

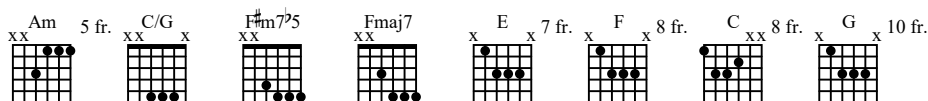
# 25 OR 6 TO 4

As recorded by Chicago

(From the 1974 Album CHICAGO II)

Transcribed by Mike Gismondi

Words and Music by Peter Dinklage



## A Intro

Moderately Fast Rock ♩ = 147

1 N.C.(A5) (G5) (F#m7b5) (F5) (E5)

Gtrs I, II

T A B 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 4 4 4 4 4 3 3 3 3 2 2 2 2 (9) 0 0 0 0

sl. sl. sl.

(A5) (G5) (F#m7b5) (F5) (E5)

5

T A B 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 4 4 4 4 4 3 3 3 3 2 2 2 2 0 0 0 0

sl. sl. sl.

Gtr II Am C/G F#m7b5 Fmaj7 E

9

Gtr I

T A B 7 7 7 7 7 5 5 5 5 5 3 3 3 3 3 4 4 4 4 4 3 3 3 3 2 2 2 2 0 0 0 0

sl. sl. sl.

Gtr III

T A B 7 8 7 6 5 5 7 5 10 (10) 9 7 (9) 4 (7) 6

P P P sl. H P sl.



Am C/G F#m7/5 Fmaj7 E

21

T  
A  
B

7 7 7 7  
5 5 5 5  
sl. sl.

5 5 5 5  
3 3 3 3  
sl.

4 4 x 4 4  
0 0 x 0 0  
2 2 x 2 2

3 3 3 2 2  
1 1 1 0 0  
sl.

14 16 17 15 17 15

Am C/G F#m7/5 Fmaj7 E

25

T  
A  
B

7 7 7 7  
5 5 5 5  
sl. sl.

5 5 5 5  
3 3 3 3

4 4 x 4 4  
0 0 x 0 0  
2 2 x 2 2

3 3 3 2 2  
1 1 1 0 0

5 (5) 9  
3 (3) 7  
sl.

Am C/G F#m7/5 Fmaj7 E

29

T  
A  
B

7 7 7 7 7  
5 5 5 5 5

5 5 5 5  
3 3 3 3

4 4 4 4  
2 2 2 2

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

sl.

**C** 1st Chorus

Gtrs I, II F C

33

T  
A  
B

7  
5

12 12 12 11 11 10 10 9  
8 8 (8) 9

sl. sl. sl. sl.

let ring

G F

37

T  
A  
B

**D** 1st Guitar Solo

41

Gtr II

Am C/G F#m7/5 Fmaj7 E

Gtr IV

1/4 Full Full Full Full

T

A

B

5 2 3 5 7 5 7 (7) 7 x x 7 7 (7) 7 7 (7) 7 (7) 7 (7) 7

H

Gtr I

T

A

B

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

sl.

Gtr III

T

A

B

5 3 5 7 5 7 5 3 5 7 5 7 8 7 8 10 8 10 13 12 10 5 4 5 7 5 7 9 7 9 11 9 11 14 13 13

H H H sl. H sl.

45

Am C/G

Full 1/2

T A B

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

P P P P P P P P P P P P

7 7 7 7 5 5 5 5

sl. sl. sl.

12 12 12 12 12 12 (12) 12 12

14 14 14 14 14 14 (14) 14 14

T A B

Musical score for "The Rose Tree" featuring guitar, mandolin, and bass. The score includes a guitar introduction with chords F#m7b5, Fmaj7, and E. The main melody is in treble clef, and the accompaniment is in bass clef. The guitar part includes a solo section with a key signature change to one flat and a 1/2 time signature change. The mandolin and bass parts provide harmonic support with various chords and rhythms.

## E 2nd Verse

Am C/G F#m7/5 Fmaj7 E

49

1/2

5 8 5 8 7 5 8 7 5 8 7 5 8 7 5

sl. sl. sl. sl. sl.

7 5 8 5 8 7 5 8 7 5 8 7 5 8 7 5

sl. sl. sl. sl. sl.

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

0 0 0 0 3 3 3 3 0 0 x 0 0 3 3 1 0 0

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

sl.

15 15

14 16 17 15 17

Am C/G F#m7/5 Fmaj7

53

The musical score consists of three systems. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The second system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The third system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#).

**System 1:**

- Guitar: Am, C/G, F#m7/5, Fmaj7
- Bass: 7 (7) ~, 7 (7) 7 5 8 5 8 7 5 7 5 7 5 7, 5 3 5 3 5 (5) (5)(5) 3
- Annotations: *sl.*, 1/2, Full, P, P, P, H, P, P

**System 2:**

- Guitar: 7 7 7 7, 5 5 5 5, 4 4 x 4 4, 3 3 3 2 2
- Bass: 5 5 5 5, 0 0 0 0, 0 0 x 0 0, 1 1 1 0 0 0
- Annotations: *sl.*, *sl.*, *sl.*, *sl.*

**System 3:**

- Guitar: 14 16 17, 15 17, 15
- Bass: 14 16 17, 15 17, 15

The musical score for "The Wind" by Peter Dinklage is presented in a multi-staff format. The top staff is a treble clef staff for the piano, showing a melody with various chords (Am, C/G, F#m7/5, Fmaj7, E) and a key signature of one sharp (F#). The second staff is a bass clef staff for the tuba, with a key signature of one sharp (F#) and a time signature of 4/4. The third staff is a guitar-style notation staff, showing fret numbers and techniques like "Full", "P", "H", and "sl." (slur). The score is divided into four measures, with the first measure starting at measure 57. The piano part features a melody with a key signature of one sharp (F#) and a time signature of 4/4. The tuba part features a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The guitar-style notation staff shows fret numbers and techniques like "Full", "P", "H", and "sl." (slur).

Am C/G F#m7/5 Fmaj7 E

61

1 1/2 Full

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

5 2 3 16 sl. sl. sl. sl.

P P P P

7 7 7 7 7 5 5 5 5 4 4 4 4 3 3 3 2 2 2 2 1 1 x 1 0 0 0 sl.

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

14 16 17 15 17 15

7 5

**[F] 2nd Chorus**

Gtrs I, II F C

65

Gtr IV

13 sl.

12 12 10 12 10 11 10 8

10 12 12 10 11 (11) 10 9

let ring-----

13 sl. sl. sl. sl.

G F

69

12 x 12 12 x 12 x 12 x 12 x 12 x 12

12 x 12 12 x 12 x 12 x 12 x 12 x 12

12 x 12 12 x 12 x 12 x 12 x 12 x 12

10 x 10 10 x 10 x 10 10 x 10

**G** 2nd Guitar Solo

73

Gtr II

Am C/G F#m7/5 Fmaj7 E

Gtr IV

T

A

B

4 5 2 3 (3) 5 5 7 (7) 4 5 5 7 9 (9) 10 10 14 13 13 14

sl. sl. sl. sl. sl.

Gtr I

T

A

B

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

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

sl.

77

Am C/G F#m7/5 Fmaj7 E

Gtr IV

T

A

B

(14) 9 9 10 (10) 4 5 5 (5) 3 4 4 5 (5) 1

sl. sl. sl. sl. sl. sl. H sl.

Gtr I

T

A

B

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

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

sl.

Am C/G F#m7/5 Fmaj7 E

81

T 2 5 7 5 4 5 7 5 7 5 7 5 7 8 (0) 7 8 8 10 8 10 8 7 8 7 5 7 5 7 5 4 5 4 7 5 4 5 7 5 7 5 7 8 10

A 2 5 7 5 4 5 7 5 7 5 7 5 7 8 (0) 7 8 8 10 8 10 8 7 8 7 5 7 5 7 5 4 5 4 7 5 4 5 7 5 7 5 7 8 10

B sl. H H sl. P P P sl. P P H P P sl. sl. 5 sl. H H sl. H

T 7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2

A 7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2

B 5 5 5 5 0 0 0 0 0 0 x 0 0 3 3 3 0 0

sl.

Am C/G F#m7/5 Fmaj7 E

85

T 10 8 10 8 8 10 8 10 12 12 12 10 8 8 10 8 7 8 7 10 8 7 8 7 8 10 7 8 5 7 7 7 5 7 4 5 5 5 7 (7)

A 10 8 10 8 8 10 8 10 12 12 12 10 8 8 10 8 7 8 7 10 8 7 8 7 8 10 7 8 5 7 7 7 5 7 4 5 5 5 7 (7)

B H P H P sl. H P H P P sl. sl. 1/2 1/2 Full

T 7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2

A 7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2

B 5 5 5 5 0 0 0 0 0 0 x 0 0 3 3 3 0 0

sl.

89

Am C/G F#m7b5 Fmaj7 E

Gtr II

Gtr V

Full Full Full Full Full Full Full Full let ring Full Full 1/2

T A B

P P P P

Gtr I

T A B

sl.

93

Am C/G F#m7b5 Fmaj7 E

1/2

trm trm

T A B

P H H P sl. 5 (3) 2 3 H 4 5 8 sl. H P H P sl. H H

T A B

sl.

Am C/G

97

T 10 8 10 8 7 7 8 7 8 10 8 10 10 12 10 12 10 8 10 7 8 7 9 10 7 8

A

B

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

T

A 7 7 7 7 5 5 5 5

B 5 5 5 5 3 3 3 3

F#m7b5 Fmaj7 E

99

T 8 7 8 7 5 7 5 7 (7) 5 7 5 4 5 4 6 7 5 7 9 8 10 10 8 10 10 12

A

B

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

T

A 4 4 x 4 4 3 3 3 2 2 2

B 0 0 x 0 0 3 3 3 2 2 2

sl.

101

Am C/G F#m7/5 Fmaj7 E

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

T (12) 12 12 12 12 12 12 12 12 12 12 10 8 8 10 (10) 10 10 10 10 10 10 10 10 10 10 8 9 7 5 7 5 5

A

B

sl. sl. sl.

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

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

sl.

105

Am C/G F#m7/5 Fmaj7 E

Full Full Full Full Full Full Full Full 1/2 Full Full 1 1/2 1 1/2 1 1/2 1 1/2

T 7 7 7 7 7 7 7 7 8 8 8 8 8 10 10 10 10

A 7 (7) 7 (7) 7 (7) 5 7 7 (7) 5 7 5 7 5 8 8 8 8 8 10 10 10 10

B

P P

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

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

sl.

109

Am C/G F#m7b5 Fmaj7 E

1 1/2 1/4 Full 1/4 Full Full *tr* *tr* *tr* Full

T 10 10 10 10 10 10 (10) 8 8 (10) 8 (10) 7 (8) 5 (7) 5 (7) 5 (7) 7 9 7 7 9 7 5 7 5 5 (7) 5 7 5 7 7

A 10 10 10 10 10 10 (10) 8 8 (10) 8 (10) 7 (8) 5 (7) 5 (7) 5 (7) 7 9 7 7 9 7 5 7 5 5 (7) 5 7 5 7 7

B 10 10 10 10 10 10 (10) 8 8 (10) 8 (10) 7 (8) 5 (7) 5 (7) 5 (7) 7 9 7 7 9 7 5 7 5 5 (7) 5 7 5 7 7

P H P H P H P H

7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2 2

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

sl.

113

Am C/G F#m7b5 Fmaj7 E

Full Full 1/2 Full 1/2 1 1/2 1 1/2

T 5 7 5 5 7 5 8 8 8 7 5 5 7 (7) 5 8 10 8 10 10 10 (10) (10) 10 13

A 5 7 5 5 7 5 8 8 8 7 5 5 7 (7) 5 8 10 8 10 10 10 (10) (10) 10 13

B 5 7 5 5 7 5 8 8 8 7 5 5 7 (7) 5 8 10 8 10 10 10 (10) (10) 10 13

sl. P sl. sl. sl.

7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2 2

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

sl.

[illegible]

**H**

N.C.(A5) (G5) (F#m7b5) (F5) (E5)

121

Gtr V

*sl.* P P P P P

Gtrs I, II

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

(A5) (G5) (F#m7/5) (F5) (E5)

125

T A B

P P P P P P P P

sl. sl. sl.

Am C/G F#m7/5 Fmaj7 E

Gtr II

129

Gtr V

T A B

H H H P

Full

Gtr I

T A B

sl. sl. sl. sl.

Gtr III

T A B

P P P sl. H P sl.

133

Am C/G F#m7/5 Fmaj7 E

P.M.----

T  
A  
B

5 7 5 5 7 4 15 sl. 0 2 3 3 0 2 4

H

T  
A  
B

7 7 7 7 7 5 5 5 5 5 4 4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0

sl. sl. sl. sl.

T  
A  
B

7 8 5 7 7 8 5 7 5 5 8 7 7 7 7 7 5 7 5 10 (10) 7 3

sl. P

**I** 3rd Verse

Am C/G F#m7b5 Fmaj7 E

137

T  
A  
B

5 (5)~  
sl.

6 7 9 6 7 5 7 8 5 7 8 7 10 8 9 8 10 8 10 8 7 8 7 5 7 5 7 5

P P H P P P P sl. P P

T  
A  
B

7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2 2

5 5 5 5 0 0 0 0 0 0 x 0 0 3 3 3 1 1 1 0 0 0

3 3 3 3 2 2 x 2 2

sl.

T  
A  
B

14 16 17 15 17 15

Am C/G F#m7/5 Fmaj7 E

141

Full Full

T  
A  
B

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

sl. sl.

T  
A  
B

7 7 7 7 5 5 5 5 4 4 x 4 4 3 3 3 2 2 5 5 5 5

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

sl. sl. sl. sl.

T  
A  
B

14 16 17 15 17 15

145

Am C/G F#m7/5 Fmaj7 E

Full

sl.

sl.

sl.

Am C/G F#m7/5 Fmaj7 E

149

*let ring*  
Full

*Full*

P P sl. sl. H H P sl.

7 7 7 7 7 5 5 5 5 4 4 4 4 3 3 3 2 2 2 1 1 x 1 0 0 0

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

14 16 17 15 17 15

**J** 3rd Chorus

Gtrs I, II F C

Gtr V

153

12 12 12 12 12 11 (11) 10 8 9

12 12 12 12 12 11 (11) 10 8 9

sl.

G F

157

*let ring*  
1/2

1 (1) 1 1 1 1 1 1 1

3 (3) 3 3 3 3 3 3 1

## **K** Outro

N.C.(A5)

(G5)

(F#m7<sup>b</sup>5)

(F5)

(E5)

161

Gtr V  
*let ring*

Full N.H.

Full

Full

Full

Full

 $\frac{1}{2}$ 

Gtrs I, II

165

(A5)

(G5)

(F#m7b5)

(F5)

(E5)

Full

Full

Full

1

Dmadd9 Cm9 *rit.* B6add9 B $\flat$ 6 B/A

Gtr V

T

A

B *sl.* *sl.*

Gtrs I, II

T

A 7 7 7 7 7 5 5 5 5 5 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 7

B 5 5 5 5 5 3 3 3 3 3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 5 5 *sl.*

Gtr III

T 0 10 10 10 12 13 14

A 10 8 8 12 12 12 0

B 10 8 8 12 12 12 13