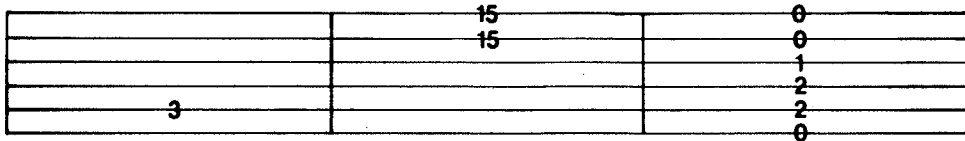


TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

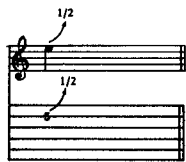


5th string, 3rd fret

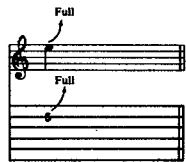
1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

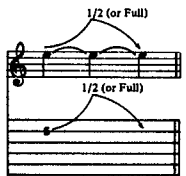
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



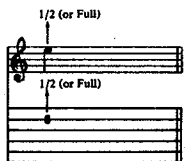
BEND: Strike the note and bend up 1/2 step (one fret).



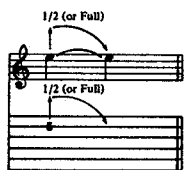
BEND: Strike the note and bend up a whole step (two frets).



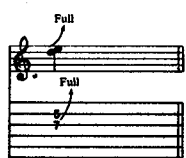
LEGATO BEND AND RELEASE: Strike the note. Bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



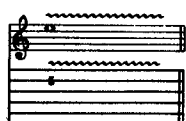
GHOST BEND: Bend the note up 1/2 (or whole) step, then strike it.



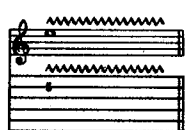
GHOST BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



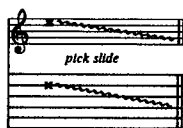
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



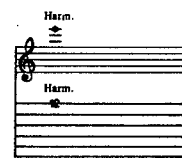
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



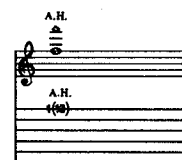
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



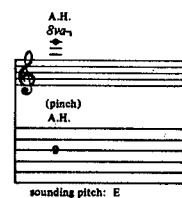
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



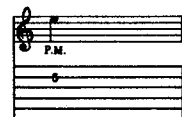
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



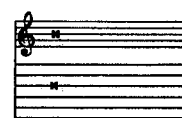
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

D p Em/G H P P H P P Bm Gm/Bb Bb C Bb A/C#

**sul tasto*

D/A E7 G D/A Em/G

**Play over fingerboard.*

Bm Gm/Bb N.C. sim. sl. = 84 mf

Esus4 H P P D P A G F#H Bm 1. F#/A# 2. F#/A# Bm/F# F#7/E Bm

cresc. poco a poco

F#7+5 Esus4 D C#m D E7/G#

f rit. mf a tempo

A G D Gadd9 D Gadd9

**T=thumb*

Tempo I

D.S. al Coda

F#7/C#

Coda

*Exaggerated rake with nails.

DUST IN THE WIND

As Recorded by Kansas
(From the album POINT OF KNOW RETURN/Kirshner Records)

Words and Music by
Kerry Livgren

Moderate ♩ = 96

Intro Rhy. Fig. 1
C

** (Acous. gtr.)

Chords: Cmaj7, Cadd9, C, Asus2, Asus4

Annotations: *^m, *ⁱ, *^t Let ring, mf, sim.

*Fingering: m = middle; i = index; t = thumb (use thumb for all downstemmed notes).
**Doubled by 12 stg. gtr.

Chords: Am, Asus2, Cadd9, C, Cmaj7, Cadd9, Am, Asus2

1st Verse
Chords: Asus4, Am, G/B, C, G/B, Am

Lyrics: I close my eyes, _____

(end Rhy. Fig. 1) Rhy. Fig. 2

Chords: G, Dm7, Am, G/B, C, G/B, Am

Lyrics: on - ly for a mo - ment, and the mo - ment's gone... All my dreams _____

G Dm7 Am D/F# G

pass be-fore_ my eyes,- a cu-ri-os-i-ty.- Dust in the

3

P

Am Am/G D/F# G Am G/B

wind. All they are_ is dust in_ the_ wind.

(end Rhy. Fig. 2)

P

H

P

P

2nd Verse
w/Rhy. Fig. 2

C G/B Am G Dm7 Am G/B

Same old song,- just a drop of wa-ter in an end-less sea. —

C G/B Am G Dm7 Am

All we do crum-bles to the ground_ though we re-fuse to see. —

D/F# G Am Am/G D/F# G

Dust_ in the wind. — All we are is dust in_ the

Ah_

Am add2 G/A F(#11)/A F6(#11)/A

wind. Oh, ho, ho.

P

Violin solo (arr. for gtr.)

Vln. I Am add2

Violin I and II staves with guitar fretboard diagrams. Chords: G/A, F(#11)/A.

Acous. gtr.

Acoustic guitar staff with fretboard diagrams. Includes a 'P' (pizzicato) marking.

First system of guitar accompaniment with two first endings. Chords: F6(#11)/A, F6(#11)/A, C, Cmaj7. Includes 'w/Rhy. Fig. 1' marking.

Second system of guitar accompaniment with fretboard diagrams.

Third system of guitar accompaniment with fretboard diagrams. Chords: Cadd9, C, Asus2, Asus4, Am, Asus2.

Fourth system of guitar accompaniment with fretboard diagrams. Chords: Cadd9, C, Cmaj7, Cadd9, Am, Asus2, Asus4, Am, G/B. Includes '(Vocal) Now,' marking.

3rd Verse
w/Rhy. Fig. 2

C G/B Am G Dm7 Am G/B

don't hang on, noth-ing lasts for - ev - er but the earth_ and sky. It

C G/B Am G Dm7 Am

slips a way, and all your mon-ey won't an - oth - er min-ute buy. _____

D/F# G Am Am/G D/F# G

Dust_ in the wind. All we are_ is dust in_ the wind_

Am Am/G D/F# G Am Am/G

_____ Dust _____ in_ the wind. _____ Ev - 'ry-thing_ is dust in_ the

All we are_ is dust in_ the wind. _____

D/F# G Am Asus2 Asus4b13 Am Asus2 Asus4b13

Ev - 'ry - thing - is dust in the wind. The _____ wind_

wind.

w/Ad lib vocal Play 3 times and fade

Am Asus2 Asus4b13 Am Asus2 Asus4b13

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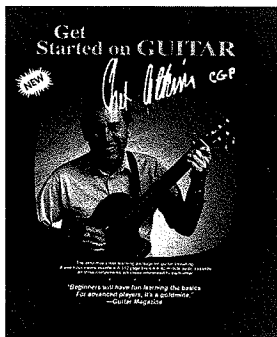


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MUSIC STORES

DEE

As Recorded Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Music by Randy Rhoads

Slowly, in 1 $\text{♩} = 48$

The score is divided into six systems, each containing a treble clef staff with notes and a guitar tablature staff with fret numbers and techniques. Chords and techniques are indicated throughout, including G, D6, Bm, G/B, A/C#, Harm., mp, 3H, D/F#, A7/E, D, A/C#, Bm, G6, sl., A, D/F#, Dadd2/F#, (overdub), B7/D#, B7, Em, E7, A7, H P P, Harm., sl., D, G/B, D, A7, D P P, P P P, P P, A/C#p, Bm, Bm/A, sl., A7, D/F#, A7 (overdub), A7/C#, D6, Harm., P, rit., Harm., and P.



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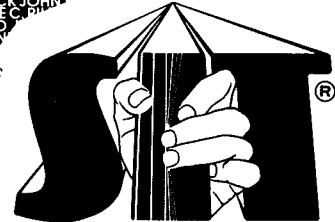
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LITTLE MARTHA

As Recorded by The Allman Brothers
(From the album EAT A PEACH/Capricorn Records)

Music by Duane Allman

Moderately fast ♩ = 184

Tune both guitars to open E:

Ⓐ = E Ⓑ = G#

Ⓔ = B Ⓒ = B

Ⓓ = E Ⓘ = E

Intro Rubato

Gtr. I

In tempo

Gtr. II

First system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'P' (piano) and 'H' (harmonic). Chord symbols 'B' and 'E' are placed above the staff. Below the treble staff are two guitar strings with fret numbers: (0) for the first string and 0, 1, 0 for the second string in the first measure; 0, 0, 0, 2 for the second measure; and (2) for the first string and 0, 0, 0 for the third measure.

Second system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'P' and 'H'. Below the treble staff are two guitar strings with fret numbers: (0) for the first string and 0, 2, 0 for the second string in the first measure; 0, 2, 0 for the second measure; and (4) for the first string and 0 for the third measure.

Third system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'H', 'P', and 'H'. Chord symbols 'A' and 'H' are placed above the staff. Below the treble staff are two guitar strings with fret numbers: 5, 6, 5, 5 for the first measure; (5) for the first string and 5, 5, 5, 5 for the second measure in the second measure; and 5, 6, 5 for the first string and (5) for the second string in the third measure, with a 7 on the second string in the fourth measure.

Fourth system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'H', 'P', and 'H'. Below the treble staff are two guitar strings with fret numbers: 1, 3, 2, 0 for the first measure; (0) for the first string and 2, 3, 1 for the second string in the second measure; and 1, 3, 2, 0 for the first measure of the third measure.

Fifth system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'H', 'P', and 'H'. Chord symbols 'E', 'H', and 'P' are placed above the staff. Below the treble staff are two guitar strings with fret numbers: 7, 5, 5 for the first measure; (7) for the first string and 5, 5, 0 for the second string in the second measure; and (0) for the first string and 0, 1, 0 for the second string in the third measure.

Sixth system of musical notation. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes notes with dynamic markings 'H' and 'P'. Below the treble staff are two guitar strings with fret numbers: (0) for the first string and 0, 1 for the second string in the first measure; 0, 2, 0, 0 for the second measure; and (0) for the first string and 0, 2, 0 for the second string in the third measure.

2. C B C#m/B B A/B

Harm.-----, (Sustain all notes)

B C#m/B B A/B B C#m/B B A/B

H P H P (Sustain all notes)

1. F#m/B A/B B C#m/B A/B F#m/B

D.S. al Coda

Coda

E B E B E

Harm.-----

Harm.-----

*Slowly pick strings from bottom to top.

Harm.

Harm.

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BLACKBIRD

As Recorded by The Beatles

(From the album THE BEATLES (THE WHITE ALBUM)/Capitol Records)

Words and Music by
John Lennon and Paul McCartney

Moderate ♩ = 96

Intro
(Acous. gtr.)

Chords: G, Am7, G/B, G*

mf * Let ring

sl. sl. sl. sl. sl.

1st, 2nd, 3rd Verses

Chords: G, Am7, G/B, G, C, C#°

1, 3. Black - bird sing - ing in the dead of night, take_ these bro - ken wings_ and learn_ to fly_

2. Black - bird sing - ing in the dead of night, take_ these sunk - en eyes_ and learn_ to see_

sl. *Strum upstemmed notes w/index fin. of pick hand whenever more than one upstemmed note appears. sl.

Chords: Em, Eb, D, C#°

All your_ life, _____

All your_ life, _____

(3rd time) All your_ life, _____

sl. sl. 3rd time to Coda II Cm

Chords: G/B, A7, D7(sus4), G, C, G/B, A7, D7(sus4), G

1. you were on - ly wait - ing for the mo - ment to a - rise_

you were on - ly wait - ing for the mo -

2. Bridge

D7(sus4) G F(add2) Em Dm(add4) C Bb(6) C

ment to be free. Black bird fly,

F(add2) Em Dm(add4) C Bb(6) A7 D(m)7(sus4) G Am7 G/B

black bird fly in - to the light of the dark black night...

2nd time to Coda I

G C C#o D D#o Em Eb

D C#o C Cm G/B A7 D7(sus4) G

D.S. al Coda I

Coda I

G Am7 G/B G

night.

sl.

(strum-----)

sl.

sl.

sl.

D.S. al Coda II

Am7 G/B C G/B A7 D7(sus4) % %

Coda II

G/B A7

you were on - ly wait - ing for this mo -

D7(sus4) G C G/B A7 D7(sus4) G

ment to a - rise. — You were on - ly — wait - ing for this mo - ment to a - rise. —

C G/B A7 D7(sus4) G

You were on - ly wait - ing — for this mo - ment to a - rise. —

rit.

2.

GREENSLEEVES

As Recorded by Jeff Beck
(From the album TRUTH/Epic Records)

Traditional

Slow ♩ = 66

Intro Dm Dm/C Dm/B (Bm7b5) B♭maj7

mp Sustain notes to form chords

Moderate ♩ = 104

Asus4 Dm G(add9) C

molto rit. *rubato*

Am Dm E7 Am/E Am/G

Dm G(add9) C Am Dm Em Dm/F

mf *sl.* *H* *P*

A7 Dm F/C

mp *P* *mf* *H* *P*

*T=Thumb

Em/B Am Dm E7 Am

p. *dim.*

Am/G F/C Em Am

p. *mf*

Dm Em Dm/F A7 Dsus2

poco rit.

Meno mosso (♩ = 84)

Dm G(add9) C Am Dm

poco accel.

E7 Am Am/G Dm G(add9)

(♩ = 96)

evenly *sl.*

C Am Dm Em Dm/F A7 D H

H P *mp* *rit.* *p*

BLACK MOUNTAIN SIDE

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Music by Jimmy Page

Tuning (low to high): DADGAD

Moderate ♩ = 120
Free time

Harm.-----

In time

The score is written for guitar in DADGAD tuning. It begins with a free time section marked 'Moderate ♩ = 120' and 'Free time'. The first system shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The guitar part starts with a 'Harm.' (harmonic) on the 5th fret of the 4th string. The notation includes a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (D5), and a quarter note (E5). The tablature below shows the corresponding fretting: 0-0-0-2-4-2-3-0. The second system is marked 'In time' and features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (D5), and a quarter note (E5). The tablature shows 0-0-0-2-4-2-3-0. The third system is marked 'Tablas enter' and continues the triplet pattern. The fourth system introduces slurs ('sl.') over the eighth notes of the triplet. The fifth system continues with slurs and includes a double bar line. The sixth system concludes with a final triplet and a double bar line. The tablature throughout the piece is: 0-0-0-2-4-2-3-0.

sl.

H P 3 0 H P 5 0

sl.

sl.

Let

ring---

P P sl.

H P 3 0

H P 3 0 H P 3 0 H P 3 0

MIDSUMMER'S DAYDREAM

As Recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Music by Rik Emmett,
Mike Levine and Gil Moore

Moderate ♩ = 88

⑥ = D

First system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking: *mp*. Rehearsal mark 6. Labels: Harm.

Second system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking: *mf*. Rehearsal mark 6. Labels: Harm., HH, PP, 6, sl.

Third system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking: *sl.*. Labels: HP, P, sl.

Fourth system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking: *HP, HPP*. Labels: HP, H, HP, HPP.

