

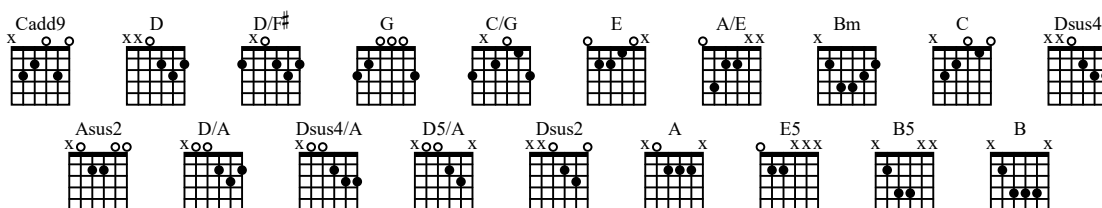
BEHIND BLUE EYES

As recorded by The Who

(From the 2002 Album WHO'S NEXT)

Transcribed by prusche

Words and Music by Pete Townshend



A Intro

♩ = 60
Esus4

1

Gtr I
let ring

B Verse 1

Em

G

D

3

let ring

Cadd9

Asus2

5

let ring

Em G D

7

let ring

T 0 0 0 0 0 2 0 0 3 0 0 0 2 2 2 2 3 3 2 3 2 0 2

A 0 0 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0

H 3

Cadd9 Asus2

9

let ring

T 0 3 0 3 0 0 0 3 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0

B 3 0

Cadd9 D D/F# G C/G G

11

T 0

A 0

B 0

Cadd9 D D/A E A/E E Bm

13

T 0

A 0

B 0

C D Dsus4 D

16

T 1

A 0

B 0

P

Asus2

[illegible]

C Verse 2

Em

G

D

[illegible]

Cadd9

Asus2

22

let ring

T

A

B

Em

G

D

The image displays a musical score for the piece 'The Wind' by John Williams. The score is written for a piano solo and a three-part vocal harmony consisting of Tenor (T), Alto (A), and Bass (B) parts. The piano part is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a sense of movement and urgency. The piano part includes a 'let ring' instruction, indicating that the notes should sustain. The vocal parts are written in a three-part harmony, with the Tenor part on a single line, the Alto part on a single line, and the Bass part on a single line. The vocal parts follow the piano melody, with the Tenor part often taking the lead and the Alto and Bass parts providing harmonic support. The score is divided into two systems, with a repeat sign at the end of the first system. The piano part includes a 'p' (piano) dynamic marking at the beginning of the second system.

Cadd9

Asus2

26

let ring

T

A

B

28

C D G C/G G

T A B

30

C D E5 E A/E E

T A B

sl.

32

Bm C

T A B

34

D/A Dsus4/A D/AD5/A D Dsus2 Asus2

T A B

D Double Time

Double Time ♩ = 120

E

Bm

The image shows a musical score for two guitar tracks, Gtr I and Gtr II, starting at measure 36. The key signature is one sharp (F#).

Gtr I: This track plays a complex, fast-paced rhythmic pattern. It consists of eighth and sixteenth notes, often beamed together in groups of four. The pattern is consistent throughout the first part of the score. There is a double bar line in measure 40, followed by a change in the pattern, including some notes with 'x' marks, possibly indicating a specific technique or a different sound.

Gtr II: This track has a more melodic and sparse line. It starts with a whole rest in measure 36, followed by a half rest in measure 37, and then a quarter rest in measure 38. In measure 39, it plays a quarter note. After a double bar line in measure 40, it plays a half note in measure 41, followed by a quarter note in measure 42, and then a half note in measure 43. The line ends with a whole note in measure 44. There are 'Full' articulation marks above the notes in measures 41 and 43. A 'sl' (slide) mark is present below the first note in measure 45, which is a whole note.

38

Gtr I

Bm A E5 Bm A E5

Vocal

38

39

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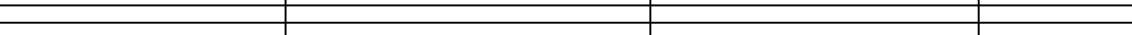
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484

E Bridge

41 

[illegible]

59

E5 Bm A E5 Bm A B

1/2 Full

T A B

p 3

sl.

63

A G D B A G D B

T A B

67

B A G D E B

Gtr I

let ring

T A B

Gtr II

[F] Verse 4

Half Time ♩ = 60

71

Em G D

Gtr I
let ring

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

Cadd9 rit. Asus2

73

let ring

T 0 3 0 3 0 0 0 0 3 0 3 0 0 0 0 0 0 0 0
A 0 3 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 3 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0