (14) 14 12 14 12 14 12

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

Spoken: and at the same time I'm right here in your pic-ture frame. — Yeah! —

mp *mf* *full*

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

What'd I say, now! 'Cause I'm a voo-doo chile, —

p *mf*

0 0 0 0 0 0 0 0 (0)

8 10-12 10-12 10-12 10

Lord knows I'm a voo-doo chile. — Yeah!

f w/ Fuzz Face *full* *full* *full* *1/2* *1/2* *full* *full*

10 0 2 (2) (2) 2 (2) (2) (2) (2) 0 2 0 3 0 12 15 (15) 1/4

N.C.(E5)

[illegible][illegible]

8va

Organ Solo N.C.(E5)

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a piano (piano) staff and a guitar staff. The piano staff is in treble clef with a key signature of one sharp (F#). The guitar staff is in standard notation with fret numbers indicated below the notes. The score includes various musical notations such as trills, slurs, and dynamics. The piano part starts with a piano (p) dynamic, followed by a forte (f) dynamic, and then a mezzo-piano (mp) dynamic. The guitar part includes fret numbers like 12, 14, and 15, and a "full" instruction. The score is divided into measures by vertical bar lines.

pitch: D * Microphonic fdbk., not caused by str. vibration.

Go 'head on lit-tle Stev-ie.

Soprano

15 12 14 (14) 12 14 12 14 17 full 17 full 17 full 17 full 17 15 17 15 17 15 17

The musical score for guitar consists of two staves. The top staff is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a *loco* marking and a *mf* dynamic. The melody features eighth and sixteenth notes, with a triplet of eighth notes marked *tr* and a *trill* marking. The dynamic changes to *mp* later in the phrase. The bottom staff is a fretboard diagram for the right hand, showing fingerings for the strings. It includes a triplet of eighth notes and a trill marked *tr*. The fretboard diagram shows fingerings for the right hand, including a triplet and a trill.

3

tr

Fuzz Face off

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

0 0 0 0 0 0 5 7 5 7 X

steady gliss.

0 0 0 0 7 17 7 0 0 7 5 7 5 7 5

mf full full

switch to bridge pickup full

mp

2 (2) (2) 2 (2) 0 0 2 (12 14) 12 14 14 12 14 12

0 3 0 15 13

Verse
N.C.(E5)

4. Well, my ar-rows are made of de-si-re, —

mf (echo) (echo) (echo) (echo) 2 (echo)

8va

loco

14 17 15 16 15 12 14 12 (12) 12 15 3 2 (2) 0 2 0 2 0

from far a-way as Jup-i-ter's sul-pher mines. —

mp (echo) *mf*

2 0 2 0 2 0 2 12 12 X 14 12 14 13 12 15

Say my ar - rows are made of de-si - re, (de - si - re)

(echo)

full

15 15 14 (14) 12 14

2 (2) 0 2 0 0

from far a-way as Jup - i - ter's sul - pher mines. — Way down - by the me-thane sea,

switch to neck pick-up

3

2 4 3 4 2 0 2

3 (0)

heh, heh. I have a hum-min' bird that'll hum so loud, —

f w/ Fuzz Face

full

0 2 (2) 0 2 0 0 2

14 (14) (14)

you'd think you were, ah, los-in' your mind. — Hmm...

mf Fuzz Face off

1/2

1/4

12 14 (14) (2)

2 0 (1) (2)

0 2 0 2 0 2 0 2

3 (3) 0 (0)

N.C.(E5)

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for a single melodic line and is divided into two systems. The first system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a series of eighth notes, followed by a quarter note, and then a half note. The second system is in bass clef with the same key signature and time signature. The melody continues with a series of eighth notes, followed by a quarter note, and then a half note. The score includes various musical notations such as notes, rests, and dynamic markings like "full" and "8va".

loco

let ring

full

* w/ bar

p

tr

12 15 (12) 15 12

(12)

(0)

2 (2) 0

0 2 0 2

* Dive gradually while trilling.

Bass tacet
N.C.(E5)

Free Time

mf

0 7/9 4/9 9/14 12 full 14 1 1/2 16 full 19

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff and includes various musical notations such as eighth notes, sixteenth notes, and rests. The second system contains the guitar accompaniment, written on a six-string guitar staff. It includes fret numbers (15, 17, 17(17), 15, 17) and dynamic markings ('1/4' and 'full') indicating the volume of the notes. The guitar part features a series of chords and single notes, with some notes marked with a 'w' for a wobble or vibrato effect.

The second system of the musical score continues the melody in G major. It features several triplet markings (indicated by a '3' below the notes) and a 'full' marking above a note. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The lyrics 'The Rose Tree' are written below the bass staff.

Turn that damn guitar down!
(Laughter)

fbdk. * fdbk. fdbk. fdbk.

(14) (16)

pitch: F# pitch: G D# G F G D#G pitch: E F G F G F

* Microphonic fdbk., not caused by string vibration.

N.C.(E5)

The musical score for 'N.C.(E5)' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The notation includes various musical symbols: a *mp* (mezzo-piano) dynamic marking, a *mf* (mezzo-forte) dynamic marking, a 'P.M.' (Percussion Mallet) section indicated by a dashed line, and a *mp* dynamic marking. The score includes a 'rake' instruction. The second system shows a continuation of the piece with a 1/2 note value, a (2) note value, and a 5 note value. The notation is complex, featuring many accidentals and dynamic markings.

The image displays a musical score for the piece "The Wind" by Gustav Mahler. The top staff is a melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a trill on the first string, followed by a series of eighth and sixteenth notes, some with accents and slurs. The dynamic marking *mf* (mezzo-forte) is indicated. The bottom staff is a fretboard diagram for guitar, showing the fret positions for the notes in the melody. It includes fret numbers (e.g., 12, 15, 14, 12, 14, 14, 12, 14, 14, 12, 14, 12) and chord symbols (e.g., (0 2) 0, (2), (12), (14), (12 14)). The diagram also shows the placement of the trill and the final trill. The word "Harm." is written at the end of the fretboard diagram.

5. Well, I

T

12 14 14 (14) 12 12 14 12 14 12 12 14 12 14 12 12 15

Verse

N.C.(E5)

float in liq-uid gar - dens — and Ar-i-zo-na new red sand. —

mf

full full 1 1/2

15 (15) 12 15 12 15 14 (14) 12 12(12) 12 14 2 4 3 (4) 2 0 2 4 (4) 7 7 9 (9)

X

Yeah!

I float in liq - uid gar - dens, —

1 1/2 2 1/2

0 12 (12) (12) 14 11 2 4 3 4 2 0 2

way down in Ar-i - zo - na red sand. —

p

mp

1/2 1/2 1/4 full 1/2

5 5 3 5 3 5 3 5 3 5 3 5 3

(0 2) 0

Yeah!

Outro-Guitar Solo N.C.(E5)

8va

8va

8va

8va

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The second system shows the fretboard positions for the melody, with numbers 12, 14, and 15 indicating the frets for each note. The fretboard is divided into measures corresponding to the notes in the melody.

Yeah! Yeah! Yeah! Hey! _____

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics 'Yeah! Yeah! Yeah! Hey!'. The middle staff is a guitar line with chords and melodic fragments. The bottom staff is a bass line with a complex rhythmic pattern of 14s and 12s, with 1/2 time signature markings above it.

The musical score for guitar consists of a melodic line in treble clef and a corresponding fretboard diagram below. The melodic line is written in G major (one sharp). It begins with a series of eighth and quarter notes, followed by a section marked '8va' (octave) where the notes are beamed together. This is followed by a 'loco' section where the notes are played in a lower register. The fretboard diagram shows the left hand positions, with fret numbers 14, 12, 14, 14, 14, 12, 14, 16, 16, 16, 16, 16, 16, 0, 0, and 17 indicated. The diagram also shows fingerings for the left hand, with 'X' marks indicating where the fingers are placed.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line is in G major, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, starting with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like '8va' and 'loco'.

Free Time
on cue:

15 8 12 8

accel.

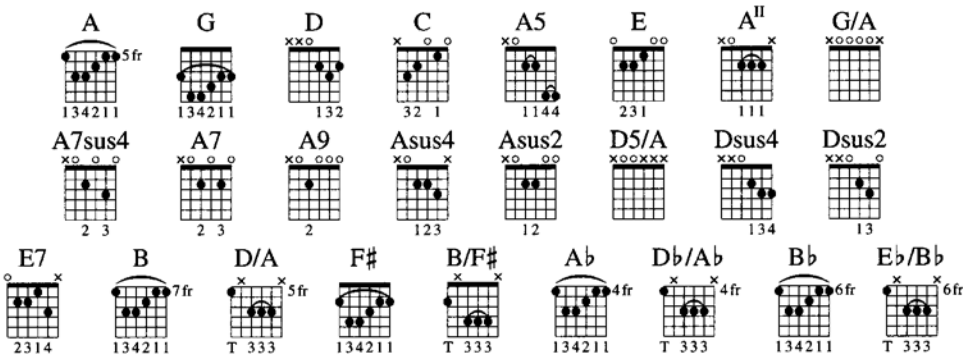
full

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

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It consists of two staves. The top staff shows the original melody, which is a simple, repetitive line. The bottom staff shows a modified version of the melody, featuring various musical effects and annotations. These include "grad. release" (gradual release), "random noise" (indicated by a wavy line), "w/ bar" (with bar), "slack" (indicated by a wavy line), and "On cue:" (indicated by a wavy line). The modified melody is written in a more complex, rhythmic style, with notes and rests marked with numbers (12, 15, 11) and fractions (1/2, 1 1/2). The score is presented in a clear, legible format, with the original melody in a standard musical notation and the modified version in a more experimental, graphic notation style.

Little Miss Strange

Words and Music by Noel Redding



Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = Bb ⑤ = Ab

③ = G \flat ⑥ = E \flat

Intro

Moderately Fast ♩ = 142

[illegible]

*Gtr. 1 (clean elec.), Gtr. 2 (acous.)

[illegible]

Gr. 4 (elec.)

f w/ Fuzz Face

13 13 13

13 13 13

13 (13) 12 (12) 10 12 10

12 (12) 10 12 12

[illegible]

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Chorus

D C D C

Lit-tle Miss Strange. Lit-tle Miss Strange

Gtr. 3
mf full full full full (14)

Gtr. 4
mf full full full full (15)

Gtr. 1
*w/ wah-wah

o < + > o < + > o < + >

* + = treble position
o = bass position

Verse

D A G

2. Lit-tle Miss Strange. came in-to my par-lor. I don't know just what to ask her.

Gtr. 3
full (14) (14) (14) 10-12 12 13-14 14-15

Gtr. 4
full (17) (17) (17) 12-13 13-14 14-15

Gtr. 1
pp wah-wah off *mf*

Chorus

Interlude A5

65

Guitar Solo

Gtr. 3 tacet
E

D7

G/D

Gtr. 3

(cont. in notation)

Gtr. 4

mf full w/ clean tone

Gtr. 1

mf

Gtr. 2

Gtr. 4

D

D7

G/D

D

Gtr. 1

Gtr. 2

The image shows a page of guitar sheet music for a piece in D major. The music is divided into three systems, each with a guitar solo and a full band arrangement. The solo is in the key of D major and includes various techniques like bends, vibrato, and double stops. The full band arrangement includes a guitar solo and a full band arrangement. The solo is in the key of D major and includes various techniques like bends, vibrato, and double stops.

Guitar Solo

D

A^{II} G/A A7sus4 A7 A9 G/A

Gtr. 2

Gtr. 3

f full 1/2

Gtr. 4

Gtr. 1

Gtr. 2

(cont. in slash)

E 6 open E7 A7 E 6 open E7 A7 E 6 open E7 A¹¹

mf Fuzz Face off
full

P.M. $\frac{1}{4}$ full full

12 15 12 12 (14) 14 12 12 15 12 14 12 (14) 12 14 14 14 14 14 12 14 12 14 12

T T T

12 13 12 14 14 14 14 12 13 14 14 14 14 12 13 14 14 14 14 0 12 12 12

Verse

Gtr. 4 tacet B A D/A A D/A A

3. Lit-tle Miss Strange — came out of the dark - ness, walked a-cross my head, I stood be-neath the lights. I'm

Gtr. 3

**mf*

7-9 9 9-12

Gtr. 1

p *mf* T T

* w/ tone control rolled back to bass position.

talk - in' 'bout the dream I had the oth - er night. Lit - tle Miss

Gtr. 3

12 (12)

15 15 15 15 15

f w/ Fuzz Face full

Gtr. 4

15 15 15 15 15

f w/ Fuzz Face full

Gtr. 1

9 11 9 11

Chorus

E D E D

Strange. Lit - tle Miss Strange.

1/4

15 12 14 12 14 12 14

15 12 15 12 14 12 14 (14)

let ring - -

7 7 7 7 7 7 7 7

F# B/F# F# B/F# A \flat D \flat /A \flat

sim.

E A^{II} E

12 14 12 10 12 10 9 10 9 7 9 7 5 5

A5 A^{II} Asus4 A^{II} E

3 2 3 2 2 2 1 2 12 14 12 10 12 10 9 10 9 7 9 7 5

Gtr. 4

2 2 1 2 9 11 9 8 9 8 6 8 6 7 6

Gtr. 5 (elec.)

6 5 7 7 6 7 9

Gtr. 1

3

Words and Music by Jimi Hendrix

76

G# B5 Bsus4 C# F# G#13 G13

see. —
(Yeah, yeah, Well, my heart was way down in a cold, cold — win-ter storm. — Well, my

mf

let ring ———— | let ring ———— |

T — — — T — — — T — — — T

let ring ———— |

Where are you when there's a hot cold sum-mer night, night,

let ring - - - - -

full 14 full 13 (13) 11 13

full 1/2 12 (12) 9 full 1/2 12 (12) 9 full 1/2 12 (12) 11

T - - - -

0 2 2 (4) 4 X 2 2 3 4 4 2 3 4 0 0 1 2 2 2 4 4 4 4 2 4 6 4 6 4

A F#7 B C#5

night, night, night?

1/2 1/4 full full 1/4

9 11 9 11 10 7 9 11 9 11 9 12 9 X 12 9 11 (11) 9 11 9 11 9

T T

0 5 6 7 5 3 2 2 3 4 4 4 0 4 4 2 4 6 6 4

Bridge

B5 E5 C#5 B G#

A - round a - bout this time the tel - e-phone blew it's

rake →

full 1/2 1/4

(9) 12 12 (12) (0) 9 11 9 11 9 14 13 13 15 13 13 15 15 9

(0) 6 6 6 4 9 X 6 (4) 4 4 4 4 4 4 4 4 2

4 4 4 2 2 7 X X 4 2

T - - - - T - - - - T -

F# G#

horn a - cross the room. Scared lit - tle Ann - ie clean out -

3 rake →

11 (11) 9 9 11 (11) 9 9 11 11 13 (13) 11 11

11 (11) 9 9 11 (11) 9 9 11 11 13 (13) 11 11

T - - - - T T - - - - T T - - - - T

2 X X X X 2 2 4 X X X 4 X X X

4 4 4 4 4 4 4 4 4 4 X 4 X

F# G#

— of her mind. — And I tell ya, Ro-man the Can-dle, he peeps out of his
(Out of her mind. —)

full

15 14 15 15 14 15 16 16 15 15 (15) 15 17 16 16 17 17

F# G#

peek - a - boo hide and seek and grabbed lit - tle Ann - ie from the ceil - ing — just in
(Lit - tle Ann - ie just in

1/4

(17) 11 9 (11) 12 11 9 11 9 9 11 11 11 9 11 10 11 10 13 11 13 13 13

[illegible]

Eb

Ab

Bb

Ab

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and guitar. The piano part is in the upper staves, and the guitar part is in the lower staves. The key signature is E-flat major (three flats). The tempo is marked "moderato". The score includes the following elements:

- Piano Part:**
 - Staff 1: Treble clef, E-flat major key signature. It starts with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics "(Yeah, yeah, yeah, yeah. ____)" are written below the staff.
 - Staff 2: Treble clef, E-flat major key signature. It features a complex melodic line with many beamed sixteenth notes. The lyrics "f" and "1/2" are written below the staff.
 - Staff 3: Treble clef, E-flat major key signature. It features a complex melodic line with many beamed sixteenth notes. The lyrics "full" and "13" are written below the staff.
- Guitar Part:**
 - Staff 4: Treble clef, E-flat major key signature. It features a complex melodic line with many beamed sixteenth notes. The lyrics "T - - -" are written below the staff.
 - Staff 5: Treble clef, E-flat major key signature. It features a complex melodic line with many beamed sixteenth notes. The lyrics "T - - -" are written below the staff.
 - Staff 6: Treble clef, E-flat major key signature. It features a complex melodic line with many beamed sixteenth notes. The lyrics "T - - -" are written below the staff.

Eb

Ab

Bb

N.C.

3. "Hel -

The musical score for "The Wind" by John Cage is presented in two systems. The first system features a piano part on a single staff with a key signature of one flat (B-flat) and a common time signature. The piano part begins with a "rake" instruction, followed by a series of notes with various articulations and dynamics. The second system features a prepared piano part on a single staff, with a key signature of one flat and a common time signature. The prepared piano part includes various techniques such as "full" and "1/2", and is marked with a "T" (tongue) instruction. The score is written for a piano and a prepared piano, with the piano part in the upper system and the prepared piano part in the lower system.

Verse

Eb
Ab
Bb
Ab
Gb

lo," said my shake-y voice, — "Well, how you — do-in'?" (Doop, doop, doop, I start to stut-ter,

mf

p

full

11 13 (13) 11 13 13 11 13 13 15 13 15 15 15 15 15 17 14 16 15 13 15

T — — — — — T — — — — — T — — — — —

6 6 4 4 6 6 5 4 4 4

Eb
F9
Bb
Ab7

"Look, ah, can't-cha tell I'm, — ah, do-in' fine?" Can't you tell I'm do - in' There was my

let ring — — — — —

12 13 13 14 13 14 15 13 15 13 15 13 11 13 11 13 11 13 11 11

3

T T T — — —

6 6 8 6 8 6 7 8 8 8 7 8 8 8 6 8 6 5

Chords: Cb, Ab, Db5, Eb5

Spoken: Said, I'm tired of cry - in'.

Ah. _____ Ah. _____

14 $\frac{1}{2}$ 11 full 14 11 13 13 11 13 11 13 11 13 11

14 full 13

T T - - - -

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

N.C. Verse Eb Ab7

4. Yes, _____ a long, (Long, long long hot

8va

full $\frac{1}{4}$ $\frac{1}{4}$ let ring - - - - let ring - - - -

(14 13) 14 13 14 13 11 13 11 13 15 16 17 17

f mf T - - - - T - - - -

6 4 6 5 4 2 4 2 $\frac{1}{2}$ 3 6 6 6 6 6 4 4 4 4 4 4 7 5 6

Bb13 A13 *Ab

ba-by's get-tin' clos - er. — I'm so glad that my ba - by's com-in' to res - cue
Ah.

loco

T --- T T T T T T ---

* Chord symbol reflects overall tonality.

me. — Say, so glad that my ba-by's com-in' to res - cue
Glad that my ba - by's com-in' to res - cue. Hey. —

rake —

T --- T ---

me. So glad my ba-by's com - in' to res - cue. Oo. _____

Glad that my ba - by's com - in' to res - cue.

rake -

mp

T -

Begin Fade

me. They're com - in' to res - cue. Woo! res - cue, res - cue,

Glad that my ba - by's com - in' to res - cue,

p

T -

Come On (Let the Good Times Roll)

Words and Music by Earl King

Intro

Moderately Fast ♩ = 142

Em

D

N.C.

Verse

N.C.

1. Peo-ple talk - in but they

just don't know — what's in my heart and why I love you so. —

I love you ba - by like a min - er love gold, — come on sug - ar, let the

good times — roll. — Hey!

Gtr. 1 (fuzz) *ff* *f* 1/4 3

TAB 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 11 11 2 3 2

2 3 2 2 2 3

2 2 3 2

Chorus

E7#9

A13

8 8 8 X 7
6 6 6 0 6
5 7 5 5 7 3 5 0

N.C. E7#9 N.C.

* T

* T = Thumb on ⑥

(A) A7 N.C. E7#9 N.C.

1/2 full 1/2 1/2

B7#9 N.C. E7#9 B7 N.C.

1/4 1/2 1/4

Verse N.C.

2. So man - y peo - ple live in make be - lieve, _ they keep a lot - ta do - in' up their sleeve. _

1/4 1/4 1/4

But my love, _ ba - by, is - n't the kind that fold, come on _ ba - by, let the good times roll. _

2 2 2

Chorus

E7#9 A7 N.C. E7#9

Hey! Hey — ba - by, let the good times roll. —

A7 A5 A7 E7#9

Whoa, — lit - tle ba - by, come on and let dad-dy thrill your soul. — Hey

B7 Bb7 A7 N.C. E9

ba - by, — let the good times roll. Hey!

Guitar Solo

N.C. F# G G# A A# N.C. B9 C9 C#9 D9 Em *E7 A7

ff w/ wah-wah

full full full full full

* Chord symbols reflect overall tonality.

The musical notation for the guitar solo in "Sweet Home Alabama" consists of two staves. The top staff is the melody, written in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. Chords E7 and A7 are indicated above the melody. The bottom staff is the bass line, written in bass clef, showing fret numbers for each note. Dynamics such as "full" and "1/2" are indicated above the bass line, suggesting volume changes. The bass line includes a triplet of eighth notes in the third measure, mirroring the melody.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The top staff shows a guitar melody in E major, with a key signature of three sharps (F#, C#, G#). The melody is written in a single line, featuring various chords (E7, B7, A7) and a complex rhythmic pattern. The bottom staff is a fretboard diagram for the guitar, showing the fret positions for the melody. The diagram includes fret numbers (12, 14, 15) and chord symbols (E7, B7, A7) above the frets. The fretboard is divided into three sections, each corresponding to a measure of the melody. The first section shows frets 12, 14, and 15, with a chord symbol of E7. The second section shows frets 12, 14, and 15, with a chord symbol of B7. The third section shows frets 12, 14, and 15, with a chord symbol of A7. The fretboard diagram is a simplified representation of the guitar's fretboard, showing the fret positions for the melody.

[illegible]

A musical score for guitar solo. The top staff is in treble clef with key signature of three sharps (F#, C#, G#). It features eighth-note triplets, sixteenth notes, and a wavy line indicating a vibrato or tremolo section labeled "A7". The bottom staff shows fret numbers (0, 15, 12, 0) and dynamic markings like "full" and "1/2".

The guitar solo in "The Highway" by The Highwaymen is in E major and 12/8 time. The melodic line is written on a single staff, and the bass line is written on a second staff. The solo features a mix of eighth and sixteenth notes, with some triplets. The melodic line includes chords E7, B7, and A7. The bass line includes fret numbers and dynamic markings like "full" and "1/2".

The musical score for guitar consists of a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The melodic line is written in E major (indicated by three sharps: F#, C#, G#). It begins with an E7 chord, followed by a B7 chord, and then an E7 chord. A section marked '8va' indicates an octave shift. The fretboard diagram shows fingerings for the right hand, with a 'full' label indicating a full barre at the 14th fret.

The musical score is for guitar, featuring a melodic line in the treble clef and a fretboard diagram below. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melodic line starts with a chord of A7 (8va) and then moves to E7. The fretboard diagram shows the fret numbers for each note, with some notes marked with 'x' to indicate natural harmonics or specific techniques. The diagram is divided into three sections, each with a different fret range: 15-16, 15-16, and 14-12. The fret numbers are written in a way that suggests a specific fingering or technique, such as 'full' and '3/4'.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a wavy line indicating a tremolo effect. The main melody is in treble clef, and the bass line is in bass clef. The score includes various musical notations such as chords (A7, E7), dynamics (8va), and articulation marks (accents, slurs). The bass line includes fingerings and a "full" marking. The score ends with a "Harm." marking.

A7 E7 A7

First system of guitar notation. The top staff shows a melodic line in G major with various chords (A7, E7, A7) indicated above. The bottom staff shows the corresponding fretboard positions with numbers 0-7.

E7

Second system of guitar notation. The top staff continues the melodic line with an E7 chord indicated. The bottom staff shows fretboard positions, including a triplet of 7, 8, 7 and a 1/4 note.

B7 A7 N.C. E7#9 F7 E7

Third system of guitar notation. The top staff shows a sequence of chords: B7, A7, N.C. (Natural Chord), E7#9, F7, and E7. The bottom staff shows the corresponding fretboard positions.

A7 E7 A7

Fourth system of guitar notation. The top staff continues the melodic line with A7, E7, and A7 chords indicated. The bottom staff shows fretboard positions.

E7 B7

Fifth system of guitar notation. The top staff shows a sequence of chords: E7 and B7. The bottom staff shows fretboard positions, including a triplet of 3, 3, 3 and a 1/4 note.

B13 B7 B13 B7 A7 N.C. E7#9 Bm7 N.C.

Verse
N.C.

3. A love is nice if it's un-der-stood. It's e-ven nic-er when your feel-in' good.

You got me flip-pin' like a flag on a pole, _ come on sug-ar, let the good times roll. _

Chorus
E7#9 A7 N.C. Em7

Hey! Yeah, _ oh, let the good times roll. ____ Hey! _

N.C. A7 E5 Em7 N.C.

Thrill - me ba - by, show pa-pa how good times roll. — Oh,

T _ _ T T

(7) 7 0 7 X 7 0 7 7 7 7 5 7 5 5 0 0 0 0 5 5 5 5 5 5 6 5 5 5 5 0 9 7 7 0 0 7 X 7 7 8 8 8 8 8 8 7 7 7 7 7 7 7 7 6-7

ma-ma let me thrill your soul. — Hey, — let the good times roll.

T — — — — T w/ wah-wah

[illegible]

The musical notation for the guitar solo in "Hotel California" is shown in two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with various ornaments, including wavy lines and grace notes. Chord symbols A7 and E7 are placed above the staff. The bottom staff is a bass line consisting of fret numbers (12, 14, 0) and rhythmic markings (1/4, 1/2). It includes a complex sequence of double and triplets, such as (12 12 12) and (12 12 12), with arrows indicating the timing of these patterns.

The guitar solo is written on a single staff with a key signature of one sharp (F#). It consists of three measures. The first measure contains a series of eighth and sixteenth notes, with a circled eighth note and a sixteenth note beamed together. The second measure contains a series of eighth and sixteenth notes, with a circled eighth note and a sixteenth note beamed together. The third measure contains a series of eighth and sixteenth notes, with a circled eighth note and a sixteenth note beamed together. The solo is marked with a 'B7' chord symbol and an 'A7' chord symbol. The notation includes various musical symbols such as wavy lines, slurs, and accents.

E7 B7 8va E7

A7 loco E7

A7 E7

B7 A7

E7 B7 Begin Fade E7

A7 E7 A7 Fade Out

Words and Music by Jimi Hendrix

③ = G \flat ⑥ = E \flat

N.C.

N.C.(Am7)

Gtr. 1 (slight dist.)

Gtr. 2 (clean)

mf w/ slow flange rake \rightarrow * T P.M. T \rightarrow

T
A
B

5 7 5 7 5 8 x 7 5 5 5 5

* T = Thumb on (6)

[illegible]

Chorus
N.C.

re - al - ize ____ that I've been hyp - no - tized. ____ I love you - Gyp - sy Eyes. ____

8va -

full 20 20 20 20 20 1/2 (20) 17 19 17 19 1/2 20 19 19 (19) 17 19

full 8 8 8 8 1/2 (8) 7 5 7 5 7 1/2 8 7 (7) (7) 5 (5 7) 5

Interlude
N.C.(Am7)

I love you - Gyp - sy Eyes. ____ Well, al - right.

8va -

full 19 17 19 20 19 19 (19) 17 19

loco

* w/ echo repeats

* next 3 meas.

full 5 7 5 7 8 7 7 (7) (7) 5 (5 7) 5

T P.M. 1/4 1/2 1/4

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

1/4

17 17 17 17 17

3

rake - i rake - i rake - i

1/4 1/2 1/2 1/4 1/4

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

Gtr. 3 (slight dist.)

Gyp - sy.

mf w/ reverb

1/2 full

grad. release

(7/7)

Gtr. 1

mf

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

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

Gtr. 2

mf

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - -

rake - - - -

5 7 X 5 7 5 7 7 5 7 7 7 7 7 7 5 7 5 7 7 5 7 X

Verse
Gtr. 3 tacet
N.C.(Am7)

1. Way up in my tree. I'm sit-ting by my fi - re, _____ wond- 'rin' where in this world. might you .

mf

1/2 full

(7/7) 7 7 (7/7) 17 17 17 17 17 17 17 17

P.M. -

full

1/2

1/4

1/2

1/4

5 7 16 16 17 17 16 16 17 17 (17/17)

8 8 (8) 7 5 7

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

be. _____ And _ know-in' all the time _ you're still ____ roam - in' the coun - try - side. ____

Gtr. 1

full 1/4 full

Gtr. 2

1/2

Do you still think a - bout me? _____ Oh, _____ my. _____

P.M. -- -

P.M. -- -

1/2 full

Gyp - sy. _____ 2. Well, I _____

Gtr. 3

mf grad. bend & release

1/2 full

7 7 7 7 7 7 7 7

Gtr. 1

grad. bend & release

P.M. - - -

1/2 full

7 7 7 7 7 7 7 7

3 5 3 5 3 5 3 5

Gtr. 2

P.M. - - -

grad. release

1/2

7 7 7 7 7 7 7 7

3 5 3 5 3 5 3 5

Verse

Gtr. 3 tacet
N.C.(Am7)

walk right on _ up to your reb-el road - side, _ the one that ramb-les on _ for a mil - lion _

Gtr. 1

8va

full full full full

20 20 20 (20) 17 20 20 20

Gtr. 2

3 3

5 5 5 7 7 8 7 5 5 7 5 5 5 7 8 7 5 7 5 7 X

Gtr. 1 tacet
N.C.(Am7) Am7

[illegible]

say, ——— “Oh lit - tle boy, ——— you know I could love - you, ——— but

[illegible]

Gtr. 3 tacet
(Am7)

Gtr. 1

Gtr. 2

Chorus
N.C.

Well, I re - al - ize _ that I've been hyp - no - tized. _ I love you _ Gyp - sy Eyes. _

8va

Gtr. 3

Gtr. 1

Gtr. 2

I love you, Gyp-sy Eyes. I love you Gyp-sy Eyes.

8va

full full 1/4 1/4

(17) 17 19 17 19 20 19 19 (19) (19) 17 (17 19) 17 17 19 17 (17) 17 19 17 (17) 17 19 (17 19) 17

full full 1/4 1/4

(17) 17 19 17 19 20 19 19 (19) (19) 17 (17 19) 17 17 19 17 (17) 17 19 17 (17) 17 19 (17 19) 17

full full 1/2 1/2

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

I love you Gyp - sy Eyes.

8va

full full full full

(17) 17 19 17 19 19 19 19 (19) (19) 17 (17 19) 17 17 19 17 19 19 19 (19) (19) 17 (17 19) 17

full full full full

(17) 17 19 17 19 19 19 19 (19) (19) 17 (17 19) 17 17 19 17 19 19 19 (19) (19) 17 (17 19) 17

full full full full

(5) 5 7 5 7 7 7 7 (7) (7) 5 (5 7) 5 5 7 5 5 7 5 (5 7) 5

Interlude
N.C.(Am7)

Well, al - right!..

loco

mf

mf w/ heavy flange

f

full

mp

full $\frac{1}{2}$

P.M. - - -

P.M. - - -

4. I been

8va

full 1/2 full 1/2 full 1/2 full

(15) 15 15 15 15 15 15 15 15 (15)(15)

8va

full 1/2 full

15 15 15 15 15 (15)

full 3/4 1/2

15 15 15 15 15 (15) 13 14 (14)

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

1/2 1/2 full

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

Verse

N.C.(Am7)

search-in' so long, — my feet, they've made me lose the bat - tle. Down - a-against the road, my wear-y

Gtr. 1

mf *f* *p*

T T

8 8 1/4

3 5 7 7 9 5 3 5 14 13 (13) 14 (12) (14)

Gtr. 2

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

full

5 7 7 5 7 7 3 5 5 (5) 3 5 5 3 5 5 5 7 7 5 5 7 5

knees, they got me. Off to the side I fall, but I hear a sweet call;

f

1 1/2 full full 1 3/4

13 13 (13) 10 13 17 16 13 (13)

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

1/2 1/4 full full 1/2

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

3 5 3 5 3 5 3 5

my Gyp-sy Eyes is com-in' and I been saved.

1/4 full full full

(X) 13 X 15 15 15 13 15 14 15

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

1/2

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

3 5 3 5 3 5

Oh, ___ 'n' I been saved. That's why I

* Played ahead of the beat.

love you. Said I love you.

Words and Music by Jimi Hendrix

Moderately ♩ = 74 R

N.C.(C)

(F)

(Bb)

mf w/ wah-wah

A

A
B

3

1

1

(C)

(F)

F

(Bb)

(C)

1. The morn-ing is dead

Gtr. 2 (dist.)

* Gtr. 3

f flutter wah-wah _____
w/ bar _____

mp

-1 1/2

Gtr. 1

T

r

•

*Half-speed gtr. arr. for real time 24-fret gtr.

**T = Thumb on ⑥

B D D# E C

It real-ly does-n't, real-ly does-n't both-er me too much at all. — It's just the, ah, ev-er fail-ing dust

mp

8va

loco

T

G D

that makes it so hard for me to see that for-got-ten ear-ring lay - in' the floor,
(Oo. —————)

p

8va

m m m m

T T T T T

Gtr. 3 tacet
Bb5

Gtr. 3 tacet
Bb5

C5

G5

[illegible]

The musical score is divided into three systems. The first system shows the vocal melody with lyrics "Lone - ly, lone - ly, lone - ly." and guitar accompaniment for Gtr. 2. The second system continues the vocal melody and Gtr. 2 accompaniment. The third system shows the vocal melody and guitar accompaniment for Gtr. 1. The score includes various musical notations such as chords (Bb5, C5, G5), triplets, bends, and fret numbers.

System 1: Vocal melody starts with a whole note chord Bb5, followed by a half note chord C5, and then a quarter note chord G5. The lyrics "Lone - ly, lone - ly, lone - ly." are written below the notes. Gtr. 2 accompaniment features a series of eighth notes and triplets.

System 2: The vocal melody continues with a half note chord Bb5, followed by a half note chord C5, and then a quarter note chord G5. The lyrics "Lone - ly, lone - ly, lone - ly." are written below the notes. Gtr. 2 accompaniment features a series of eighth notes and triplets.

System 3: The vocal melody continues with a half note chord Bb5, followed by a half note chord C5, and then a quarter note chord G5. The lyrics "Lone - ly, lone - ly, lone - ly." are written below the notes. Gtr. 1 accompaniment features a series of eighth notes and triplets.

N.C.(F) (G) G5

Ah.

flutter wah-wah - - -

full 1/2 full 1/2 full

X

1 1 1 3 5 5 5 7 5 4 5 3 3 5 5 7 5 3 5 3

T T T T

N.C.(F) (C/E) G5 G

Ah.

Lone-li-ness is such a drag.

Gtr. 3

mp

Gtr. 2

flutter wah-wah - - -

mf

full full full full

w/ bar

Gtr. 1

T T

w/ wah-wah

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

-3 1/2

*Doubled by harpsichord
(next 4 meas.)

Interlude

Gtr. 2 tacet
C

F

Bb6

Gtr. 3

p

Gtr. 1

3 3 2 3 5 3 5 0 3 3

1 3 3 2 3 3 5 2 3 0 1

1 3 2 3 3 5 3 5 3 5

Verse

C

F

Dm

3. So here I sit _ to face that same old _ fi - re place. _

Gtr. 3

Gtr. 2

mf

flutter wah-wah - - - - -
w/ bar

-3 1/2 -1 1/2

Gtr. 1

mf

2

10 10 10 10 10 8 10 10 10 10 10 8 X 7 6 6 6 6 6 6 6 7 7 5

10 10 10 10 10 8 10 10 10 10 10 8 X 7 7 7 7 7 7 7 7 7 7 5

10 10 10 10 10 8 10 10 10 10 10 8 X 7 7 7 7 7 7 7 7 7 7 5

8 8 8 8 8 8 8 8 8 8 8 8 X 5 5 5 5 5 5 5 5 5 5 3

B D D# E

Gettin' read-y for the same ol' ex-plo - sion

go - in' through my mind. _____

8va

mp *pp*

19 19 12 12
19 19 12 12
20 20 13 13

Gtrs. 2 & 3 tacet
C C# D G

And soon e-nough time ___ will tell a-bout the sur-face in the wish-ing well. ___

Gtr. 1

T T _ _ _ T _ _ T _ _ T _ _

126

G5 C/G G5 C/G

Yeah! Yeah! Oo. Lone - ly, lone - ly.

8va

flutter wah-wah

(10)

Begin Fade

Fade Out

G5 C/G G5

Blow my mind. Oo.

8va

flutter wah-wah

(0)

flutter wah-wah

12 3

Rainy Day, Dream Away

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate Shuffle ♩ = 118 (♩ - ♩ - ♩)

Slower ♩ = 108

E♭7 E7

* E♭7

E7

E♭7

Gtr. 1 (clean)

T
A
B

Gtr. 2 (clean)

T
A
B

* Chord symbols reflect implied tonality.

Gtr. 2: w/ Rhy. Fig. 1, 18 times

Gtr. 1

Spoken: Hey man,

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The musical notation for 'The Wind' is presented in three systems. The first system shows the melody in G major (one sharp) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff. The second system continues the melody, featuring a '5' (quint) interval and a '3' (triad) interval. The third system shows the melody with a '5' (quint) interval and a '3' (triad) interval. The lyrics 'take a look out the win-dow 'n' see what's hap - 'nin'.' are written below the first system. The lyrics 'even' are written below the second system. The lyrics 'full' are written below the third system. The lyrics '1/4' are written below the third system. The lyrics 'full' are written below the third system. The lyrics 'full' are written below the third system.

The musical score for 'Rain' by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'Hey man, — it's rain' are written below the notes. The second system continues the vocal melody, with the word 'even' written above the first few notes. The third system shows the guitar and bass parts in standard notation, with fret numbers (11, 13, 14, 19, (13), 11, 13) written below the strings. The guitar part includes dynamic markings 'full' and '1/4' above certain notes. The bass part includes a 'full' marking above a note. The score is written in 4/4 time.

Musical score for the song "Don't Worry 'bout That" by The Beatles. The score is written for voice and guitar. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The lyrics are: "Ah, ___ don't wor-ry 'bout that."

The score consists of three systems. The first system shows the vocal melody starting with a rest, followed by a triplet of eighth notes. The second system shows the vocal melody with dynamics *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The third system shows the guitar accompaniment with various fret numbers (11, 13, 12, 10, 6) and a final chord with a double bar line.

Ev-'ry-thing's gon-na be ev-'ry-thing. _

1/4

We'll get in - to some-thin' real nice, _ y' know? Sit back and groove on a

let ring - - - -

rain-y day.

Gtr. 1

Gtr. 2

[illegible]

mean, bro - ther. exhale: Lay back an' groove.

f *mf* *mp* *mf*

full 1/4 full full

Yeah,

p

mp

even

11

11 10 13 12

12 11 0

13 (11) 12

11 12 13

11 12 (0) (0)

Mm - hmm.

even

mf *p* *mp* *mf* *mp*

1/2 1/4 1/4

12 11 13 11(11)13 11 11 13 11 13 11 11 13 11 13 11 13 11

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: 13 11 13 11 13 11, 12 11, 13 12 13, (13) 11, 13 11 13, 13 (13) 11, 13 13 (13) 11, 13. Dynamics include *mf*. Articulation includes *full* and *1/4*.

Second system of musical notation. Treble clef, key signature of two flats. The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: 11 13 13, (13) 11, 13 13 13, 13 (13) 11, 13 13 (13), 13 11, 13 11 13 11 13 11 11, 12 11, 14, 11 14, 11 12 13, 11 12. Dynamics include *full* and *1/4*. Articulation includes *even*.

Third system of musical notation. Treble clef, key signature of two flats. The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: 13, 11 14, 11 14 11, 13 (13) 11, 13 11, 14, 14, 14, 14. Dynamics include *f*, *full*, and *1/2*. Articulation includes *full*, *1/2*, *2*, *rake*, and *8va*.

Fourth system of musical notation. Treble clef, key signature of two flats. The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: (14), 14, 14, 14 (14), 11 (X), 14, 11, 11, 14, 14 (14), 11, 13(13). Dynamics include *full* and *1/4*. Articulation includes *loco*, *even*, and *8va*.

Fifth system of musical notation. Treble clef, key signature of two flats. The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: 11 14, 14, 14 (14), 11, 13, 11, 14, 11, 13, 13, 11, 13, 11, 13, 14, 14. Dynamics include *full* and *1/2*. Articulation includes *full* and *1/2*.

Sixth system of musical notation. Treble clef, key signature of two flats. The staff contains a melodic line with triplets and sixteenth notes. The lower staff shows fingerings: (14) 11, 11 13 11 13, 14, 13, X, 11, 13, 13 (11), 11, 14, 14. Dynamics include *mp*, *mf*, and *1/4*. Articulation includes *full*, *1/2*, *1/4*, and *5-8*.

Guitar Solo

Chords: C \flat B \flat m A \flat A \flat C \flat B \flat m A \flat

Notation includes: *f*, *pp*, *full*, *1/2*, *1/4*, *3*, *even*, *w/ wah-wah*, *fbk.*, *pitch: B \flat* , *+* = treble position, *o* = bass position.

System 1: Treble staff has a whole rest. Bass staff has a triplet of eighth notes (F \flat , A \flat , C \flat) marked *f* and *full*, followed by a quarter note (F \flat) and a half note (A \flat), then a triplet of eighth notes (C \flat , A \flat , F \flat) marked *f* and *full*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *w/ wah-wah* and *full*.

System 2: Treble staff has a half note (F \flat) marked *pp*, followed by a quarter note (A \flat) and a half note (C \flat), then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*. Bass staff has a half note (F \flat) marked *full*, followed by a quarter note (A \flat) and a half note (C \flat), then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*.

System 3: Treble staff has a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, followed by a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*. Bass staff has a half note (F \flat) marked *full*, followed by a quarter note (A \flat) and a half note (C \flat), then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*.

System 4: Treble staff has a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, followed by a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *+*. Bass staff has a half note (F \flat) marked *full*, followed by a quarter note (A \flat) and a half note (C \flat), then a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*, and finally a triplet of eighth notes (F \flat , A \flat , C \flat) marked *full*.

Gtr. 2 tacet

Ain't no use in get-tin' up - tight, just let it groove it's own way.

3 fdbk. 3 fdbk. T

13 13 13 11 X 9 11 13 11 11 13 11 (12) 13

pitch: Bb pitch: Bb

Let it drain, ah, your wor - ries a - way, yeah. Lay back and groove on a

Gtr. 1

13 13 13 11 11 13 13 11 13 11 9 11 14 14 14

Fade Out
Segue directly to "1983"

rain-y day. Hey. Lay back and dream on a rain-y day.

full 1/2 full full full

11 13 11 13 11 13 13 13 13 (13) 13 11 13 11

1983...(A Merman I Should Turn to Be)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 68

Gtr. 2 (clean) N.C. † A C D N.C. A5 C5/G B5/F# C5/G B5/F# C5/G B5/F#

mf let ring throughout

TAB

Gtr. 1 (clean)

mp * w/ slide, & echo regeneration *mp* *cont. simile* *p*

TAB

* Rub slide on strings w/ back & forth motion over pickups. Open B sounds randomly.
† Chord symbols represent implied tonality.

D N.C. A C

Gtr. 4 (slight dist.)

mf 3 2 5 (5) 5-2 2 4 5 9

Gtr. 5 (slight dist.)

mf 3 5 9 5 5-2 2 4 5 9

Gtr. 2

full

2 3 2 2 0 0 5 7 X 5 5 2 2 2 0 5 4 5 4 5 4

Gtr. 1

Gtr. 3 *divisi* *mf* w/ clean tone *steady gliss.* *p*

(X) X X

17 17 17 17 16 15 14 12 12 10 10 8 8 7

* trem. ♩ =

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Gtr. 3 tacet

D N.C. A C D C#add9

1. Hoo-

Gtr. 4

Gtr. 5

Gtr. 2

Gtr. 1

p *f*

* fdbk.

23(23)

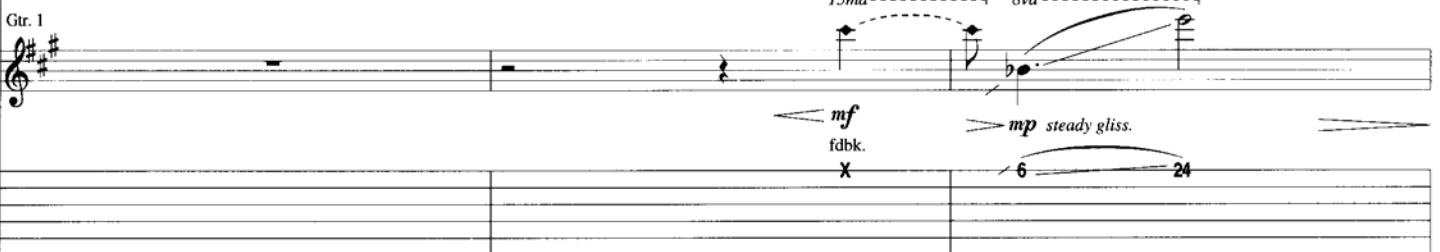
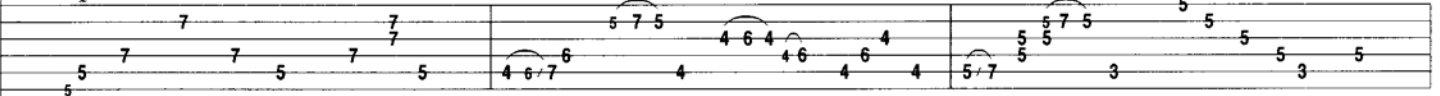
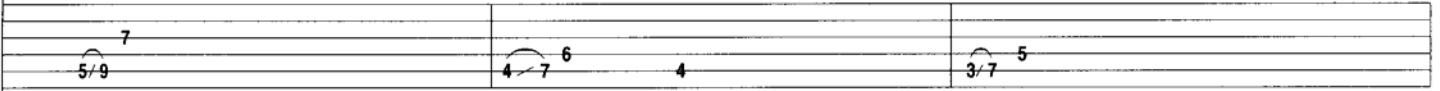
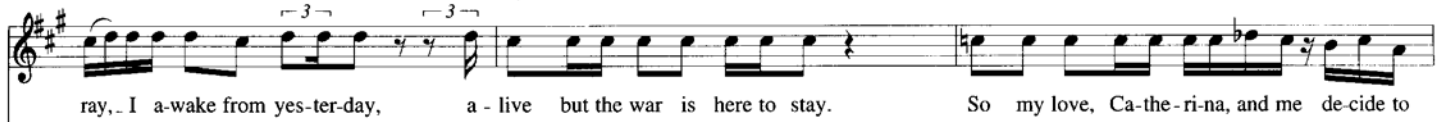
* Microphonic fdbk., not caused by string vibration.
pitch: C#

Verse

Gtr. 5 tacet
D

C#m7

C6

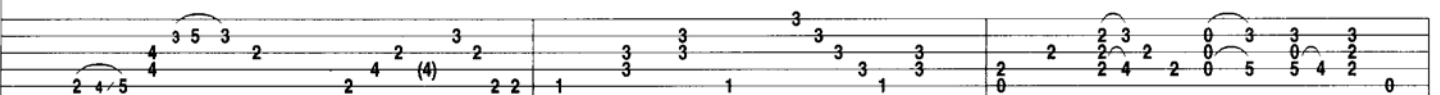
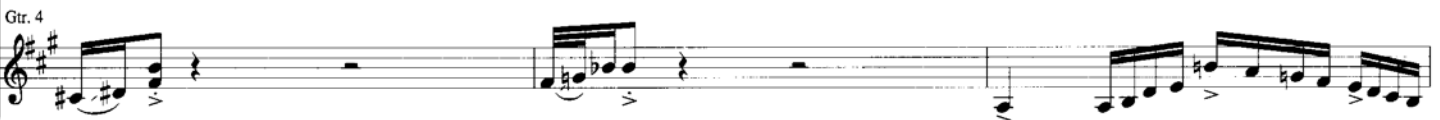
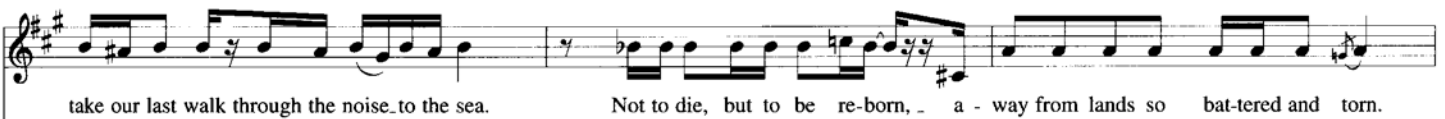


pitch: C#

Gtr. 1 tacet
Bm7

Bb6

Asus4



Chorus

A C D N.C. A C

For - ev - er, _____ for - ev - er. _____

Gtr. 4

mf

2 2 4 5 9 7 2 5 (5) 2 9 7 5 4

Gtr. 5

mf

2 2 4 5 9 7 2 5 9 5 2 2 9 7 5 4

Gtr. 2

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

16

Gtr. 1

loco

< p *> < p*

w/ o slide
w/ reverse tape effect

full

17 10 13 (13) 12 13 10 10 10 10 13 (13)

Verse

D

C#

D6

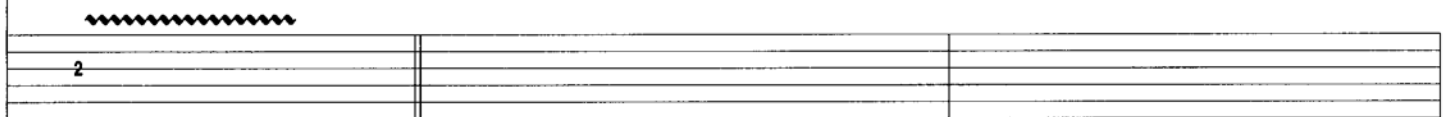
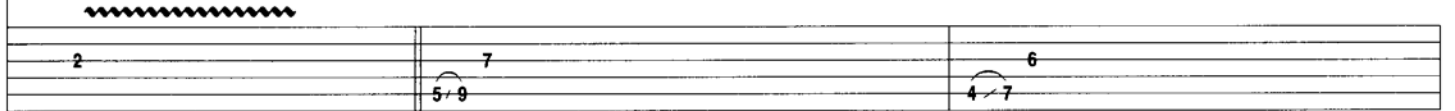
C#m7



2. Oh say, can you see it's real-ly such a mess, ev-'ry inch of earth is a fight-ing nest. Gi-ant

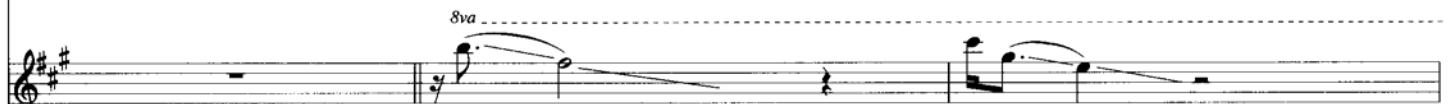
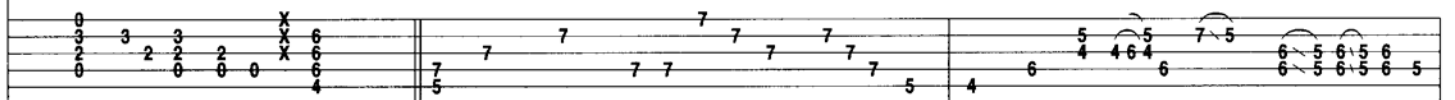


mp



mf

mp



mp

w/ slide steady gliss.

V - -

steady gliss.



C6 Bm7

pen-cil 'n' lip-stick tube - shaped things - con - tin - ue to rain - and cause - scream-in' pain. - And the

mp

p

8va

5 7 (5) 6 4

7 10

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

(17) 17 17 15 16

Bb6 Asus4

arc - tic stains _ from sil - ver blue to blood-y red, _ as our feet find the sand and the sea, _

mp

p

8va

17~15

The musical score is written for guitar and voice. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part consists of a main melody, a bass line, and a solo section. The solo section is marked '8va' and 'p' (piano). The solo section includes a trill (17~15) and a final chord. The vocal line has lyrics: 'arc - tic stains _ from sil - ver blue to blood-y red, _ as our feet find the sand and the sea, _'. The guitar accompaniment includes a main melody, a bass line, and a solo section marked '8va' and 'p' (piano). The solo section includes a trill (17~15) and a final chord.

Chorus

Gtr. 1 tacet

A

C

D

N.C.

is straight a - head, _____ sss - straight up a - head..

mf

2 0 2 2 2 2 2 2

mf

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

(12) 12 2 2 2 0 0 3 0 2 0 1 3 3 3 3 3 0 3 0 2 5 2

loco *steady gliss.* *p* *mp* *pp* ** Gtr. 6* *tr*

14 14 12 18 5 8 7 (7) 5 7 5 7 5 (7 5) 7

* Flute arr. for gtr.

Gtrs. 4 & 6 tacet

D

* T = Thumb on ⑥

** next 4 meas.

A **C** **G**

ah, can't be with us to - day. Well,

Gtr. 5

mp

Gtr. 2

mf

Gtr. 1

w/ reverse tape effect

mf

pp

full

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

D

it's too bad the ma - chine that we

mf

w/ reverse tape effect
w/ echo

(12)

A to live and breathe un - der - wa - ter, **C** for - ev - er was a main com - plaint. **G** Yeah.

7 7 7 7 5 5 5 5 3 3 3 3 5 5 5 5

D *Spoken:* And they al - so threw this in my face, they said, uh, an - y - way, you know good 'n' well

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

Gtr. 5

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

Gtr. 2

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

A C G

it would be be - yond the will of God, and the grace of the king, _____ grace of the _

mf

9 7 10 7 9 7 10 7 9 7 10 7 12 10 13 12 12 10 13 12 13 12 10 12 13 12 10 12

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

3 3 3 6 3 3 3 6

king. Yeah! _____

13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7

5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0 7 6 4 7 7 6 4 7 7 6 4 7 7 6 4 0

3 3 3 6 3 3 3 6

A **C** **G**

9 7 10 7 9 7 10 7 9 7 10 7 12 10 13 12 12 10 13 12 13 12 10 12 13 12 10 12

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

3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

D

13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 8 10 12 11 12 10 12 11 12 10 12 11 12 10 12 11 12

5 3 2 0 5 3 2 0 5 3 2 0 5 3 2 0 7 9 7 6 7 9 7 6 7 9 7 6 7 9 7 6

3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

rit. w/o slide full full

* w/ echo regeneration & vari-speed.

11 11 13 15 (15) 15

* reverse tape effect

Cadd9 Bm7

Our ma-chine has done his work, played his part well, with-out a scratch on our bo-dy, and we bid it fare-well.

Gtr. 5

Gtr. 2

Gtr. 6

p

* Played behind the beat.

Bbadd9 Asus4

Star - fish and gi - ant foams greet us with a smile. Be - fore our heads go un - der we take our last look at the kill - ing noise.

Gtr. 4

mp

Gtr. 5

Gtr. 2

Gtr. 6

Walk the out-er style. _____

The out-er style, _ out-er style. _____

Gr. 5

mf

0

5/9 7/2 2/4 5/9 7 2 7 (7) 5/4

full

Gr. 2

mf

T

Gtr. 6

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

Guitar Solo

Gtr. 2 tacet
A

D

C

Oo. _____

f

7 7 7 2 7 5 7 9 10 (9) 9 10 (9) 10 13 9 12 15

4 7 2 2 4 5 7

tr

7 (7 5) 7 5 8

D

A

C

Gtr. 4

full full full full full full

3 5 6 7 7 5 6 7 5 7 5 5 8 5 7 5 8 5 7 (7) 5 7 5 7 8 7 7 5 7 5 7 5 7 7 (7) 5 7 5

Gtr. 5

7 9 9 12 11 9 9 5 1/2 7 2 4 5

Gtr. 6

p

7 5 8 7 8 9

Outro
Free Time

Gtr. 6 tacet
Gtr. 1: w/ echo effects till end
D6/A

Gtr. 4 tacet
N.C.

Gtr. 4

D C

full full 1/2 1/2 full

10 8 10 10 10 8 10 10

Gtr. 5

p

Gtr. 6

Gtr. 2

divisi < mf

w/ bar
w/ Fuzz Face

-1/2

Gtr. 5

Gtr. 5 tacet

mf pp

full

9 9 9 11 11 11 9 9 9

Gtr. 2

(0) (0) (0) (0) (0) (0)

-1/2 -1 -2 -1 -2 -1 -1 1/2 -2

* Keep bar at same position on ⑥.

Gtr. 2

(0) (0) (0) (0) (0)

-2 1/2 -3 1/2

Gtr. 2: w/ random pick scrapes, echo, etc., till end

(0) (0) (0) (0) (0)

(0) (0) (0) (0) (0)

(0) (0) (0) (0) (0)

(0) (0) (0) (0) (0)

Moon, Turn the Tides... gently gently away

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Direct segue from 1983... ♩ = 72

* A

Gtr. 1 (clean)

mp p mp p mp

full

being detuned 1/2 step.

* Chord symbols reflect implied tonality.

pp mp

Gtr. 1

p mp let ring - - -

Gtr. 2

mp w/ reverse effect

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line starting with a half note G4, followed by eighth notes A4, B4, and C5, then a half note D5, and ending with a triplet of eighth notes E5, F5, and G5. Dynamics include *p* (piano) and *mp* (mezzo-piano). The bottom staff shows the corresponding fingering: 4-6, 4-2-7, 9, 9-11, 11-4, and 4-6-4-2-4.

*Notes in parenthesis are echo regenerations.

Second system of musical notation. The top staff continues the melodic line with various ornaments and dynamics like *p* and *mp*. It includes markings for "echo" and "echo regeneration" (notes in parentheses). The bottom staff shows complex fingering including 4-2, 4-2, 4-2, 2-4, 2-6-4-9, and 4-2. There are also markings for "full" and "1 1/2".

Third system of musical notation. The top staff continues the melodic line with dynamics like *mp* and "echo". The bottom staff shows fingering including 1-4, 7-11, 11-14, 16, 16-18, 11-9, 9, (9)-4, 7, 6, 9, 7. It also includes markings for "echo" and "mp".

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff shows fret numbers: 1 4 6 7 11 9 11 9 (9) 6 6 6 6 (6) 1 4 7 9 11 13 14. A wavy line indicates a vibrato effect over the notes.

Second system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers: 11 9 (9) (9) 12 9 6 7 6 4 2 4 2. Dynamics include *p* (piano), *mp* (mezzo-piano), and *echo*. A wavy line indicates a vibrato effect. A note marked with an asterisk (*) is indicated as "Played behind the beat".

Third system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers: 16 17 18 16 14 14 (14) 2 4 6 4 2 2 (5) 2 4 0 0 0 0 2 4 2 4 0 0 0 0. A wavy line indicates a vibrato effect. A triplet of eighth notes is marked with a "3" and a bracket.

Fourth system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers: 6 7 9 (9) 2 (2) 4 2 2 4 2 4 0 4 6 5 6. Dynamics include *pp* (pianissimo). A wavy line indicates a vibrato effect. A note marked with a bracket and "3" is indicated as "w/ bar".

Fifth system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers: 2 5 2 4 2 4 4 2 0 0 0 0 2 4 2 2 2 4 2 0. Dynamics include *p* (piano) and *mp* (mezzo-piano). A wavy line indicates a vibrato effect. A triplet of eighth notes is marked with a "3" and a bracket.

Sixth system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers: (6). A wavy line indicates a vibrato effect.

Gtr. 1

Gtr. 2 tacet

Gtr. 1

Gtr. 2

* Rub slide on strings w/ back & forth motion over pickups.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a triplet of eighth notes (G4, A4, B4) marked with an accent (>) and mezzo-piano (mp) dynamics, followed by a half note (G4) marked piano (p). The melody continues with a half note (F#4), a quarter note (E4), and a quarter note (D4). The second system continues the melody with a half note (C4), a quarter note (B3), and a quarter note (A3). The second system also includes a bass line with fingerings: 5 7 5 7, 5 0, 5 7, 7 0, 4 5 4 2, 2, 2 0, 0 2, 0 2, 0 2, 0 2.

The image shows a musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto". The music begins with a whole rest, followed by a half note G#4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C#4, and a quarter note B3. The piece concludes with a final chord consisting of a half note G#4 and a half note F#4. The score includes a dynamic marking of *mf* (mezzo-forte) and a performance instruction "w/ echo *fdbk." (with echo, feedback). A rehearsal mark "15ma" is placed above the final chord. The score is presented on a single page with a large margin.

*Microphonic fdbk., not caused by string vibration.
pitch: C#

mp

mf

p

mp

[illegible][illegible]

10

Gtr. 2

mf cresc.

f

mf

Gtr. 1

rit. *pp* *mp* *pp*

even 3

1/4

Gtr. 2

rit. echo accel.

Measures 1-4 of the guitar score. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure shows a triplet of eighth notes followed by a quarter note, marked *mp*. The second measure shows a quarter rest followed by a triplet of eighth notes followed by a quarter note, marked *mf*. The third measure shows a quarter note, then a quarter note, then a quarter note, then a quarter note, marked *p*. The fourth measure shows a quarter note, then a quarter note, then a quarter note, then a quarter note, marked *mf*. The score includes dynamic markings (*mp*, *mf*, *p*) and articulation marks (accents, slurs). The guitar part is labeled "Gtr. 1" and "Gtr. 2 tacet".

[illegible]

Gtr. 2

reverse effect off
p *mf* 1/4

165

First system of musical notation. Chords F, G, and A are indicated above the staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff shows a melodic line with a triplet of eighth notes and a half note. The second staff shows a bass line with a triplet of eighth notes and a half note. The third staff shows a melodic line with a triplet of eighth notes and a half note. The fourth staff shows a bass line with a triplet of eighth notes and a half note.

Second system of musical notation. Chords F, G, and A are indicated above the staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff shows a melodic line with a triplet of eighth notes and a half note. The second staff shows a bass line with a triplet of eighth notes and a half note. The third staff shows a melodic line with a triplet of eighth notes and a half note. The fourth staff shows a bass line with a triplet of eighth notes and a half note.

Third system of musical notation. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff shows a melodic line with a triplet of eighth notes and a half note. The second staff shows a bass line with a triplet of eighth notes and a half note. The third staff shows a melodic line with a triplet of eighth notes and a half note. The fourth staff shows a bass line with a triplet of eighth notes and a half note.

* Reverse effect next 9 meas.

[illegible]

The musical score for "Freely" by John Cage is presented in two staves. The top staff is a piano part in G major (one sharp) and 4/4 time. It begins with a piano (pp) dynamic, followed by a crescendo to a pianissimo (ppp) dynamic, then a decrescendo to a mezzo-forte (mf) dynamic, and finally a crescendo to a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The bottom staff is a guitar part, showing fret numbers (5, 2, 0, 5, 0, 5, 2, 5, 2, 5, 7, 7, 9) and a final fret number (9). The score is marked with a "Freely" tempo instruction.

pitch: C

pitch: C

Gtr. I

loco

p

[illegible]

$\text{♩} = 138$

Musical staff system 1 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern. Dynamics are indicated below the staff: *grad. cresc.*, *mp*, *mf*, and *f*.

First guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the first system.

Musical staff system 2 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern. Dynamics are indicated below the staff: *grad. cresc.*, *mp*, *mf*, and *f*.

Second guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the second system.

Musical staff system 3 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern. A slur is placed over the final two measures, and a $\frac{1}{4}$ note is indicated above the staff.

Third guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the third system.

Musical staff system 4 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern.

Fourth guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the fourth system.

Musical staff system 5 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern. A slur is placed over the final two measures, and a $\frac{1}{4}$ note is indicated above the staff.

Fifth guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the fifth system.

Musical staff system 6 (Treble clef, key of D major). The staff contains a continuous eighth-note pattern.

Sixth guitar staff system. The staff contains a continuous eighth-note pattern, corresponding to the melody in the sixth system.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into three measures. The first measure contains 12 notes, the second measure contains 12 notes, and the third measure contains 10 notes. The dynamic marking *mf* (mezzo-forte) is placed below the third measure. Below the musical staff, there are three rows of numbers corresponding to the notes in the staff. The first row contains 12 numbers, the second row contains 12 numbers, and the third row contains 10 numbers. The numbers are arranged in a way that they can be used to create a simple harmonic accompaniment or a rhythmic pattern.

2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

7 7 7 7 7 7 7 7 7 7 7 7

The musical notation for the guitar solo in 'Rock On' by AC/DC is presented in two staves. The top staff is a standard musical notation in G major (one sharp). It features a series of eighth and sixteenth notes, often beamed together, with various articulations including accents, slurs, and a 'w/ wah-wah' effect indicated above a group of notes. The bottom staff is a fretboard diagram showing the corresponding fret positions and fingerings for the solo. It includes dynamic markings such as 'full' and '1/4' (likely referring to a quarter note or a specific volume level) and is divided into measures by vertical bar lines.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth notes, with some beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth notes, with some beamed sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains 8 notes, the second measure contains 8 notes, and the third measure contains 8 notes. The notes are as follows:

Measure	Staff	Note 1	Note 2	Note 3	Note 4	Note 5	Note 6	Note 7	Note 8
1	Treble	A4	G4	F#4	E4	D4	C4	B3	A3
	Bass	F#3	E3	D3	C3	B2	A2	G2	F#2
2	Treble	G4	F#4	E4	D4	C4	B3	A3	G3
	Bass	E3	D3	C3	B2	A2	G2	F#2	E2
3	Treble	F#4	E4	D4	C4	B3	A3	G3	F#3
	Bass	D3	C3	B2	A2	G2	F#2	E2	D2

[illegible]

The musical score for 'The Wind' by Gustav Mahler, Op. 2, No. 1, is presented in two staves. The top staff is a melodic line in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages, often beamed together, and includes various ornaments such as trills and grace notes. The bottom staff is a rhythmic line, likely for a piano accompaniment, featuring a series of numbers (5, 10, 8, 10, 10, 12, 12, 10, 12, 10, 8, 6, 10, 8, 10, 8, 10, 10, 8, 10, 8, 9, 8, 9) which represent fingerings or specific rhythmic values. Above these numbers, there are wavy lines and arrows indicating dynamics and tempo changes, including 'full', '1 1/2', and 'grad. accel.' (gradual acceleration).

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, consisting of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system continues the melody and includes a bass staff with a single note (F) in each measure, likely representing a bass line or a specific instrument. The tempo marking 'grad. accel.' is placed between the two systems. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures, each containing a sequence of notes that correspond to the lyrics "The Rose Tree", "The Rose Tree", and "The Rose Tree". Below the staff, there are three empty staves, likely for accompaniment or a second melodic line. The lyrics are written below the staff, aligned with the notes.

Free Time A Tempo

4. So,

full

echo regen.

1983...Reprise

Verse

Gtr. 2 tacet

D

C#m7

down and down and down and down and down and down we go.

Gtr. 1

ppp w/ clean tone

T

mp

(10) (10) (12) (10) 10 12 10

11 12 11

12

9 9 9 12 9

9 12 9

9 12 9

9 11 9

11 9 11 9

C

Bm7

Hur - ry my darl - ing, we mus-n't be late for the show.

Gtr. 1

T

T

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

9 7 7 7 9 7 7

10 12 10 12 10

(9) (9)

Gtr. 2

p

T

T

Bb

A

G

Nep-tune cham-pi-on games to an a - qua world is so ver-y dear. "Right this way," smiles a mer-maid. I can

T

T

5 7 5 8 5 6 8 10 6 8 6 7 5 3 5 7 6 7 2

2 0 3 4 2 4 2 4 2 0

3 3 4

5 6 (6) 7 7

mf

(0)

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

A C G G# **Outro** A C

hear At - lan - tis full of cheer.

f w/ Fuzz Face

f w/ octavia

D A C D

At - lan - tis full of cheer. _ I could

full

full

$1\frac{1}{2}$

$1\frac{1}{2}$

A C D A C

hear At-lan-tis full of cheer. _ Lord, _ thank you.

D A C

w/ wah-wah

D **A** **C**

full 5 8 (8) 6 8 7 7 5 7

5 8 8 5 8 5 8 5 8 5 5

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

D **A** **C**

full 5 8 5 5 7 (7) 5 7 5 10 8 10 10 (10) 8 10 10 10 (10) 8 10 12 10 10 13 10 13 10 13 10 8 10 10 12

2-5 3 2 0 0 2 3 5

D **A** **C**

(12) 10 12 10 8 10 8 10 10 10 1 1/2 full 13 12 12 1 1/2 12 1 1/2 12 (12) 15 X

5-7 7-10 10 10 10 10 0 5 15 15 15 15 15 15 15 15 15

D

8va

full 15 full 15 full 15 full 15 full 15 full 15

1 1/2 full (15) 15 12

8va

full 15 full 15 full 15 full 15 full 15 full 15

3/4 12 15 1/2

Free Time

A

loco

The image shows a musical score for the piece "The Wind" by John Williams. It is written for guitar and double bass. The key signature is G major (one sharp, F#) and the time signature is 4/4. The score is divided into two systems. The guitar part is written in treble clef, and the double bass part is written in bass clef. The guitar part features a melodic line with triplets and a "loco" section. The double bass part features a rhythmic line with triplets and a "full" section. The score is divided into two systems, each with a guitar staff and a double bass staff.

A5 N.C.

w/ effects appr. 1:05 (amp noise with wah-wah, echo regen. w/ varispeed, < > and panning.)

Still Raining, Still Dreaming

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Moderate Shuffle ♩ = 108 (♩ = ♩)

† D7 Eb7

Gtr. 1 (fuzz) *f* * w/ wah-wah

full 1/2 full 1/2 full full

TAB

* o = bass position
+ = treble position
† Chord symbols reflect implied tonality.

Rain - y day, ah, rain all day. _____

Gtr. 1 *sim.* cont. w/ wah-wah

* T

full full

Gtr. 2 (slight dist.) *p* *mp*

* T = Thumb on ⑥

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Ain't no use in get-tin' up-tight, just let it groove it's own way. — Let it drain, ah, your

3 fdbk. fdbk. T

13 13 13 11 X 9 11 13 11 13 11 (12) 13 13 13 11 11 13

pitch: Bb

Gtr. 2 tacet

wor - ries — a - way, yeah. — Lay back and groove — on a rain-y day. — Hey.

Gtr. 1

3 full

13 11 11 13 11 9 11 14 13 13 13 11 13 13 11 13 11 11

Lay back and dream — on a rain-y day. — Lay back and groove — on a

3 even

1/2 full full 1/2 full full

11 13 11 13 13 13 (13) 13 11 13 11 14 13 11 14 11 11 14 11 14 11 14 11 14 11 14 15 11 14

rain-y day. ____ Lay back and groove on a rain-y day. ____ Lay back and dream on a

The first system of the musical score consists of a vocal line and a guitar line. The vocal line is in a key with two flats (B-flat and E-flat) and has a 4/4 time signature. The lyrics are "rain-y day. ____ Lay back and groove on a rain-y day. ____ Lay back and dream on a". The guitar line is in the same key and time signature. It features a series of chords and single notes, with fret numbers indicated below the staff. There are also some techniques like bends and vibrato indicated by wavy lines. The guitar line is divided into four measures, each with a fret number below the staff: 13, 13, 11, 11; 13, 13, 12, 11; 13, 13, 11, 10; 13, 13, 11, 13. There are also some techniques like bends and vibrato indicated by wavy lines.

rain-y day. ____ Lay back and, lay back and, lay back, lay back and groove. ____

The second system of the musical score consists of a vocal line and a guitar line. The vocal line is in the same key and time signature as the first system. The lyrics are "rain-y day. ____ Lay back and, lay back and, lay back, lay back and groove. ____". The guitar line is in the same key and time signature. It features a series of chords and single notes, with fret numbers indicated below the staff. There are also some techniques like bends and vibrato indicated by wavy lines. The guitar line is divided into four measures, each with a fret number below the staff: 13, 13, 12, 11; 13, 11; 13, 11, 13, 11; 13, 11. There are also some techniques like bends and vibrato indicated by wavy lines.

First system of guitar notation. Treble staff: Musical notation with triplets and wavy lines. Bass staff: Fret numbers 11, 15, 13, 11, 15, 13, 11. Dynamic markings 'full' with arrows pointing to frets 13, 14, and 11.

Gtr. 1

Second system of guitar notation. Treble staff: Musical notation with slurs and triplets. Bass staff: Fret numbers and dynamic markings 'full' with arrows pointing to frets 14, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11.

Third system of guitar notation. Treble staff: Musical notation with slurs and triplets. Bass staff: Fret numbers and dynamic markings 'full' and '1/2' with arrows pointing to frets 14, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11.

Gb7 Ab7

8va

Yeah, — hoo!

Fourth system of guitar notation. Treble staff: Musical notation with slurs and triplets. Bass staff: Fret numbers and dynamic markings 'full' and '1/2' with arrows pointing to frets 13, 14, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11, 13, 11.

* Played ahead of the beat.

Yeah. Oh.

8va loco 8va loco even

Ah.

8va even

Gtr. 1

Gtr. 2

Db7 D7

Eb7 D7 Eb7 E7 Eb7 D7 Eb7 E7

Lay back and groove on a rain-y day.

loco

even

Chord progression: Eb9, D9, Eb9, E9, Eb9, D9

8va even

loco

full

16 14 16 16 16 16 16 14 16 14 15 14 14 11 11 14 11 11 11 11 13 13 13 13

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with various articulations including slurs, accents, and a 'loco' marking. The middle staff is a bass clef with a key signature of two flats, showing a series of chords and a melodic line with fret numbers. The bottom staff is a bass clef showing a series of chords and a melodic line with fret numbers.

Chord progression: Eb9, E9, Eb9, D9

even

full

1/2

11 11 13 13 13 13 X X X X X X (13) 13 13 11 13 11 13

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with various articulations including slurs, accents, and a 'full' marking. The middle staff is a bass clef with a key signature of two flats, showing a series of chords and a melodic line with fret numbers. The bottom staff is a bass clef showing a series of chords and a melodic line with fret numbers.

Chord progression: Eb9, E9, Eb9, D9

full

1/4

(13) 11 13 11 13 11 13 14 14 13 11 13 12 11 9 11 9 9 11

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with various articulations including slurs, accents, and a 'full' marking. The middle staff is a bass clef with a key signature of two flats, showing a series of chords and a melodic line with fret numbers. The bottom staff is a bass clef showing a series of chords and a melodic line with fret numbers.

E \flat 9 E9 E \flat 9 D9 even

E \flat 9 E9

rit. poco a poco flutter wah-wah

flutter wah-wah

* wah-wah: $0 < +0 < +0 < +0 < +$ *sim.*

* Treble position on each 16th note.

Gtr. 2 tacet

* Drums and gtr. ritard at different rate. pitch: Bb

Words and Music by Jimi Hendrix

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Free Time

8va- -

8va- -

Gtr. 1 (fuzz)

**T
A
B**

T
A
R

*T = Thumb on ⑥

16 15 14 16 14 12 14 16

T

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8va.

N.C.(F#m)	E5	E
-----------	----	---

--

A Tempo ♩ = 124
Gtr. 2, tacet

N.C.

Yeah!

Gtr. 3

[illegible]

Chorus

F#7#9

Look at the sky — turn a hell - fire — red. Some - bod - y's house is burn-in'

Sva

full

17
17
16

(17)
17
16

Sva

loco

mf

full hold bend

16 14 14 16 16 (16) 14 16 16 16

1/2 full

T T T T T

Verse

Gtr. 3 tacet
Em7

[illegible]

The musical score is divided into three systems. The first system contains the vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "coughed and changed the sub - ject and said, 'Er, ah, I think it might snow some.' So I". The guitar accompaniment is in treble clef, featuring a repeating eighth-note pattern in the left hand and a melody in the right hand. Chord markings above the staff include Am, G#m, Am, and D#m7. The second system shows a guitar solo in treble clef, with a key signature change to two sharps (F# and C#). The solo consists of a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. The third system shows the guitar solo continuing, with a key signature change to one sharp (F#). The solo features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. The final measure of the solo is marked with a 'full' and a '(11)'.

Am G#m Am D#5 E5 3 N.C.(G#m)

when I reached the scene the flames were mak-in' a ghost-ly whine. _ So I stood on my horse-'s back an' I

12 10 12 10 11 10 10 3 3 5

Am N.C.(A#m) Bm N.C.(D#m) E6 N.C.(Bbm) Am N.C.(D#m) E7

screamed _ with-out a crack. I say, "Oh ba-by, why _ did you burn your broth-er's house down? _

5 5 5 5 7 5 7 6 7 0 6 5 7 6 5 17

mp
flange noise

F#7#9

Hey! Hey! Hey! Go get me some. Hey!

Gtr. 1

8va

p full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

Gtr. 3

8va

f

17 (17)
17 (17)
15 (15)
16 (16)

14 16 14

16

17 (17)
17 (17)
15 (15)
16 (16)

16 15 14 12

17 (17)
17 (17)
15 (15)
16 (16)

16 14 16 16

1/2

17 (17)
17 (17)
15 (15)
16 (16)

16 14 16 14 16 15 14

Gtr. 2

T

5 5 0 0 0

4 4 2 4

2 2 2 0 2

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

0 0 2 2

0 0 2 2

Chorus

F#7#9

Look at the sky — turn a hell - fire — red, lord. — Some-bod-y's house is burn-in' down, down, down, down. —

8va

full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

full

17 (17)
17 (17)
16 (16)

8va

17 (17)

17 (17)

17 (17)

17 (17)

T

5 5 0 0 0 0

4 4 2 4

2 2 2 2 0

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

5 5 5 5 0

4 4 4 4 4

2 2 2 2 0

0 0 2 2 2 2 0

0 0 0 2

8va F#m7 E7 D7 E6

Gr. 1

full 17 17 14 17 17 14 16 (16) 14 14 16 14 19 (19) (19) 17 (17) 14 16 (16) 14 14 16

Gr. 3

loco mf

12 11 9 7

Gr. 2

8va Em7 loco

Fuzz Face off

mf

(16) 12 14 12 14 16 14 12 12 14 12 14 16 14 12 12 14 12 14 16 14 12

14 14 14 14 14 14 14 14

Gr. 2

N.C.(G#m)

[illegible]

Am A# B B7#9 N.C.(D#m)Em7 N.C.(Bbm)Am D# E7#9 N.C.

burn your - self in - stead. _ Try to learn _ in - stead of burn, hear what I say." (Yeah, _ yeah..) So I

8va

loco

w/ Fuzz Face
w/ bar

full

15 X 12 15 12 14 15 14 14 12 14 14 12 14 12 14 12 14 12 12

0 (0) -2 -5

T T T T T T T

5 5 6 7 8 8 10 10 8 8 7 7 6 7 6 5 6 6 7 (0)

* Played ahead of the beat.

Em N.C.(D#m) Em N.C.(G#m) Am N.C.(G#m)

fin - 'ly rode a - way, _ but I'll nev - er for - get that day, 'cause when I reached the val - ley I looked

mf

mp

1/2

(0) 14 14 (12) 12 14 14 12 14 12 10 12 10 12 (12) (10) 12 14 12 14 12 14

T T T T T T T

12 12 12 12 12 (12) 12 12 12 12 12 12 5 5 5 5 5 5 5 5

12 12 12 12 12 12 12 12 12 12 12 12 4 5 4 4

F#7#9

The musical score is written for a song titled "Hey! What I Say". It consists of three systems of staves. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Hey! Hey! What I say. Look at the sky turn a". Below the vocal staff is a guitar staff with a treble clef, featuring a "full" pickup and a "full" downstroke. The second system continues the vocal melody and guitar accompaniment, with dynamics like *f* (forte) and *mf* (mezzo-forte) indicated. The third system shows the vocal melody and guitar accompaniment, with a "full" pickup and a "full" downstroke. The bass line is written in a separate staff at the bottom, featuring a treble clef and a key signature of two sharps. The bass line includes a "T" (trill) and a "T" (trill) marking. The score is a full page of music, with a total of 11 measures.

w/ ad Lib vocals

hell - fire _ red, lord. _ Some-bod-y's house is burn - in' down, down, _ down, down. _

8va

full

17 (17) 17 (17) 17 (17)

8va

17 (17) 17 (17) 17 (17)

T T T T T T

0 0 2 0 0 2 0 0 0 0 2 2 2 2

[illegible]

Gtr. 3 tacet

E9 D9

E9

Gtr. 1

Gtr. 2

F#9 E9 D9 E9

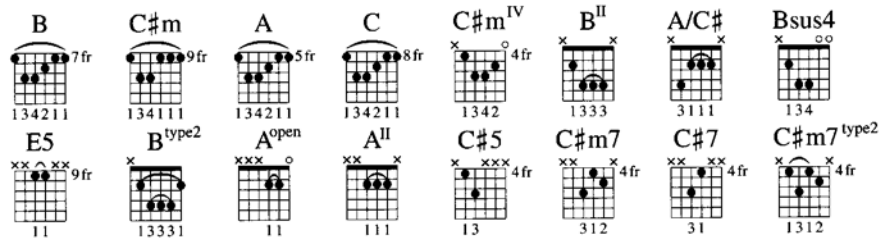
Oo.

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar and bass parts. The guitar part features a solo with a diamond-shaped bend and a "w/ bar" instruction. The bass part includes a "1/4" instruction and a "full" instruction. The second system continues the guitar and bass parts, with the guitar part featuring a "full" instruction and the bass part featuring a "1/4" instruction. The score is in G major and 4/4 time.

[illegible][illegible]

All Along the Watchtower

Words and Music by Bob Dylan



Tune Down 1/2 Step:

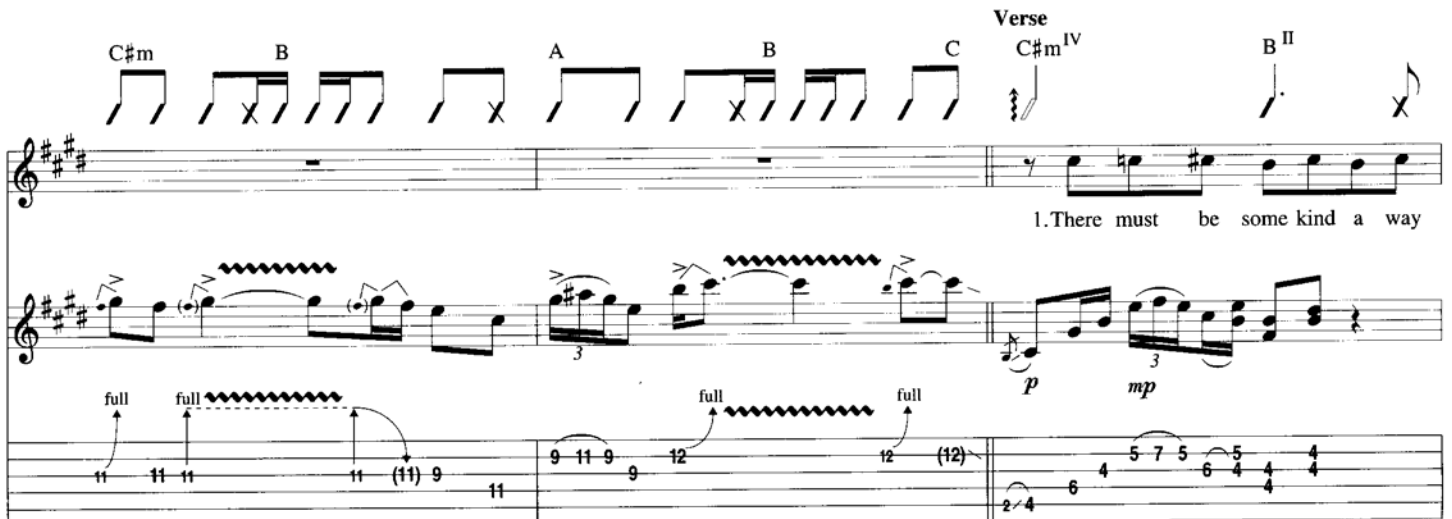
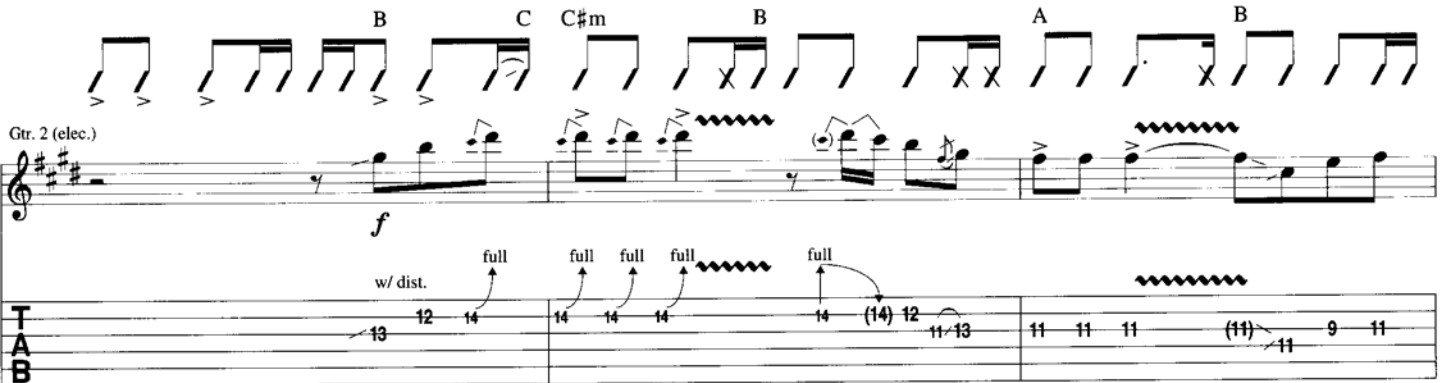
- ① = E \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

Moderately $\text{♩} = 112$



* Two gtrs. arranged for one.



A/C# B II C#m IV B II A/C# Bsus4

out - ta here, _____ say the jo - ker to the thief. _____

mf *mp* *mf*

(2/2) 2 4 2 4 6 4 6 4 4 4 6 4 5 7 5 6 (4) 2 2 2 2 4 2 4 5 6 4 6 4 6

C#m IV B II A/C# B II C#m IV B II A/C#

There's too much con - fu - sion, _____ na. I can't get no re - lief. _____

mp

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

E5 F# 9fr G# 11fr E5 C#m IV B II A/C# B II C#m IV

_____ Busi - ness men, they ah, ah, drink my wine. _____

mf *mp* *mf*

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

B^{II} A/C# B^{type2} C#m^{IV} B^{II}

Plow man, dig my earth, — uh. None — will lev - el on —

mp *mf* *mp*

A/C# A open B^{II} C#m^{IV} B^{II} A^{II} C# A/C# C# A/C# C# A/C# A/C#

the line, — uh, no - bod - y of it is worth. — Hey, — hey! —

full

Guitar Solo

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II} A^{II}

f w/ tape delay *full* *1/2* *full* *1/2* *full* *1/2* *semi-harm.* *full* *hold bend*

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II} C#m^{IV}

full *1 1/2* *1/2* *1 1/2* *full* *full*

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

But uh, but you and I, we've been through that, but, ah, and this is not our fate. —

mf *mp* *mf* *mp*

let ring —

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

So let us not talk false - ly now, the ho - ur's get-tin' - late, —

mf *mp* *mf* *mp*

let ring — | let ring — — — |

* Played ahead of the beat.

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

ah. Hey! —

mf *f*

hold bend

full

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II}

full 9 (12) 9 11 11 11 11 11 (11) 9 11 9 9 12 14 12 14 14 14

A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

full (14) 12 14 14 12 12 14 12 14 (0) 14 (14) 14 12 14 14 14 (14) 14 12 13 (13)

Interlude

Gtr. 2 tacet

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II}

A/C#

B^{II}

Gtr. 3 (12-str. elec.)

mf w/ delay
w/ slide
steady gliss.

steady gliss.

steady gliss.

15 15 15 4 11 11 14 9 11 9

C#m^{IV} B^{II} A/C# B^{II} C#m^{IV} B^{II} A/C# B^{II}

Hey!

steady gliss.

echo repeat echo repeat

11 11 14 9 11 11 13 11 X 9 11 X X

Guitar Solo

Gtr. 3 tacet

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II}

Gtr. 2

*f** w/ wah-wah

echo repeat

full

full

full

* + = closed
o = open

A/C#

B^{II}

C#m^{IV}

B^{II}

A/C#

B^{II}

full

full

full

full

full

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II}

let ring--
hold bend

wah-wah & echo off

full

full

full

A/C#

B^{II}

C#m^{IV}

B^{II}

A/C#

B^{II}

C#m^{IV}

B^{II} A^{II} A/C# B^{II}

C#m^{IV} B^{II} A/C# B^{II}

3. Well,

Verse

C#m^{IV} B^{II} A/C# B^{II} C#5 C#m^{IV} B^{II} A/C# B^{II} C#5

all a - long _ the watch - tow-er, prin-ces kept the view. _

p *mp* *mf* *mp* *mf*

C#m^{IV} B^{II} A/C# 7 B^{II} C#5 C#m^{IV} B^{II}

While all the wo-men came _____ and went, bare feet ser-vants too. _

mp *mf* 3 *mp*

A/C# 7 B^{II} C#5 C#m^{IV} B^{II} A/C# B^{II} C#5 C#m^{IV} B^{II}

— Well, ah, oh, out - side in the cold dis-tance, — uh, a wild cat did _ growl.

static *mf* *mp*

*T = Thumb on ⑥

A/C# 7 B^{II} C#5 C#m^{IV} B^{II} A/C# 7 B^{II}

Two rid - ers were ap-proach - in' _____ and the

mf *mp* *mf*

C#m^{IV} B^{II} C# A/C# C# A/C# C# A/C# B^{II} **Outro** C#m^{IV} B^{II} A/C#

⑤ 4fr ⑤ 4fr ⑤ 4fr

wind be - gan to howl. Hey! Ah.

mp *mf* *f*

full

C#m^{IV} C#m7 A/C# C#7

All a - long the watch - tow -

full

1 1/2 full

C#m^{IV} C#m7 A/C# C#7

er they say come

full

C#m^{IV} C#7 A/C# C#7

babe.

8va-

full 3/4 full 1/2 full 1/2 full

C#m7 type2 C#m7 A/C# C#7

Well, all a - long - the watch - tow -

8va-

full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full

C#m7 type2 C#m7 A/C#

er.

8va-

full 1/2 full full 1/2

Fade Out

Voodoo Child (Slight Return)

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Words and Music by Jimi Hendrix

Intro

Moderately ♩ = 88 (♩♩♩ = ♩♩♩)

N.C.

* + = closed
o = open

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in 3/4 time, and the guitar line is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "wah-wah noise". The guitar line features a complex rhythm with many sixteenth and thirty-second notes, and a final section with a "wah-wah noise" effect.

7 9 7 9 9 (9) 7

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

9 9 7 9 10 10 10 (10) 8 9

full w/ Fuzz Face

The musical score for "The Sound of Silence" by Simon and Garfunkel is presented in G major and 4/4 time. The guitar part begins with a rhythmic introduction in the key of G major, marked with a "wah-wah off" effect. The vocal melody is written in the treble clef, starting with a "steady gliss." instruction. The guitar solo is marked with a "pitch: B" instruction. The score includes various musical notations such as triplets, slurs, and dynamic markings like "full" and "P.H." (Piano Forte). The guitar part is written in the key of G major, and the vocal part is written in the key of G major. The score is written in 4/4 time.

pitch: E

* This harmonic occurs often in the arrangement in conjunction with the E note, & is produced either as an P.H. from the E itself, or is a natural harmonic produced by the sympathetic vibration of the B string.

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Yeah! Well, I

mf

stand up next to a moun - tain _____ and chop it down _ with the edge of my

full

hand. _ Well, I pick up all the pie-ces and make an is-land, _

E7/D

let ring - - - - -

A/C# *E* *E7*

might ev-en raise a _ lit-tle sand. _ Yeah, _ 'cause I'm a

full

C7 C9 D7 E

voo-doo child, _____ Lord knows I'm a voo - doo child, - ba - by.

* 8va
* Harm
* loco

pitches: D & G A & D

Guitar Solo
N.C.(E)

f
* w/ wah-wah
* used as filter

grad. bend
grad. bend

I wan-na say one more last thing.

P.M. (6) P.M.

The musical score is written for guitar on a treble clef staff with a key signature of one sharp (F#). The melody is in 4/4 time. The lyrics are: "2. I did - n't mean —". The score includes a guitar solo section with a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The solo is marked with a "3" and a "2" and includes a key signature change to one sharp (F#) and a time signature change to 4/4. The solo is marked with a "3" and a "2" and includes a key signature change to one sharp (F#) and a time signature change to 4/4. The solo is marked with a "3" and a "2" and includes a key signature change to one sharp (F#) and a time signature change to 4/4.

E

mean to take up all — your sweet time, — I'll give it right back — one of these

P.M. -----

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

days. _____ Yeah. _____ But if I don't

1/4 full 1/4

E7/D A/C# E7/D

meet you no more in this world, — then, ah, I'll meet you on the next one, and don't be late, —

1/4 full 1/4

E E7

— don't be late. 'Cause I'm a

let ring —

1/4 full 1/4

C7 D7

voo - doo child, — voo - doo child, — Lord — knows — I'm a

1/4 full 1/4

E

voo - doo child. Hey, hey, hey!

Outro-Guitar Solo

N.C.(E)

I'm a voo-doo child, ba-by.

I'll take me a look for an

an-swer. Ques-tion know.

w/ wah-wah

mf

*15ma

loco

*P.H.

full

pitch: G A

steady gliss.

pitch: G A

w/ wah-wah

wah-wah off

full

pitch: G A

hold bend
let ring

full

pitch: G A

w/ wah-wah

full

* N B N B N B

pitch: G A

* Flick pickup selector between neck (N) and bridge (B) pickups in specified rhythm.

[illegible][illegible][illegible]

Begin Fade *Fade Out*

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, A, C#) marked with an accent (>). This is followed by a series of chords and single notes, including a half note D4, a quarter note E4, and a half note F#4. There are two measures marked 'P.M.' (Palm Mute). The piece ends with a triplet of eighth notes (F#, A, C#) marked with an accent (>), followed by a half note D4, a quarter note E4, and a half note F#4. The bottom staff is a bass clef. It begins with a 'full' (full pickup) marked with an accent (>), followed by a series of notes and rests. The piece ends with a 'let ring' (let ring) marked with an accent (>), followed by a series of notes and rests. The score is marked with 'Begin Fade' and 'Fade Out'.