

CROSSROADS

As recorded by Cream

(From the 1975 Album WHEELS OF FIRE)

Transcribed by Roadkill

Words and Music by Eric Burdon and Jack Bruce

A Intro

Moderate Blues/Rock ♩ = 130
A

1

Gtr I *mf*

T 2 2 0 2 (2) 0 2 0
A 2 2 0 2 0 2 0
B 0

P H P

1/2

1/2

1/4

D7

4

T 2 2 0 2 (2) 0 2 0
A 2 2 0 2 0 2 0
B 0

P

1/4 let ring

1/4

1/4

A

E

7

T (0) 2 0 2 0 2 (0) 0
A 2 0 2 0 2 0
B 0

P

1/2

1/2 let ring

sl.

D

A

10

T 5 7 5 7 5 5 7 5 6 5 8 5 7 5 5 6 (5)
A 5 7 5 7 5 5 7 5 6 5 8 5 7 5 5 6 (5)
B 7 5 7 5 5 7 5 5 6 5 8 5 7 5 5 6 (5)

sl.

P

H

P

H

B 1st Verse

(A) E A D

12

mp P.M.----- *mf*

T
A 7 5 6 5
B 7

H

A D

15

mp P.M.-----

T
A 2 0 2 (2) 0 2 (0)
B 3 0

P H P P

A

18

P.M.----- *mf*

T
A 2 2 4 2 2 2 4 2
B 0 0 0 0 0 0 0 0

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

P H 3 1/4

E D/F# A

21

mp P.M.----- *mf*

T
A 2 2 4 2 2 2 4 2
B 0 0 0 0 0 0 0 0

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

P H P 3 1/2

C 2nd Verse

(A) A D A

24

mp P.M.----- *mf*

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

P

(2) 2 0 2 0 2 0

(0) 3 1/2

P

*Fret low F#s on D/F# chords with thumb.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The accompaniment is written on a three-staff system (Tenor, Alto, Bass). The second system continues the melody and accompaniment. The third system concludes the piece with a final measure. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is marked 'P.M.' (Poco Moderato). The piece is in 2/4 time and features a key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The second system shows the bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in a simple, folk-like style. The third system shows the guitar part, with a key signature of one sharp (F#) and a 3/4 time signature. The guitar part is written in a simple, folk-like style. The score includes a tempo marking of 'mp' (moderato) and a performance instruction 'P.M.' (Pizzicato).

[illegible]**D 3rd Verse**

37

A D A

P.M. *mf* *p*

T

A

B

2 2 4 0 2 2 4 0 2 0 2 0 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(2) 2 0 2 0 2 0

(2)

(6)

3/2

40

mp

P.M.-----|

mf

T

A

B

2 0 2 0 2 0 2

0

2 2 4 0 2 2 4 0

0 0 0 0 0 0 0 0

2 2 4 0 2 0 4 2

0 0 0 0 0 0 0 2

43

A E

mp
P.M.-----|

T 2 0 2 0 2 (9) 2 0 2 0 2 0
A 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0

1/2
P

46

D A (E)

P.M.-----| *mf* *f*

T 2 2 0 2 2 4 2 (2) 2 0 2 (2) 0 2 (9) 0 2 4 2
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1/2
P H P P H

E Guitar Solo I

49

A D A

Full

T 2 4 2 2 4 4 2 4 2 4 4 6 5 7 (7) 7 5 5 7 5 5 5 6 7
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H sl. H H H

52

D

Full Full

T 5 7 5 7 5 7 5 7 5 8 7 5 7 5 7 5 7 9 9 8 9 7
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H P H sl. sl.

55

A E

Full

T 5 6 5 5 9 10 10 8 10 10 8 10 8 8 9 7 5 7 5 7
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P H sl. H H sl. P

58

D A E

T A B

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

61

A

T A B

H sl. P sl.

65

D A

T A B

H P H

69

E D A

T A B

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

F 4th Verse

73

A D A

T A B

mp P.M. mf P.M. mp P.M.

[illegible]

G Guitar Solo II

[illegible][illegible]

The musical score consists of two systems. The first system includes a vocal line and a guitar line. The vocal line starts with a treble clef and a key signature of one flat (B-flat). It features a melodic phrase starting on G4, moving up stepwise to D5, and then descending. The guitar line is written on a six-string staff with a standard tuning (E-A-D-G-B-E). It begins with a low E bass note and follows the vocal melody with chords and single notes. The second system continues the piece, showing more complex guitar techniques like double stops and bends, indicated by wavy lines above the staff.

The image shows a musical score for 'The Wind' by Gustav Mahler. It consists of a vocal line and a piano accompaniment. The vocal line is in E major, 8va, and the piano part is in A major. The score includes a piano introduction and a vocal melody with piano accompaniment. The piano part features a series of chords and arpeggios, with some notes marked 'Full' and 'semi-harm.'.

The musical score for "The Great Wall" by John Cage is presented in two systems. The first system consists of a piano part on a single treble clef staff and a string quartet part on three staves labeled T (Treble), A (Alto), and B (Bass). The piano part begins with a *delta va* marking and a series of notes, including a wide vibrato section. The string quartet part features numerical sequences (19, 17, 20, 17, 20, (20), 17, 17, 20, 17, 20, 19, 17, 19, 19) and dynamic markings like "Full". The second system continues the piano part with a *wide vib.* marking and a *rake* instruction, and the string quartet part with further numerical sequences and dynamic markings. The score is marked with a "D" at the end of the first system and an "H" at the end of the second system.

[illegible]

105

E 8va----- D----- A-----

wide vib.

let ring-----

Full

Full

1/2

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

A 19 20 17 19 20 17 19 20 17 19 20 17 19 20 17 19 19 17 19 17 17

B P P P P P

(E) A

8va-----

108

* H/2 H/2 H/2 H/2 1/2 1/2 1/2 1/2

T 17 17 17 19 19 17 17 19 17 17 19 19 19 19 19 19 19 19 19 19 19 19

A 17 17 17 19 19 17 17 19 17 17 19 19 19 19 19 19 19 19 19 19 19 19

B H H H

*Bare 2nd or 3rd fin. across G&B strings and bend so that the G stg. sounds 1 step higher and the B stg. sounds 1/2 step higher. D

8va-----

111

let ring¹

Full

Full

Full

T 17 x 19 17 19 17 19 19 17 17 19 19 17 20 17 19 20 17 20 (20) 17 20 17 20 17

A 17 x 19 17 19 17 19 19 17 17 19 19 17 20 17 19 20 17 20 (20) 17 20 17 20 17

B P H H P P

A

8va-----

114

Full¹

Full

1/2

1/4

Full

Full

T 20 17 20 (20) 17 20 17 19 17 19 17 19 17 19 17 18 17 20 17 19 17 17 19 17 19

A 20 17 20 (20) 17 20 17 19 17 19 17 19 17 19 17 18 17 20 17 19 17 17 19 17 19

B P H P H P

E 8va----- D----- A-----

117

Full

Fdbk.

Full

Full

Full

Full

T 17 19 17 17 17 17 19 19 20 20 17 20 17 17 17 (17) 20 17 20 17 19 17 19 17 19 18 17 x x x 0

A x 17 20 20 17 20 17 17 17 (17) 20 17 20 17 19 17 19 17 19 18 17 x x x 0

B H P P

121

A

D

A

mp

P.M.

mf

T

A

B

2 2 4 0 2 2 4 0

0 0 0 0 0 0 0 0

2 0 4 0 2 2 4 2

0 0 0 0 0 0 0 0

(2) 2 0 2 0 2 0

(5)

(0)

1/2

3/

p

[illegible]

127

A

E

mp
P.M.

T

A

B

2 0 2 0 2 0 (0) 0

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

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

130

D N.C. (A)

mf

(Drum fill)

T
A
B

2
0

2 0 2 0 2 0 2 0 0 2 0

P P H H P P

1/2

3

H Free Time

A7

133

10/4

let ring--

T

A

B

H

sl

P

H

P

sl