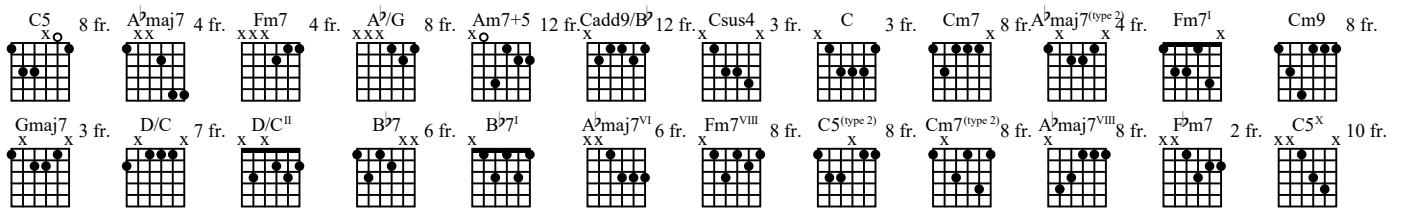


CAUSE WE'VE ENDED AS LOV

As recorded by Jeff Beck

(From the 1975 Album BLOW BY BLOW)

Words an



A Intro

$\text{♩} = 54$ Free time

Gtr III *p*

C5

A♭maj7

Fm7

A♭/G

Gtr I

Full

Full

Full

1 1/2

T 13 (13) (13)

A

B

Am7+5

Cadd9/B♭

Full

T 13 (13) (13)

A

B

$\text{♩} = 58$ (Half-time feel)

Cm7

A♭maj7

Fm7

mf Full

f Full

Full

1 1/2

T 13 (13) (13)

A

B

[B] Verse

p *mf* *Full*

Csus4 C Cm7

16

T
A
B

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

p *mf* *Full*

A^bmaj7 Fm7

20

T
A
B

5 5 6 4 4 4 7 5 5 3 3 1 1 5 (5)

sl. sl. P sl. sl.

[C] Verse

p *Full*

C5 C Cm9

24

T
A
B

3 5 6 5 6 (5) 10 8 8 (8) 12 (12)

sl. sl. sl. P

p *p* *mf* *f* *Full* *mf* *Full*

A^bmaj7 Fm7

28

T
A
B

10 10 3 6 6 4 4 4 5 5 3 1 5 (5)

sl. P P

D Chorus
D/C

32

C5 C *p*

mp *mf* Full Full

T A B 3 5 6 7 5 5 (5) (5) 5 7 5 7 7 7

H

36

Fm7 B $\flat$ 7 Csus4 C

f Full

T A B 7 7 5 7 4 6 5 3 5 (5)

sl.

40

D/C Fm7

1/2 1/2 1/2 Full Full

T A B 3 14 13 15 (15) (15) (15) (15) (15) 15 14 14 13 15 15 13

sl.

44

B $\flat$ 7 Csus4 C Cm7

Full 1/2 1/2 1/2

T A B 13 12 10 13 (13) (13) 10 (10) 11 12 (12)

sl. *sl.*

48

A^bmaj7 *Fm7*

mf

Full Full Full Full

10 4-6 4 4 4 5 (5) (5) (5) (5) 3 1 5 (5)

sl. *P* *P*

52

Csus4 *C* *p* *f* *Cm7*

Full

3 5-6 6 (6) (6) 5 (5) 10 8 8 (8) 7 (7)

sl. *P* *sl.* *18* (6) *1/2*

56

A^bmaj7 *p* *f* *p*

mp

Full

5-7 5 3 6 4 4 4 5 5

sl. *sl.* *sl.* *sl.* *sl.*

59

Fm7 *Csus4* *C* *p* *p* *f*

f *mf* *1/2* *mp* *f*

3 1 5 (5) (5) 3 5-6 6 5 (5) 5 7 5 7 5

P *sl.* *sl.* *P* *H*

G Chorus

Chorus guitar notation for Jeff Beck's "Cause We've Ended as Lovers". The notation includes a treble clef staff and a three-string bass staff (T, A, B). Chords and dynamics are indicated above the staff.

Measures 63-66: Chords D/C, Fm7, B $\flat$ 7. Dynamics: Full, Full, Full. Slurs and wavy lines indicate phrasing.

Measures 67-70: Chords Csus4, C, D/C. Dynamics: Full, Full, Full, Full, Full, mp, mf. Slurs and wavy lines indicate phrasing.

Measures 71-74: Chords Fm7, B $\flat$ 7, Csus4, C. Dynamics: p, f, mp. Slurs and wavy lines indicate phrasing.

Measures 75-78: Chords Cm7, A $\flat$ maj7 (type 2). Dynamics: ff. Slurs and wavy lines indicate phrasing.

H Guitar Solo

Guitar solo notation for Jeff Beck's "Cause We've Ended as Lovers". The notation includes a treble clef staff and a three-string bass staff (T, A, B). Chords and dynamics are indicated above the staff.

Measures 75-78: Chords Cm7, A $\flat$ maj7 (type 2). Dynamics: ff. Slurs and wavy lines indicate phrasing.

79

Fm7

Gmaj7

p

Full

1/2

1/2

f

T

A

B

P

H

P

sl.

sl.

sl.

P

H

10 8 (8)

7 8 7

3 5 3 (3)

5 (5) 3 1

3 0 1 3

83

Cm7

A^bmaj7(type 2)

Gtr I

ff

T

A

B

3

(3)

1 3

1 3

(3)

5 3

Gtr II

mf

1/2 Full

1/2

Full

T

A

B

6 8 8 8 8

8 (8)

6 8 (8)

8 (8)

6 8

P

H

8

8

87

Fm7¹

Gmaj7

tr

tr

tr

tr

Full

A.H.

T

A

B

3 (5)

4 (6)

(6)

6 (8)

6 (7)

8

9 2 4

3 5 3

5 4 (3)

4 5 10

sl.

sl.

P

sl.

B^bsl.

sl.

mp

1/2

1/2

T

A

B

8 6 8 6 8

8 (8)

6 8 6 8 6 8 5

P

P

P

The image shows a musical score for the song "The Rose Tree". It includes a piano accompaniment and three vocal parts: Tenor (T), Alto (A), and Bass (B). The piano part features a Cm7 chord and an A7(b9) chord. The vocal parts have lyrics and performance markings like "Full" and "sl.".

Piano Accompaniment:

- Chords: Cm7, A7(b9) (type 2)
- Tempo: 91
- Key Signature: Two flats (Bb, Eb)
- Time Signature: 4/4

Vocal Parts:

- Tenor (T):** 8 11 8 10 8 11 8 11 1/2 (11)
- Alto (A):** 10 17 16 18 18 (18) 18 (18 18)
- Bass (B):** 10 17 16 18 18 (18) 18 (18 18)

Lyrics:

There was a rose tree in the garden,
 And the leaves were so green,
 And the flowers were so red,
 And the birds were so sweet.

Performance Markings:

- Full:** Indicated by a wavy line above the vocal parts.
- sl.:** Indicated by a dashed line above the vocal parts.

[illegible]

107

Cm7

Full

Full

Full

Full

1 1/2

T 8 11 8 10 8 11 8 10 8 11 8 10 8 11 8 14 11 13

A

B

P P P P P

109

A^bmaj⁷(type 2)

Fm7¹

Full

1 1/2

Full

1 1/2 H

T 13 11 13 13 11 13 13 11 13 13 11 11 11 13 11 13 12 10 8 10 (10) 10

A

B

P P H E

112

Gmaj7

Cm7

A.H.

2

T (10)(10) 8 10 8 7 8 7 5 4 (4) 2 (2) 4 (4) 7 6 (6) x 8 11 8 11

A

B

C P H sl. sl. sl. H sl. sl. sl. P

116

A^bmaj⁷(type 2)

(11)

8 11 8 11 8 11 8 11 8 8 6 8 6 8 (0)

T

A

B

H P P sl. sl.

133

Fm7 B $\flat$ 7 Csus4 C

Full

T 8 8 7 5 6 5 3 5 (5) (5) 5 7 5 5 7 5 7 5 7 5 (10) (10)

A

B P P sl. H P H P P sl. sl.

137

D/C Fm7 B $\flat$ 7

Full

T 13 15 15 (15) (15) (14) 14 15 16 15 16 15 16 15 16 15 13 13 12 10

A

B P P P P P sl.

141

Csus4 C

K Verse Cm9

Full

T 13 (13) 10 8 8 1 1/2 1/2 10 10

A 12 (12) (12)

B x 8 sl. mf Full

145

A $\flat$ maj7 Fm7

mp mf

T 6 4 6 4 4 3 1 1 5 (5) (5) 3 3 5 6

A

B sl. sl. sl. P

L **Outro**
Cm7

C5 C

149

Full

6 (6) 5

5 7 5

5 7 5

P H P H P

A²maj7

20 (20)(20)(20) (20)(20)

Full Full Full Full

1/2

7 (7)

Fm7

p

153

1/2

5 5 7

mp

3 5 4 3

sl.

C5

p

156

1/4

6 (6) 4

6 5 (5)

p

P