

TESLA

FIVE MAN ACOUSTICAL JAM



TESLA

FIVE MAN ACOUSTICAL JAM



Management: Q Prime, Inc.
Transcribed by Mark Phillips, Paul Pappas
and Steve Gorenberg
Music Engraving by W.R. Music
Production: Daniel Rosenbaum/Rana Bernhardt
Art Direction: Rosemary Cappa-Jenkins/Jim Darling
Director Of Music: Mark Phillips

Photography by Chris Painter

Copyright © 1994 Cherry Lane Music Company
International Copyright Secured. All Rights Reserved
All rights reserved. No part of this publication may be reproduced,
stored in a database or retrieval system, or transmitted in any form
or by any means, electronic, mechanical photocopying, recording
or otherwise, without the prior written permission of the publisher.

Contents

4 • Comin' Atcha Live/Truckin'

14 • Heaven's Trail (No Way Out)

23 • The Way It Is

39 • Signs

42 • We Can Work It Out

44 • Gettin' Better

49 • Before My Eyes

54 • Paradise

64 • Lodi

68 • Mother's Little Helper

70 • Modern Day Cowboy

77 • Love Song

92 • Tommy's Down Home

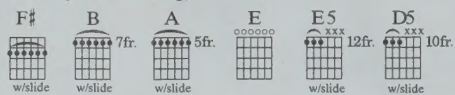
94 • Down Fo' Boogie

98 • *Tablature Explanation*

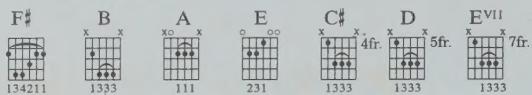
Comin' Atcha Live

Words and Music by
Jeff Keith, Frank Hannon and Kevin Wheat

Gtr. I (open - E tuning)



Gtr. II (standard tuning)



Medium Rock ♩ = 132

Triplet feel ()

F#5

Rhy. Fig. 1 (Gtr. II)-----

w/Rhy. Fig. 1 (9 times)

*Gtr. I

mf

w/slide

4 2 4 2 6 2 4 2 4 2 6 2 4 2

5 5 (5) 5 5 5 2 2

*Gtr. I in open - E tuning (low to high): E B E G# B E

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a repeat sign at the end. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a bass line with fingerings indicated by numbers 1 through 5. The key signature remains one sharp, and the time signature is 2/4.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The vocal line is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is a simple, folk-like tune. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with chords and single notes. The lyrics "The Rose Tree" are written below the piano accompaniment.

Play 4 times
(end Rhy. Fig. 2)

w/Rhy. Fig. 1 (2 times)

F#

Rhy. Fig. 1A (Gtr. I)-----,

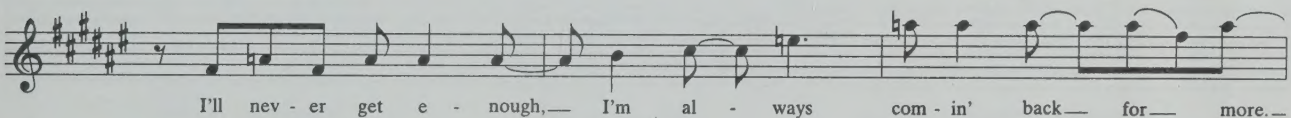
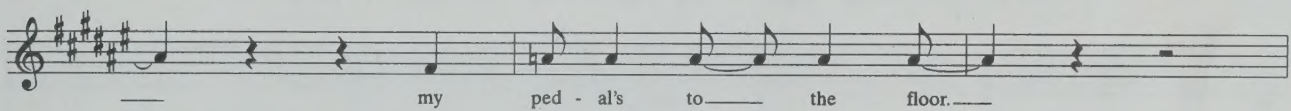
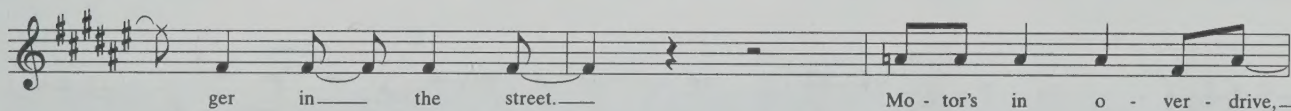
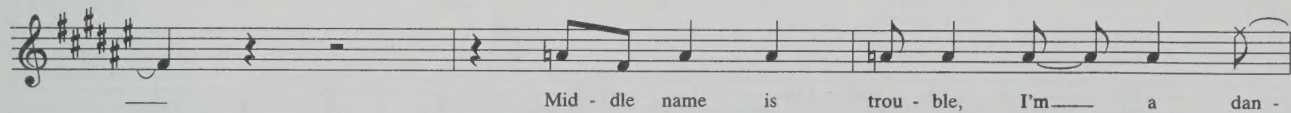
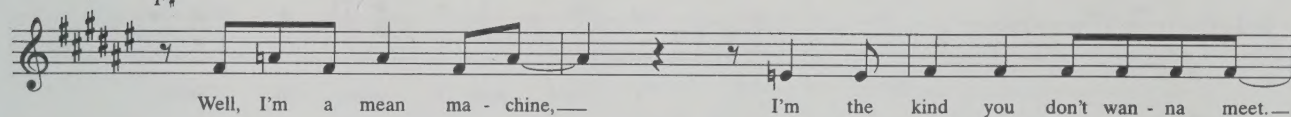
Rhy. Fig. 2
(Gtrs. I & II)

F# B A E (End Rhy. Fig. 2)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, followed by a key signature change to one sharp, and then a common time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a common time signature (C). It begins with a bass clef, followed by a key signature change to one sharp, and then a common time signature. The bass line is written in a simple, folk-like style. The score concludes with a double bar line and a repeat sign (two dots) on both staves.

1st Verse
w/Rhy. Figs. 1 & 1A (both 15 times)

F#



w/Rhy. Fig. 3

A B A B

Here I come. You bet - ter step a - side.

4 4 6 4 7 7 9
2 2 2 2 5 5 7

(9) 9 11 9 9 9 11 9 9 9 11 9 7 7 9
(7) 7 7 7 7 7 7 7 7 7 7 7 5 5 7

Rhy. Fig. 3 (Gtr. II)

1.2.3.

4.

4 4 6 4 7 7 9
2 2 2 2 5 5 7

(9) 9 11 9 9 9 11 9 9 9 11 9 7 7 9
(7) 7 7 7 7 7 7 7 7 7 7 7 5 5 7

I said— here I come,— oh yeah.—

Well, I'm— com - in'— at - cha— live.—

long slide

I'm com - in'— at - cha live.—

I on - ly warn you once,— I nev - er give a— warn - ing twice.—

Well, an - y - thing could hap - pen, like— the— roll - in'— of— the— dice.—

Here we come.— You bet - ter step a - side.—

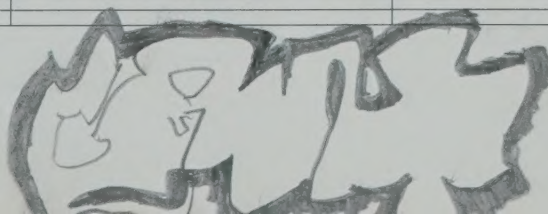
First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The melody line includes notes for "I said here I come." with a fermata over "here". Chords A and B are indicated above the staff. The bass line features a sequence of chords and a slide indicated by a diagonal line.

Second system of musical notation. Treble clef, key signature of three sharps. The melody line includes notes for "We're com - in' at - cha live." with a fermata over "live.". Chords A and B are indicated above the staff. The bass line features a sequence of chords and a slide indicated by a diagonal line.

Third system of musical notation. Treble clef, key signature of three sharps. The melody line includes notes for "(Com - in' at - cha live!) We're com - in' at - cha live. (Com - in' at - cha live!) Com - in' at - cha live. (Com - in' at - cha live!) You bet-ter step a - side." with a fermata over "live.". Chords F#, B, A, E, and B are indicated above the staff.

Fourth system of musical notation. Treble clef, key signature of three sharps. The melody line includes notes for "(Com - in' at - cha live!) Oh! Oh!" with a fermata over "live.". Chords F#, B, A, and E are indicated above the staff.

Fifth system of musical notation. Treble clef, key signature of three sharps. The melody line includes notes for "Gr. II" and "D". Chords C# and D are indicated above the staff. The bass line features a sequence of chords and a slide indicated by a diagonal line.



w/Rhy. Fig. 5 (2 1/2 times)

A5 B5

Full 1/2

sl.

A5 B5

P 1/2

1/2

H

Gtr. I C5 D5

C5 D5

Gtr. II Rhy. Fig. 6

w/Rhy. Fig. 6 (2 times)












C5 D5

C5 D5 (Gtr. II) (Gtr. II cont. in notation)

(Gtr. I cont. in slashes)

Segue to "Truckin'"

Words and Music by
Garcia, Hunter, Lesh and Weir

F[♯] **B** **C[♯]** **F[♯]5** **G5** **G[♯]5** **A5** **A[♯]5** **B5** **E** **G[♯]**
  7fr.  9fr.     5fr.  6fr.  7fr.  
111111 111111 111111 111 111 111 111 111 111 111 111
(or w/slide) (or w/slide) (or w/slide) w/slide w/slide

B **C** **F#5** **G5** **G#5** **A5** **A#5** **E** **F#**

Triplet feel (♫ = ♪ ♪)

Rhy. Fig. 1A (*Gtr. I).

mf

Rhy. Fig. 1 (Gtr. II)

mf

*Gtr. I in open - E tuning (low to high): E B E G# B E

F#5

Gtrs. I & II

ba - by, back where

Heaven's Trail (No Way Out)

Words and Music by
Jeff Keith and Tommy Skeoch

Intro

Slowly ♩ = 69
N.C.

*Gtr. I *sl.* *mp* *P* *P* *sl.* *P* *sl.*

w/Harmonica
Dsus#4

Moderately ♩ = 114
N.C.

mf *sl.*

*Tuning (low to high): DADGAD

D5 N.C.

*Gtr. II

*Tuning (low to high): DADGBA

(Gtr. I)

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

sl.

w/Rhy. Fig. 1 (2 times)
D5 N.C.

D5 N.C.

1. You know, I'm on a

Gtr. II

let ring.....4

(Gtr. II out)

sl.

1st Verse
w/Rhy. Fig. 1 (3 times)
D5 N.C.

lick trip. I'm al - ways read - y to — kick ass. — Up on the stage I'm in a

rage. I'm hav - in' the time — of my life. — Yes, in - deed. — What a sweet, —

sweet — life — it is. — 2. Un - til some —

*When both gtrs. play Rhy. Fig. 1, notes on 1st & 2nd strings are played by Gtr. I only.

2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
2nd time Gtr. II substitute Rhy. Fill 4
D5 N.C.

lo - co two - bit floo - sie with a Lou - ie Le - strange. Ain't good for noth - in' but trou -

3. See additional lyrics

ble, they're just two fools liv - in' up to their names. — And now it's

1st time Gtr. II substitute Rhy. Fill 1
2nd time Gtr. II substitute Rhy. Fill 5

Play 2nd time only
w/Rhy. Fig. 2
D5 Dm/F Gsus2 Dm/F

start - in' to rain — on my pa - rade.

Rhy. Fill 4 (Gtr. II)

5 2 0 3 0 3 3 5

Rhy. Fill 1 (Gtr. II)

(Gtr. II out)

(5) 0 2 0 3 0 2 4 7

Rhy. Fill 5 (Gtr. II)

(Gtr. II out)

(5) 0 2 0 3 0 4 7 7 10 10 13 (13) 2 0 0 0

w/Rhy. Fig. 2
D5

Dm/F

Gsus2

Dm/F

Pre-chorus
w/Rhy. Fig. 2 (1 1/2 times)
D5

Dm/F

Gsus2

Dm/F

(You) know, there's
w/Fill 1 (2nd time only)
D5

Dm/F

noth - in' like the real world to get me down.

w/Rhy. Fill 2
Gsus2

w/Rhy. Fig. 2
D5

Dm/F

Gsus2

Dm/F

There's noth - in' like the world out - side, turns me

2nd time Gtr. II substitute Fill 2
D5

Dsus#4

Dsus4

up - side down. It makes me feel like I'm head - in' down a

Gtr. II

w/slide
cresc.

Gtr. I

cresc.

Rhy. Fig. 2 (Gtr. I)
D5

Dm/F

Gsus2

Dm/F

mp
let ring

Fill 1 (Gtr. II)

w/slide

Rhy. Fill 2 (Gtr. I)
Gsus2

let ring

Fill 2 (Gtr. II)

w/slide

Chorus

N.C. D5 N.C.

one - way, dead - end street. There's no way out, no way out — of this liv - ing hell. —

*Rhy. Fig. 3 (Gtrs. I & II)

w/o slide *mf*

(cont. on upper staff)

mf

*Throughout Rhy. Fig. 3 all notes on 1st & 2nd strings are played by Gtr. I only.
2nd time, on D.S. & when recalled, Rhy. Fig. 3 includes slight strumming variations ad lib.

D5 N.C.

No way out, no way out un - less you walk heav - en's trail.

*-----|

*1st time chords are played by
Gtr. II only (omit 1st & 2nd strings).

D5 N.C.

No way out, no way out — of this liv - ing hell, —

To Coda

Gtr. II

Guitar solo
D5

Staff 1 (Gtr. II): Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

Gtr. I

Staff 2 (Gtr. I): Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

Staff 3: Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

Staff 4: Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

Staff 5: Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

Staff 6: Treble clef, key signature of one flat. The staff contains a series of chords and single notes, including a prominent D5 note. The bottom staff shows the corresponding fretboard diagram with fingerings (0, 2, 0, 0, 0, 0) and a barre at the 2nd fret.

This page of guitar sheet music is for a piece in B-flat major, indicated by two flats in the key signature. It consists of six systems of musical notation and fretboard diagrams. The notation is written in treble clef and includes various musical symbols such as slurs, accents, and dynamic markings (P for piano, H for harmonic). The fretboard diagrams show fingerings for each measure, with some measures marked with 'x' for natural harmonics. The piece concludes with a double bar line and a final chord.

Free time
w/Rhy. Fill 8

liv-ing hell. Oh, - yeah. Oh, yeah.

Gtrs. I & II Gtr. II (Gtr. II out)

rit. w/slide

N.C. **Slowly** ♩ = 76 N.C.

Whooh! (Spoken:) Yes, it's a beautiful thing. You know, I'm on a

sl. Dsus#4

slick trip. I'm al - ways read - y to kick ass.

Gtr. I

Rhy. Fill 8 (Gtr. I)

Additional Lyrics

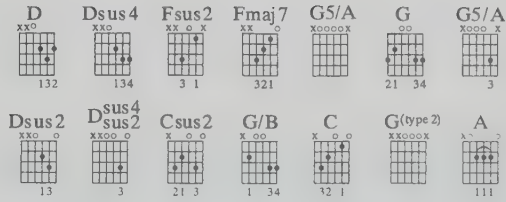
3. You know, I had it made in the shade
Thinkin' that it's not so bad after all.
That's when I woke up, smelled the coffee.
Now I'm back where I started again, yes.
And now it's pourin' rain on my parade.

2nd Pre-chorus:

You know, there's nothin' like the real world
To get me down. No!
One is there to lift you up,
One to drag you down.
Now, don't you see
That we're headin' down a one-way, dead-end street. (To Chorus)

The Way It Is

Words and Music by
Jeff Keith, Troy Luccketta, Tommy Skeoch
and Frank Hannon



Moderately slow ♩ = 86

D Gtr. I (12-stg.) Dsus4 D Fsus2 Fmaj7 ④ 3fr. F Fmaj7 G/A ⑤ 2fr. G B G G5/A D
 Intro *mp*
 Dsus4 D Dsus2 Dsus4 D Dsus4 D Fsus2 Fmaj7
 Gtr. II Harm:.....
 Harm:.....
 7 7
 ④ 3fr. F Fmaj7 G/A ⑤ 2fr. G B G D⁴ D² D
 Harm: (8va)
 Harm:.....
 5 5
 ④ open D D Dsus4 D Dsus2 Dsus4 D Dsus4 D Fsus2 Fmaj7
 P P
 10 10 10 6 8 8 8 7 7 7 7 10 10
 (5) 5 5

④ 3fr. F Fmaj7 G/A G ⑤ 2fr. B G D^{sus4}_{sus2} D ④ open D

Full Full 1/2 1/2

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

1st, 2nd Verses D Dsus4 D F^{sus2} Fmaj7 ④ 3fr. F Fmaj7 G/A H

* 1. Does - n't ma - ter who gets the best — of who,
2. See additional lyrics

mp

*2nd time Gtrs. I & III w/slight strumming variations ad lib.

G ⑤ 2fr. B G D^{sus4}_{sus2} D Dsus4 D Dsus2 Dsus4 D

who can hurt who the most, — no. —

D Dsus4 D Fsus2 Fmaj7 ④ 3fr. F Fmaj7 G/A H

It nev-er was meant for it to be that way, — nev-er should

G ⑤ 2fr. B G Dsus4 sus2 Chorus D Dsus4 sus2 Cadd2

be that - a way at all. *mf* The way it is, — that's the

G/B G5/A G G5/A G C D

way that it goes, — hap - pen - in' day af - ter day,

Dsus4 D Dsus2 Dsus4 D D⁴_{sus2} Cadd2

yes. ————— That's the way it is, ————— that's the

G/B G5/A G G5/A G C D

way that it goes, ————— work - in' in the strang - est ways. —

1. ④ open D D5/A Bridge G G(type 2) A

mp What it is, —

mp *p*

D Dsus4 D D^{sus4}_{sus2} G

and - a what it was, - what shall be shall be, - yeah. -

A G(type 2)

Oh, some - times it hap - pens in the strang - est ways, -

D Dsus4 D D^{sus4}_{sus2} G

some - times it's hard to be - lieve. Do you be - lieve?

G(type 2) A G(type 2)

Do you be - lieve? Can you be - lieve? ———

D D^{sus4}_{sus2} Cadd2 G/B G5/A G G5/A

The way it is, ——— it's the way — that it goes, ———

G C ⑤ 3fr. C D D^{sus4} DD^{sus2} D^{sus4} D D^{sus2}

work - in' in the, work - in' in the strang - est ways. ———

Guitar solo

D D_{sus4}^{sus2} Cadd2 G/B $G5/A$ G $G5/A$

Full

Full

Full

Full

7 10 10 10 9 8 7 9 7 8 9 10 9 7 7 9

G $A^{(5) \text{ open}}$ A D $D^{(4) \text{ open}}$ D D D_{sus4} D F_{sus2} F_{maj7}

mp

mp

sl. *sl.* $1/2$

sl. *sl.* $1/2$

7 5 5 5 5 4 4 2 2 3 0 (0) 7 9 7 9 7 7 9 10

$F^{(4) \text{ 3fr.}}$ F_{maj7} G/A G D

sl. $1/2$ $1/2$ $1/2$

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

sl.

D_{sus4} D D_{sus2} D_{sus4} D D_{sus4} D F_{sus2} F_{maj7}

Full

Full

sl.

(10) 15 17 15 15 17 15 15 17 15 17 17 15 14 15 15 12 14

④ 3fr. F Fmaj7 G/A G ⑤ 2fr. B G D^{sus4} D^{sus2} D

13 13 13 17 17 15 13 13 14 14 14 17 17 15 14 14 14 20 10 12 10 12 12 10 11 12

no. It nev - er was meant for it to

cresc.

cresc.

0

[illegible]

Chorus

D D^{sus4}_{sus2} Cadd2 G/B G5/A G G5/A

f

The way it is, ——— that's the way ——— that it goes, ———

f

G G/A C D Dsus4 D Dsus2 Dsus4 D

hap - pen - in' day — af - ter day. — yeah, yeah, yeah. —

D^{sus4}_{sus2} Cadd2 G/B G5/A G G5/A

That's the way it is, — that's the way — that it goes, —

G C ⑤ 3fr. C 2fr. B D Dsus4 D

work - in' in the, work - in' in the strang - est ways. —

④ open D D Cadd2 G/B G5/A G G5/A

That's the way it is, — that's the way it is, —

G C D Dsus4 D Dsus2 Dsus4 D

that's the way it is, — that's the way it goes, — yeah. —

mf

mf D Cadd2 G/B G5/A G G5/A

Full Full Full Full Full

7 10 10 10 9 8 7 9 7 8 9 10 9 7 7 9

G A D (Gtr. I out)

Yeah. _____

sl. *sl.* $\frac{1}{2}$ *f*

sl. *sl.* $\frac{1}{2}$

7 5 5 5 5 4 4 4 2 2 3 2 0 (2 0)

3 2 0 0 0 4 4 2

Outro
G A D5 D6 D5 D6 D5 F#5

That's the way it is, ——— that's the way it goes.

G A Asus4 D Gtr. I G

Um, that's the way it is, ——— that's the way it goes. ———

sl. *P*

sl. *P*

3 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⑤ open A ④ open D D D^{sus4}_{sus2} D D D^{sus4}_{sus2}

I see it hap - pen day — af - ter day, — yeah, yeah, —

G A D D^{sus4} D D^{sus2} D^{sus4} G5/A

now work - in' in the strang - est ways. — Yeah, yeah,

G G(type 2) A G/A D D^{sus2} D^{sus4} D D^{sus2} D^{sus4} G5/A

yeah, yeah. — Yeah, yeah,

G G/A A D Dsus4 D Dsus2 Dsus4 G5/A

yeah, yeah, yeah.

sl.

sl.

G G(type 2) D Dsus4 D Dsus4 Dsus2 Dsus4 G5/A

1/2 1/2 1/2 1/2 1/2

G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A

Full Full Full

G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A

Full 1/2 1/2 1/2 Full

sl.

Can you be - lieve? Do you be - lieve?

The musical score is written on a grand staff with two systems. The top system contains a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with notes beamed in groups of four. The bottom system contains two staves, each with a common time signature (C). The left staff of the bottom system contains a series of eighth notes, and the right staff contains a series of quarter notes. The lyrics 'Can you be - lieve? Do you be - lieve?' are written above the melody.

G C (type 2) A G/A D Dsus4 D Dsus2 Dsus4 A5/G

Do you be - lieve? Can you be - lieve?

The image shows a musical score for a song. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics 'Do you be - lieve?' and 'Can you be - lieve?' are written above the staff. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The lyrics 'Do you be - lieve?' and 'Can you be - lieve?' are written below the staff. The music is in 4/4 time. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line is: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

G G(type 2) A G/A D Dsus4 D D⁴₂^{sus} Dsus4 G5/A

And that's the way it is, that's the way it is, yeah, yeah, yeah.—

G G(type 2) A D Free time (Gtr. I out)

And that's the way it is, that's the way it goes.—

N.C. D

Yes, in - deed. (Whispered:) Ha.

Additional Lyrics

2. Even though we could never seem to work things out,
I still love you just the same, I do.
I miss your smile and that sparkle in your eyes.
You're so beautiful, never change. (To Chorus)

Signs

Words and Music by
Arthur Thomas



Moderately slow $\text{♩} = 82$

(cont. in notation)

Intro

Gtr. I *mf*

D Dsus4 D Dsus4 D Dsus4 D D5/A G/B

1. And the

mf *sl.*

9 7 7 2 4 2 3 3
0 0 0 0 0 0 0 0

1st, 2nd, 3rd Verses

*Play chord in parentheses 1st time only.

C G/B D/A G

sign says, "Long - haired, freak - y peo - ple need not - ap - ply." — So I — (cont. in slashes)

2.3. See additional lyrics

*Gtr. I

let ring — let ring — let ring — let ring —

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

*Throughout Verses, Choruses, Bridges, & Outro, Gtr. III doubles Gtr. I w/slight strumming variations ad lib.
2nd time & on D.S., Gtr. I includes slight strumming variations ad lib. 1st 4 bars of 3rd Verse are played *mp*.

D A9sus4 A A9sus4 G A9sus4 A B5

Gtr. I

— tucked my hair up un - der my hat and I went in to ask him why. —

Bm A9sus4 G

He said, "You look like a fine, — out - stand - ing young — man, — I think you'll — do." — Uh, so I

D A9sus4 A G A9sus4 A

took off my hat and said, "I - mag - ine that, huh, me a - work - ing for you. — Oh. —

Chorus

D Cadd2 G D G

Signs, signs, ev - 'ry - where a sign block - ing up the scen - er - y, break - ing my mind.

*Lead vocal is doubled next 4 bars.

Copyright © 1971 by Ensign Music Corporation/Aquila Publishing Company
This Arrangement © 1994 by Ensign Music Corporation/Aquila Publishing Company
All rights for the world controlled and administered by Ensign Music Corporation
International Copyright Secured All Rights Reserved

To Coda

1.

D A9sus4 A G5/A Cadd2

Do this don't— do— that. Can't you read— the sign?

Gr. I D Dsus4 D Dsus4 D Dsus4 D D5/A G5/A

Gr. II 2. And the

sl. sl.

2. Cadd2 D Dsus4 D/F# G G# A

Oh. Uh,

Bridge A ④ 2fr. A6 E A A6 A A9sus4 G D Dsus4 D Dadd4

say now mis - ter can't— you read? You got to have a shirt and tie— to get a seat.

D A9sus4 A G A9sus4

You can't watch,— no,— you— can't— eat. You ain't sup - posed to

D Dsus4 D Dsus4 D Dsus4 D N.C.

be here. And the

sign said, "You got to have a mem - ber - ship card to get in - side.— Ooh!

Guitar solo

Gr. II 1/2 1/2 1/2 Full Full P P 1/2

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

D A9sus4 A A9sus4 Cadd2 (cont. in notation)

D.S. al Coda

D Dsus4 D Dsus4 D Dsus4 D D5/A G/B

Gtr. II

Gtr. I

mp *p*

*Gtr. I to left of slash.

p

Outro

Cadd2

Cadd2

G

Coda

Signs, — signs, ev - 'ry - where a sign block -
*Lead vocal is doubled till end.

D G D A9sus4 A G5/A

Cadd2

D

ing up the scen - er - y, break - ing my mind. Do this, don't — do — that. Can't you read — the sign? —

Additional Lyrics

2. And the sign says, "Anybody caught trespassing will be shot on sight."
So I jumped the fence and yelled at the house, "Hey, what gives you the right
To put up a fence to keep me out or to keep Mother Nature in?"
If God was here he'd tell it to your face, "Man, you're some kinda sinner." (To Chorus)
3. And the sign says, "Everybody welcome, come in and kneel down and pray."
And then they pass around the plate at the end of it all, and I didn't have a penny to pay.
So I got me a pen and a paper, and I made up my own fuckin' sign.
I said, "Thank you, Lord, for thinkin' about me, I'm alive and doing fine." (To Chorus)

We Can Work It Out

Words and Music by
John Lennon and Paul McCartney



Moderately ♩ = 110

D *Gtr. I Dsus4 D

mf

1. Try to see it my way. Do I have to keep— on talk - in'
2. 3. 4. See additional lyrics

*Two acous. gtrs. arr. for one

Cadd9 D Dsus4 D

till I can't— go on? While to see it your way,

Cadd9 D

run the risk of know - ing that our love— may soon be gone—

G D G A 4th time to Coda

We can work it out— We can work it out—

Copyright © 1965 Northern Songs

Copyright Renewed

All Rights Controlled and Administered by MCA Music Publishing,
A Division of MCA, Inc., 1755 Broadway, New York, NY 10019 under license from Northern Songs
International Copyright Secured All Rights Reserved

Bridge

Rhy. Fig. 1

Bm A

Life is ver - y short, and there's no time

G F#sus4 F#

for fuss - ing and

(end Rhy. Fig. 1)

Bm Bm/A Bm/G Bm/F#

(♩ = ♩)

fight - ing, my friend.

*Play only lowest note of chord when asterisk is indicated (throughout).

w/Rhy. Fig. 1

Bm A G

I have al - ways thought that it's a crime,

F#sus4 F# Bm Bm/A

(♩ = ♩)

so I will ask you once a -

1st time, D.C. (no repeat);
2nd time, D.C. al Coda

Bm/G Bm/F#

gain.

Coda

D G

Segue to "Signs"

Additional Lyrics

2. Think of what you're saying.
You can get it wrong and still you
Think that it's all right.
Think of what I'm saying.
We can work it out and get it
Straight or say goodnight.
We can work it out.
We can work it out. (To Bridge)
3. Try to see it my way.
Only time will tell if I am
Right or I am wrong.
While to see it your way,
There's a chance that we might fall
Apart before too long.
We can work it out.
We can work it out. (To Bridge)
4. Repeat 3rd Verse

Gettin' Better

Words and Music by
Jeff Keith and Frank Hannon



Moderately ♩ = 118

Intro

D A Bm A

1. Vocal tacet
2. Fall - in' rain — out - side my win - dow, — but
3. Soon the sun — will shine — through — my win - dow —

Gtr. I
mf let ring

H P H P H P

E/G# E5 G A

3rd time substitute Rhy. Fill 1

all in all I know — it's get - tin' bet - ter ev - 'ry day.
When it's gon - na come, you know I real - ly, I could hear it

rit. (3rd time only)

H P

Rhy. Fill 1

1. D D A A/C#

H P H P

2 3 2 3 2 3 2 0 2 3 2 2 3 2 0 2 2 2 2 2 2

3. Bm Bm/A G

say. No, no, no, no, but I know it's get-tin'

a tempo

2 4 4 2 4 4 2 0 4 4 3 4 4 0 3 2 0 0 0 0 3

A D

bet-ter ev-'ry day. (Spoken:) Thank you. Can you feel it?

H P H P rit. (cont. in slashes)

0 2 2 0 2 3 2 2 0 2 3 3 2 3 2 2 3 2 0 0

Medium Rock ♩ = 130

A G D A G D Gtrs. A G D A

Gtr. I I & II

Oh, it's get-tin' bet-ter now, ev-'ry day.

Rhy. Fig. 1 G D A G D A (end Rhy. Fig. 1)

Yeah, yeah, yeah, yeah. 1. I'm a

2nd time Gtr. I
substitute Rhy. Fill 4

hard-work-in' man- do-in' all_____ that I_____ can, try-in' to make- ends- meet-_____ Just a -
2. See additional lyrics
w/Rhy. Fig. 1 (1st 3 bars only)

mak - in' my way_ through this jun - gle to - day, it's get - tin' the best_ of_ me_

*AS is played 1st time only.

Chorus

2nd time Gtr. I continues to play A chord.

But it's on - ly get - tin' bet - ter, and a change. (end Rhy. Fig. 2)

— is gon - na come my way. — Yes I know — it's get - tin' bet - ter

bet - ter ev - 'ry day.

Uh huh, yeah.

A G D A w/Rhy. Fill 3 G D G

*Chords in parentheses played by Gtr. II only.

Rhy. Fill 4 (Gtr. I)

sl. P

sl. P

P P P

sl. sl. P P

5 6 4 2 4 2 4 2 4 2 2

P P

Rhy. Fill 2 (Gr. II)

Rhy. Fill 3 (Gtr. 1)

sl.

9 9 9 9 9 7 7 9 9 9 7 9

Gtr. I

w/hly. Fig. 1 (Gtr. II) A G D A G D A
 Gtr. I

w/Rhy. Fig. 1 (1st 3 bars only) (Gtr. II)

w/Rhy. Fill 2

Chorus
w/Rhy. Fig. 2

Gtr. I substitute Rhy. Fill 5

G D Bm A G D Bm A
 Now it's on - ly get - tin' bet - ter and a change — has fi - n'ly come my way.

Rhy. Fill 5 (Gtr. I)

Rhy. Fill 5 (Gtr. I)

2
3
4
4
2

2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0

G D Bm A

Gtrs. I & II

Yes it's all been so much bet - ter, oh,

*Chords in parentheses played by Gtr. II only.

Outro
w/Rhy. Fig. 1 (1st 3 bars only)

A G D A G D A

get - tin' bet - ter ev - 'ry day, yeah.

w/Rhy. Fig 1 (1st 2 bars only) (5 times)

A G D A G D A

Gtrs. I & II

I can feel it real - ly is (get - tin' bet - ter). Whoa, ev - 'ry

G D A G D A G D

day now. I real - ly feel it (get - tin' bet -

A G D A G D A G D A

ter). Hmm, ev - 'ry day (get - tin' bet - ter).

G D A G D A G D

It's get - tin' bet - ter. It's get - tin' bet -

A G D G5 A

Gtrs. I & II

ter.

*Chord in parentheses played by Gtr. I only.

Additional Lyrics

2. Now been a change in the scene, if you know what I mean.
Good things are comin' my way.
Now I'm livin' my life and I'm doin' it right.
Sunshine in every day. (To Chorus)

Before My Eyes

Words and Music by
Jeff Keith, Tommy Skeoch, Frank Hannon
and Troy Luccetta



Moderately ♩ = 110

Dm9

Dm6/9

Bbadd#4/D

Dsus2

Intro

mf
let ring throughout

Gtr. II (12-stg. acous.)

The Intro section consists of four measures. The guitar line (Gtr. II) is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The bass line is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The guitar line is marked *mf* and *let ring throughout*.

Dm9

Dm6/9

Bbadd#4/D

Dsus2

The first section of the song consists of four measures. The guitar line is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The bass line is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2.

Dm9

Dm6/9

Bbadd#4/D

Dsus2

Gtr. I (6-stg. acous.)

sl.

sl.

The second section of the song consists of four measures. The guitar line (Gtr. I) is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The bass line is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The guitar line is marked *sl.* and *sl.*.

Gtr. II

The third section of the song consists of four measures. The guitar line (Gtr. II) is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2. The bass line is in 4/4 time, starting with a Dm9 chord and moving through Dm6/9, Bbadd#4/D, and Dsus2.

Dm9 Full Dm6/9 B \flat add \sharp 4/D Dsus2

rake *Full* *sl.*

15 17 18 15 17 15 17 15 14 14 16/12 *sl.*

1st, 2nd Verses
Dsus2 B \flat add \sharp 4/D Em7 \flat 5

1. She comes— on soft - ly * as she moves— a - cross— the
2. See additional lyrics

Gtrs. I & II

B \flat add \sharp 4/F Dsus2 B \flat add \sharp 4/D

room be - fore me. I can't— re - sist;— I'm hyp - no - tized,—

Rhy. Fig. 1

Em7 \flat 5 B \flat add \sharp 4/F Asus2

sur - round - ed by her. I can't

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

Fadd \sharp 4/A Bm7 \flat 5 Fadd \sharp 4/C

I can't— for - get that face— and— I will,—

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (Gtrs. I & II) Asus2 Fadd \sharp 4/A Bm7 \flat 5 Fadd \sharp 4/C

I will go back to that place.— She stands be - fore— my—

Chorus Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2

eyes, right be - fore— my—

Rhy. Fig. 3 (Gtrs. I & II) (end Rhy. Fig. 3)

w/Rhy. Fig. 3 Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2 w/last bar of Rhy. Fig. 3

eyes.

Guitar solo
w/Rhy. Fig. 3 (4 times) (Gtr. II)

Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2

Gtr. I

sl.

sl.

sl.

7 9 10 8 10 8 10 9 10 9 7 7

5 8 6 5 8 6 5 7 7

Dm9 Full Dm6/9 B \flat add \sharp 4/D H

13 12 10 13 13 10 13 10 13 10 11

Dsus2 Dm9 Dm6/9

H P

H P

trem. pick.

3 P P

10 11 10 12 12 15 14 15 12 11 10 13

22 (22) (22) 20 17 22

B \flat add \sharp 4/D Dsus2 Dm9

8^{va}

P P

3

P P

3

P P

3

P P

3

(22) 20 17 22 (22) 20 17 22 (22) 20 17 22 (22) 20 17 (17) 18 18 17

Dm6/9 B \flat add \sharp 4/D Dsus2

8^{va}

loco

17 18 20 17 18 20 18 17 20 18 17 19 17 19 19 19 7 5 7 5 8 5 5

w/last bar of Rhy. Fig. 3

3rd Verse
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

Dsus2 B \flat add \sharp 4/D Em7 \flat 5

She comes on soft - ly as she moves a - cross the

B \flat add \sharp 4/F Dsus2 B \flat add \sharp 4/D

room be - fore — me. I can't — re - sist, — I'm hyp - no - tized. —

Em7 \flat 5 B \flat add \sharp 4/F Dsus2

_____ I can see the

B \flat add \sharp 4/D Em7 \flat 5 B \flat add \sharp 4/F

col - ors com - ing one af - ter — an - oth - er for me. —

Dsus2 B \flat add \sharp 4/D Em7 \flat 5 B \flat add \sharp 4/F

I see — an im - age of my - self — be - fore — my —

w/Rhy. Fig. 3 (3 3/4 times) (Gtrs. I & II)

Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2

eyes, — right be - fore — my —

Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2

eyes, — yeah, — right be - fore — my

Dm9 Dm6/9 B \flat add \sharp 4/D Dsus2

eyes, — yeah, right be - fore my —

Dm9 Dm6/9 B \flat add \sharp 4/D D5

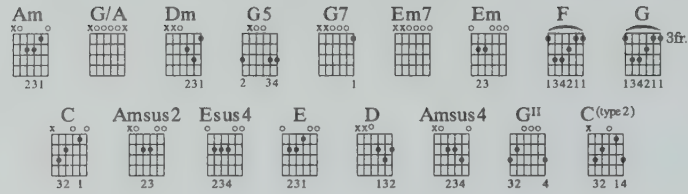
eyes. — Gtrs. I & II {

Additional Lyrics

2. I can see the colors coming one after another for me.
 I see the words and feel the sound going 'round in my head.
 But I know there's something out there. Please tell me,
 Is this reality right before my eyes? (To Chorus)

Paradise

Words and Music by
Jeff Keith, Brian Wheat
and Frank Hannon



Ballad ♩ = 78

Am
Riff A (Gtr. I) H~~~~~ (end Riff A) Gtrs. I & II
Intro
Riff A1 (Gtr. II) H~~~~~ (end Riff A1)
mf
H~~~~~ H~~~~~
5 5 5 6 5 7/4 5 5 5 6 5 7/4 5
7 7 7
H~~~~~ **Gtr. I to left of slash. H~~~~~ sl. (7)~
Rhy. Fig. 1 (*Gtr. III) (end Rhy. Fig. 1) Rhy. Fig. 2
w/fingers
mf
0 0 0
1 1 1
2 2 2
0 0 0

*Piano arr. for gtr.

Am/G Gtr. II
Dmsus4sus2 Dm Dmsus4sus2 Dm
H P
sl. sl. P
7 5 7 9 7 5 7 6 5 7 6 5 7 5 7 5
0 0 0 3 3 1 1 3 3 3 3 1 1
1 0 1 5 5 3 3 5 5 5 5 3 3
2 2 2 2 2 2 2 2 2 2 2 2 2
3 0 0 0 0 0 0 0 0 0 0 0 0

Esus4 E w/Rhy. Fig. 2 Am Gtr. I sl.

H P Gtr. II

H P

(end Rhy. Fig. 2)

Am/G Dm^{sus4}_{sus2} Dm^P Dm^{sus4}_{sus2} Dm Full

Gtr. II

P Full

Esus4 E Am w/Riff A & A1 & Rhy. Fig. 1

1st, 2nd Verses Am G/A Dm G/A G5 G7 Em7

*Gtr. II

1. Hold me close... now, hold me tight... Don't let go of me

2. See additional lyrics

*Gtr. I

let ring let ring let ring

*2nd time Gtrs. I & II
w/srumming variations ad lib.

[illegible]

w/Rhy. Figs. 2 & 2A

Am

Am/G

for me. You're the one — for me. —

Riff B

H P H P 6 H P H P H P 3 sl.

5 5 5 5 6 5 5 7 5 5 7 5 3 5 3 (3) sl.

H P H P H P

Dm^{sus4}_{sus2} Dm Dm^{sus4}_{sus2} Dm Esus4

Dar - lin', dry your eyes. — I can't stand to see — you cry. Now just turn and walk a - way. — Don't look

sl. sl. sl. sl. (end Riff B)

let ring4 let ring4 let ring4 let ring4 let ring4

8 9 8 9 7 6 7 9 8 9 8 9 7 6 7 7 2 0 0 0 2 0 0

1. w/Riff A & A1 & Rhy. Fig. 1

E Am

back when I say good - bye par - a - dise. —

Rhy. Fill 1 (Gtrs. I & II)

let ring4

2 0 0 0 1 0 0

Rhy. Fig. 2A (Gtr. II)

let ring4 let ring4 let ring4 let ring4 let ring4

2 2 2 2 2 2 2 2 3 3 3 3 3 3 2 0 0 2 0 0

3

Faster ♩ = 102
w/Rhy. Fig. 3 (1st 2 bars only)

Am G/A w/Rhy. Fig. 3 Am Rhy. Fig. 3A Amsus4 Am

dise. I'm so lost with - out — you.

Rhy. Fig. 3B

*When Rhy. Fig. is recalled substitute G/A for chord in parentheses.

Amsus2 G/A G^{II} C (type 2)

I can't live with - out — you. I've been a - way too long — now. To - night —

G^{II} C (type 2) G/A (end Rhy. Fig. 3A) w/Rhy. Figs. 3A & 3B Amsus4 Am

I'm on — my way back home — to you.

(end Rhy. Fig. 3B)

Rhy. Fig. 3 (*Gtr. III)

*Piano arr. for gtr.

Amsus4 G/A G^{II} C (type 2) G^{II} C (type 2) G/A

My, my par - a - dise. — My par - a - dise. —

Gtr. II F Em Em7 C Dm G/A

To hold you in — my arms, — you're all that I a - dore. —

Gtr. I

slight rit.

To see your smil - ing face — as I walk through —

slight rit.

Freely w/Rhy. Fill 2 Dm (cont. in notation) Dmsus2 Dm7sus2 Dm

the door, yeah. — I'll nev - er say good - bye a - gain, — no.

Gtr. I Gtr. II

let ring

*Gtr. I to left of slash.

Rhy. Fill 2 (*Gtr. III)

*Piano arr. for gtr.

G6/B Gm/B \flat Cadd2 Dm Full Full Cadd2

6 5 8 8 5 8 8 6 7 7 13 13 10 13 13 13 10 13 12 10 13 10 13 10

G6/B Gm/B \flat Cadd2 Dm Cadd2

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

G6/B Gm/B \flat Cadd2 Dm Cadd2

13 10 13 10 12 10 12 10 12 12 10 10 12 12 10 12 10 8 10 8 0 0 2 3 0 1 0 3 0 2 0 0 1 0 0

G6/B Gm/B \flat Cadd2 Dm Cadd2

2 0 0 3 0 0 0 1 0 0 3 2 12 9 10 12 10 11 13 10 11 13 11 10 11 10 12 10

G6/B Gm/B \flat Cadd2 Dm Cadd2

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

G6/B Gm/B \flat Cadd2 Dm Cadd2

10 12 10 12 10 12 10 9 10 12 9 10 12 10 12 10 11 10 11 10 12 10 13

G6/B Gm/B \flat Cadd2 w/Rhy. Fill 3
Dm

rit.

sl.

rit.

Rhy. Fill 3 (*Gtr. III)

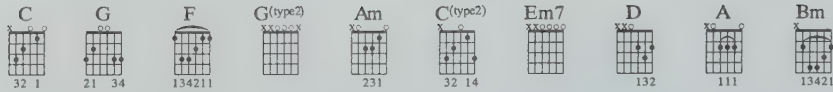
*Piano arr. for gtr.

Additional Lyrics

2. Days go by and life goes on.
 Feel I've been away too long.
 What I would give to be with you.
 Days go by and life drags on.
 Feel I've been away too long.
 For much too long, yeah.
 And all the while that I'm away,
 Don't let our love fade away.
 Don't you fade away.
 Now as sure as the sun is gonna shine,
 The day will come.
 Now I'm waitin' for the day,
 There'll be no more sayin' goodbye paradise.

Lodi

Words and Music by
John C. Fogerty



Moderately ♩ = 129

Intro

Gtr. I *mf* C G F G(type2) C

Gtr. II *mf* H

5 5 5 5 6 7 6 8 8 8 6 7 7 5 0 6 6 6 6 6 6

7 7 9 9 9 7 7 5 0 5 7 7 7 7 7

H

1st, 2nd, 3rd Verses

*C

1. Just a - bout a year a - go —

2.3. See additional lyrics

P

0 0

1 1

2 2

3 3

* 2nd time & on D.S. Gtrs. I & II
include slight strumming variations ad lib.

F C G(type2)

I set out on the road, — uh,

P

0 0 0 0 0 0 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0

1 1

2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2

3 3

C G(type2) Am G(type2) F G

seek - ing my fame and for - tune, and look - ing for a pot of gold.---

C Am

Well, things got bad— and things got worse,— I

F G(type2) C G

guess— you know the tune.— Oh Lord, I'm

To Coda

F G(type2) C

stuck in Lo - di a - gain. 1. 2. I

2. Guitar solo C

sl. sl. sl. sl.

G³(type2)

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a half note C5, followed by a quarter note D5, and then a half note E5. The third system concludes the melody with a half note F#5, followed by a quarter note G5, and then a half note A5. The lyrics 'The Rose Tree' are written below the melody. The accompaniment is written in a single staff, likely for a piano or organ, and consists of a series of chords and arpeggios. The first system of the accompaniment begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system continues the accompaniment with a half note C5, followed by a quarter note D5, and then a half note E5. The third system concludes the accompaniment with a half note F#5, followed by a quarter note G5, and then a half note A5.

4th Verse

*Gtr. I

4. If I had a mil - ion dol - lars for ev - 'ry song I've sung, -

* Gtr. II doubles Gtr. I w/slight strumming variations ad lib. till end.

- ev - 'ry time - I've had to play while

peo - ple sat - there drunk, - you know I'd - catch the next -

- train, um, back - to where I live. -

Oh Lord, I'm stuck in Lo - di a -

gain. Oh Lord, I'm

stuck in low - drive a - gain.

Additional Lyrics

2. I rode in on the Greyhound, and I'll be walking back if I go.
I was just passing through, it must be seven months or more.
I ran out of time and money, it looks like they took my friend.
Oh Lord, I'm stuck in Lodi again. (To Guitar solo)
3. Man from the magazine, he said I was on my way.
Somewhere I lost connection, I ran out of songs to play.
I came into town, a one-night stand. It looks like my plans fell through.
Oh Lord, I'm stuck in Lodi again. (To Coda)

Mother's Little Helper

Words and Music by
Mick Jagger and Keith Richards



Medium 2 $\text{♩} = 114$

Intro: D7 Em w/Riff A

*Gtrs. I & II *mf*

What a drag it is get - ting old. —

*Gtr. I is 6-stg. acous. and Gtr. II is 12-stg. acous.
Gtr. I doubles Gtr. II throughout, except when Gtr. I plays Riff A.

1st - 4th Verses
Em

1. "Kids are dif - fer - ent to - day," —
2. 3. 4. See additional lyrics

I hear ev - 'ry moth - er say. — They just need — some - thing to - day —

F D7 G

to calm her down. — And though she's not real - ly ill, —

C Am *

there's a lit - tle yel - low pill. — She goes run - ning for the shel -

*For next 4 bars, strum softly,
with no accents, hitting only
upper strings of chord.

Riff A (Gtr. I)

11 12 14 (14) 12 11 12 (12) 11 12 14 (14) 12 11 12 (12)

ter of her moth - er's lit - tle help - er, and two gets her on her way,—

gets her through— her bus - y day.—

To Coda 1. Bridge C 2. "Things are "Oh Doc - tor, please, some more— of

these." Out - side the door she took— four

more. What a drag it is get - ting old.—

1st time, D.S. (take 2nd ending); 2nd time D.S. al Coda

3. "Men just 4. "Men just

Coda D G Hey!

Additional Lyrics

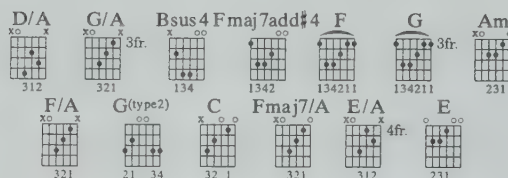
2. "Things are different today," I hear every mother say.
Cooking fresh food for a husband's such a drag.
So she buys an instant cake, and she burns her frozen steak,
And goes running for the shelter of her mother's little helper,
And two gets her on her way, gets her through her busy day. (*To Bridge*)

3. "Men just aren't the same today," I hear every mother say,
They just don't appreciate that you get tired.
They're so hard to satisfy; you can tranquilize your mind,
And go running for the shelter of her mother's little helper.
And four gets her through the night, helps to minimize her plight. (*To Bridge*)

4. "Men just aren't the same today," I hear every mother say.
The pursuit of happiness is such a bore.
If you take some more of those, you will get an overdose.
No more running for the shelter of her mother's little helper.
And four gets her on her way..

Modern Day Cowboy

Words and Music by
Jeff Keith, Frank Hannon
and Tommy Skeoch



Moderately ♩ = 102

Intro

Gtr. II (acous.) Am Fmaj7/A G6/A Am Fmaj7/A G6/A

mf

Gtr. I (acous.) D/A Am Fmaj7/A G6/A

mf

H P Full 1/2 3

sl. *sl.* H P P

(Gtr. II)

Am Fmaj7/A G6/A A5 F/A

Rhy. Fig. 1

let ring *sim.*

D/A F/A A5 F/A D/A F/A

rake

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

sl. *sl.*

(end Rhy. Fig. 1)

0 4 2 4 0 3 2 3 0 2 2 2 0 3 2 3 0 4 2 4 0 3 2 3

w/Rhy. Fig. 1

A5 F/A D/A H P F/A A5 F/A D/A F/A

H P

4 5 4 7 4 5 7 5 7 7 5 7 2 4 5

sl.

1st, 2nd, 3rd Verses

A5 F/A D/A F/A A5 F/A

1. Storm - y night un - der jet - black skies. Bil - ly pulls in - to town.

2. 3. See additional lyrics

0 2 2 2 0 3 2 3 0 4 2 4 0 3 2 3 0 2 2 2 0 3 2 3

D/A G/A A5 F/A D/A F/A

Thun - der rolled and the light - nin' bolts

0 4 2 4 5 4 3 4 0 2 2 2 0 3 2 3 0 4 2 4 0 3 2 3

1st time w/Fill 1
2nd time w/Fill 2
D/A

A5 F/A G/A Am F/A

come crash - in' to the ground. Cold as ice,

Rhy. Fig. 2 (Gtrs. I & II)

G/A D/A Am F/A D/A G/A E/A

heart of stone, as he walks in - to the room with - a

(end Rhy. Fig. 2)

Am F/A G/A D/A Am F/A

an - oth - er man - who was feel - in' the same way. All hell - is break - in' loose! -

(cont. in slashes)

Fill 1 (Gtr. I)

H P H P

Fill 2 (Gtr. I)

Pre-chorus

D/A G/A Bsus4 Fmaj7add#4 Bsus4

I said, bang— bang, shoot 'em up.— I said, bang,—

F G Chorus w/Rhy. Fig. 2 Am F/A

bang, blow— you a— way!— It's a show— down— in a—

* 2nd & 3rd times, substitute G (type 2).

G/A D/A Am F/A D/A G/A E/A To Coda

no man's land— for the cow— boy of the mod— ern day.— Come on,

1. Am F/A G/A D/A Am F/A

show— down,— don't be hang— in' 'round,— 'cause the cow— boy — 'll blow you a —

w/Rhy. Fill 1 w/Rhy. Fig. 1 A5 F/A D/A F/A A5 F/A D/A F/A

way.—

2. w/Rhy. Fig. 2 (1st 3 bars only) Am F/A G/A D/A Am F/A

sun— down,— don't be hang— in' 'round,— 'cause the cow— boy — 'll blow you a — way.—

Gtr. I E

Ow!

Full

Gtr. II trem. pick

Full

9 12 10 12 12 12 15 15 13 15 13 14

Rhy. Fill 1

Gtr. II E

Gtr. I

let ring

0 0 1 2 2 2

Guitar solo

Am F/A G/A

Gtr. I

Gtr. II

F G(type2) Am F/A

loco P P sl Full

C G(type2) (cont. in notation) Am Fmaj7/A

(cont. in slashes) Gtr. II

Gtr. I

Full Full Full Full Full Full

G/A ⑤ open A D/A Am Fmaj7/A G/A D/A E/A

3 3 sl 3 3 3 3 3 sl

Am Fmaj7/A G/A ^{⑤ open} A D/A Am Fmaj7/A

1/4 P sl. P Full Full

7 5 7 5 7 6 5 3 5 7 5 5 2 2 0 2 0 2 7 5 7 7 5 5 0 5 7 5 5

sl. P sl.

E ^{⑤ open} E E

sl. Full sl. Full

8 10 7 10 10 10 10 15 13 12 15 13 12 13 12 14 12 13 14

(Spoken:) Olé!

w/Rhy. Fig. 1 (2 times) A5 F/A D/A F/A A5 H P F/A

H P Full

5 7 5 7 5 7

D/A F/A sl. Full A5 F/A

Full sl. Full

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

D/A F/A A5 F/A D/A loco H P F/A D.S. al Coda

sl. Full H P

15 15 15 15 15 15 15 15 15 17 sl. 5 6 5 3 5 5 4 4

w/Rhy. Fig. 2

Coda

Am F/A G/A D/A Am F/A

sun - down, — don't you be hang - in' 'round, — 'cause the cow - boy — 'll blow you a - way. —

Gtrs. I & II

D/A G/A E/A Am Fmaj7/A

It's a show - down, —

G/A D/A Am Fmaj7/A

yeah, yeah, — yeah, — uh - huh. —

G/A D/A E/A Am Fmaj7/A G/A D/A

Am Fmaj7/A

w/Rhy. Fill 2

Gtr. II

Am

rit.

Rhy. Fill 2 (Gtr. I)

rit.

Additional Lyrics

2. Al Capone and Bad Boy Jones on the wrong side of the law.
Johnny D. and his company, always first to the draw.
Gangster lean, feelin' so mean, tryin' to take more than their share.
'Cause all they saw was ruling it all. The scent of blood was in the air. (To Pre-chorus)
3. So here we are and we've come this far but it's only getting worse.
The foreign lands, with their terrorist demands, only cause the good to hurt.
The U.S.A., the U.S.S.R., with their six-guns to their sides.
I see the message, it's written on the wall. Too much anger deep inside. (To Pre-chorus)

Love Song

Words and Music by
Jeff Keith and Frank Hannon



Moderately fast, freely ♩ = 144

Intro solo
Am
Gtr. I (acous.)

Am/G Am Am G D

let ring

Fmaj7 Am E

accel.

Am C Dm D

Fmaj7 Am E

The musical score for "The Rose Tree" consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and then a half note. A fermata is placed over the final half note, which is labeled with "H P". Below the staff, there are three staves of fingerings: the first has numbers 7, 5, 8, 5; the second has 8, 5, 7, 5; and the third has 8, 5, 8, 7, 8, 7, 5, 7. The second system continues the melody with a quarter note, followed by a half note, and then a quarter note. A fermata is placed over the final half note, which is also labeled with "H P". Below the staff, there are three staves of fingerings: the first has 5, 4, 5, 4; the second has 7, 4; and the third has 5, 4, 2, 2, 5, 4, 5, 4, 2, 4, 2.

[illegible][illegible]

Freely (♩ = 60)

N.C.

First system of musical notation. Treble clef, key of D major (two sharps), 3/4 time. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 8, 7, 5, 3, 3, 3, 3. Below the staff are fret numbers: 8, 7, 5, 3, 3, 3, 3. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, P 3 P, P 3 P.

A tempo ♩ = 125

D

A

1.2.3.

Bm

G

Second system of musical notation. Treble clef, key of D major. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 14, 12, 10, 2, 3, 5, 3, 4, 4, 4, 0, 2, 3. Below the staff are fret numbers: 14, 12, 10, 2, 3, 5, 3, 4, 4, 4, 0, 2, 3. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, H 3 P, P.

Third system of musical notation. Treble clef, key of D major. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 5, 2, 5, 3, 0, 0, 3, 0, 2, 2, 2, 0, 3, 0, 2, 3, 2, 3, 0. Below the staff are fret numbers: 5, 2, 5, 3, 0, 0, 3, 0, 2, 2, 2, 0, 3, 0, 2, 3, 2, 3, 0. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, P 3 P, P 3 P.

Fourth system of musical notation. Treble clef, key of D major. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 0, 2, 3, 2, 2, 3, 5, 3, 2, 3, 2, 2, 2, 3, 0, 2, 3. Below the staff are fret numbers: 0, 2, 3, 2, 2, 3, 5, 3, 2, 3, 2, 2, 2, 3, 0, 2, 3. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, H 3 P, P.

Fifth system of musical notation. Treble clef, key of D major. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 2, 2, 3, 5, 3, 2, 3, 2, 2, 2, 3, 2, 3, 2, 3, 2, 3. Below the staff are fret numbers: 2, 2, 3, 5, 3, 2, 3, 2, 2, 2, 3, 2, 3, 2, 3, 2, 3. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, H 3 P, P.

Sixth system of musical notation. Treble clef, key of D major. The staff contains a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Above the staff are fingerings: 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. Below the staff are fret numbers: 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0. There are slurs and accents (acc.) over some notes. Above the staff, there are triplets of eighth notes: P 3 P, P 3 P, P 3 P.

Musical score for "The Rose Tree" in G major, 4/4 time. The tempo is marked as ♩ = 80. The score is written for guitar on a single staff. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest. The fifty-first measure is a whole rest. The fifty-second measure is a whole rest. The fifty-third measure is a whole rest. The fifty-fourth measure is a whole rest. The fifty-fifth measure is a whole rest. The fifty-sixth measure is a whole rest. The fifty-seventh measure is a whole rest. The fifty-eighth measure is a whole rest. The fifty-ninth measure is a whole rest. The sixtieth measure is a whole rest. The sixty-first measure is a whole rest. The sixty-second measure is a whole rest. The sixty-third measure is a whole rest. The sixty-fourth measure is a whole rest. The sixty-fifth measure is a whole rest. The sixty-sixth measure is a whole rest. The sixty-seventh measure is a whole rest. The sixty-eighth measure is a whole rest. The sixty-ninth measure is a whole rest. The seventieth measure is a whole rest. The seventy-first measure is a whole rest. The seventy-second measure is a whole rest. The seventy-third measure is a whole rest. The seventy-fourth measure is a whole rest. The seventy-fifth measure is a whole rest. The seventy-sixth measure is a whole rest. The seventy-seventh measure is a whole rest. The seventy-eighth measure is a whole rest. The seventy-ninth measure is a whole rest. The eightieth measure is a whole rest. The eighty-first measure is a whole rest. The eighty-second measure is a whole rest. The eighty-third measure is a whole rest. The eighty-fourth measure is a whole rest. The eighty-fifth measure is a whole rest. The eighty-sixth measure is a whole rest. The eighty-seventh measure is a whole rest. The eighty-eighth measure is a whole rest. The eighty-ninth measure is a whole rest. The ninetieth measure is a whole rest. The ninety-first measure is a whole rest. The ninety-second measure is a whole rest. The ninety-third measure is a whole rest. The ninety-fourth measure is a whole rest. The ninety-fifth measure is a whole rest. The ninety-sixth measure is a whole rest. The ninety-seventh measure is a whole rest. The ninety-eighth measure is a whole rest. The ninety-ninth measure is a whole rest. The hundredth measure is a whole rest.

D G/D D G/D D

7 5 3 2 2 2 2 7 7 7 5 3 5 5 7 7 7 7 5 3 3 3 3

0 0

Em Bm

So you think — that it's o — ver, —

0 0

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

H H

Em Bm A

that your love — has fi - n'ly reached — the end. —

0 0

2 3 4 4 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am G

An - y time you call, night or day, — I'll be right there for you —

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 0 0 0 0 0 0

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

0 0

H H

Bm D

if you need a friend, ——— yeah. ———

Em Bm

It's gon - na take a lit - tle time. ——— I know.

Em Bm A

Time is sure ——— to mend your bro - ken heart. ———

Am G

But, don't ——— you e - ven wor - ry, Phil - a - del - phi - a, ——— 'cause

The image shows a musical score for the song "New York, New York" by Frank Sinatra. The score is written for voice and guitar. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The vocal line is on a single staff, and the guitar accompaniment is on a single staff. The guitar part includes a complex sequence of chords and arpeggios, with some measures marked with 'x' indicating specific techniques. The lyrics "New York. Ooh, yeah." are written below the vocal line.

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "Love is all around you" are written below the staff. Chord symbols G, D/F#, G, and D/F# are placed above the staff. The second system is labeled "*Gtrs. I & II" and shows a guitar part with a treble clef and a key signature of one sharp. It features a series of chords and melodic lines. The third system shows a guitar part with a bass clef and a key signature of one sharp, featuring a series of chords and melodic lines. The score is for a guitar and vocal duet.

[illegible]

*2nd time audience sings next 3 bars.

w/Rhy. Fill 1
Em

Wait - in' for you — is this love made just for two. —

Gtr. I

1.

D Dsus4 D Dsus4 D Dsus2 D

Keep an o - pen heart and you'll find love a - gain, — I know.

Gtrs. I & II

2.

Dsus4 D Dsus2 D

you'll find love a - gain, — I know. —

Rhy. Guitar solo I
Fig. 1 Em (Gtr. II)

Bm

Full

Gtr. I *sl.*

Full

Rhy. Fill 1 (Gtr. II)

let ring ————— let ring —————

Em Bm A

(16) 16 15 16 14 16 15 16 16 16 14 12 14 12 14 14 12 11 (11) 9

Am G

5 4 2 13 12 10 10 12 10 12 (12) 14 16 16 16 16 16 16 15 12

Bm D (end Rhy. Fig. 1)

12 11 11 11 11 9 9 9 9 7 7 7 7 9 7 (7) 7 7 9 7 9 9 7

w/Rhy. Fig. 1
Em

Bm

12 14 12 14 12 14 14 (14) 12 14 (14) 14 14 14 14 15 14 15 14 15 14 14 (14) 12

Em Bm A Am G

14 12 11 12 14 12 14 12 14 (14) 12 14 12 13 12 10 13 12 10 13 12 10 13 12 10 10 12 10 12

Em Bm A Am G

Bm D

w/Rhy. Fill 2 Dsus4 D Dsus4 D Dsus4 D

Rhy. Fig. 2 G
(Gtrs. I & II)

D Em D C

(end Rhy. Fig. 2) G D

*On D.S. play 2 1/2 times only.

Love is gon - na find a way. — Love is gon - na, love is gon - na,

Em D C 2nd time Gtr. in substitute F#m5 G D

love is gon-na, love is gon-na find a way, yeah. Love will find a way...

Love's gon-na find a way- back to you, yeah, yeah, yeah.

[illegible]

Fill 2 (Gtr. III)

The musical notation for 'Fill 2 (Gtr. III)' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter rest, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The second measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The third measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The fourth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The fifth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The sixth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The seventh measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The eighth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The ninth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The tenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The eleventh measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The twelfth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The thirteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The fourteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The fifteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The sixteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The seventeenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The eighteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The nineteenth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The twentieth measure contains a quarter note chord of F#4 and A4, followed by a quarter note chord of F#4 and A4, and another quarter note chord of F#4 and A4. The notation includes a '3' under the first three measures and a '6' under the next six measures, indicating a triplet and a sextuplet respectively. A 'sl.' (slide) marking is present at the end of the piece.

(2) 2 2 19 17
(3) 3 3 20 19 17 19 17
(2) 2 2 19 19 17 16
(0) 0 0 19 17

sl.

[illegible]

G
S₁

find a way back to you, yeah.

G D/F# G D/F# G D/F#
 Do do do do. I know. Do do do do do do do. (Audience:) I
 let ring... let ring...
 3 2 0 0 3 2 3 0 (0) 12 14 12 14 14
 H

Rhy. Fig. 3 (Gtr. II)
G D/F# Play 7 times G Fsus2
mp let ring.....**let ring*.....*let ring*.....*cresc.* *mf*
P *rit.*

*Fret F# (♯ 2fr.) w/thumb.

G D/F# G D/F#

know. Sha - do - be, sha - do - be, sha - do - be. (Audience:) I

Full P Full H Full sl.

12 15 15 (15) 12 14 12 14 12 12 14 12 14 14 14 12 (12)

H

G D/F# G F#sus2

know. Ah, oh,

let ring. rit. cresc.

Full H Full sl.

3 0 12 14 12 14 14 12 14 12 12 (12) 0 3 3 1

H

Free time w/voc. ad lib (till end)

Gtr. II f (Gtr. II out)

yeah, yeah, yeah.

mf

12 14 12 14 12 14 12 12 14 12 14 12 14 12

H H

Full sl.

let ring.

Full sl.

14 15 15 14 15 (15) 14

Tommy's Down Home

Words and Music by
Tommy Skeoch



Medium bright Country ♩ = 126

Intro

G

Acous. gtr.

mf

I don't

1st Verse

G

C

* ♩

smoke ma - ri - jua - na, I don't take L - S - D, — 'cause I'm a

Rhy. Fig. 1..... (cont. in slashes)

*Play only lowest note of chord when asterisk is indicated (throughout).

A5

D

* ♩

coun - try boy — from Nash - ville, with my boots up to my knees. — I like to

2nd Verse

G
Rhy. Fig. 2

sit a - round_ and be la - zy, I like to drink a lot of beer, — 'cause I'm a

A5

(end Rhy. Fig. 2) D

coun - try boy_ from Nash - ville with my hair cut to my ears. — I'd like to

3rd Verse
w/Rhy. Fig. 2

G

C

cut the balls_ off a long- haired hip - pie and tie them up_ to a tree, — 'cause I'm a

A5

coun - try boy_ from Nash - ville, that's Nash - ville, Ten - nes - see. —

w/Rhy. Fig. 1 (2 times)

G

Well, I'm a coun - try boy_ from Nash - ville, Ten - nes - see. —

A5

D

(Spoken:) Don't fuck with

⑤ 3fr. C

2fr. B

open A

Freely

G

me.

Down Fo' Boogie

Words and Music by
Jeff Keith, Tommy Skeoch
and Joe Ed Keith



Bright Rock / Boogie ♩ = 144

Triplet feel ()

Intro (Bass & Drums)

**Rhy. Fig. 1 (Gtr. II)

w/Rhy. Fill 1

A7

7 Gtr. I (acous.) *mf*

mf
*w/slide

| | | | | | | | | | | | | | | | | | | |
|---|--|----|-----|---|---|---|---|----|-----|---|---|---|---|---|---|----|----|---|
| T | | /9 | (9) | 5 | 5 | 5 | 5 | /9 | (9) | 9 | 9 | 9 | 9 | 9 | 9 | /4 | /3 | 2 |
| B | | | | | | 5 | | /9 | (9) | 9 | 9 | 9 | 9 | 9 | 9 | | | |

*Gtr. I w/slide throughout

**Rhy. Fig. 1 includes Rhy. Fill 1

Musical score for "The Rose Tree" featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Above the staff, there are three measures of chords: D7, G, and C. Below the staff, there are three measures of fingerings: /4 /3 2 /7 (7) 7 7 7 7 /12 12 12 12 12 5 5 5 5 3.

(end Rhy. Fig. 1)

Rhy. Fig. 1A

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time and features a piano introduction. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef. The score includes a guitar solo section with a key signature change to two flats (B-flat and E-flat). The guitar solo is marked with a "3" indicating a triplet. The score ends with a final chord.

[illegible]

(end Rhy. Fig. 1A) 1st Verse w/Rhy. Fig. 1

*When Rhy. Fig. 2 is recalled, play w/slight variations ad lib.

2nd Verse w/Rhy. Figs. 1 & 2

4th Verse
w/Rhy. Fig. 2 (1st 6 bars only)

(Gtr. II) C E7 A7

I'm get - tin' down fo' a boo-gie, down fo' a boo-gie,—

A D7 G

I'm get - tin' down fo' a boo - gie— all night long,—

C A7 D7 G

yes I do.— I'm get - tin' down fo' a boo - gie— all night long.—

5 5 5 5 2 2 2 2 7 7 7 7 12 12 12 12

/5 /5 /5 /5 2 2 2 2 7 7 7 7 12 12 12 12

C A7 D7

Tell me, how 'bout you?— I'm get - tin' down fo' a boo - gie—

17 17 17 17 14 14 14 14 7 7 7 7

/17 /17 /17 /17 14 14 14 14 7 7 7 7

G 3fr. C 1fr. Bb open A 4fr. Ab 3fr. G Db9 C9

all night long.—

0 0 10 10 8 8 7 7 6 6 5 4 3 (3)

0 0 10 10 8 8 7 7 6 6 5 4 3 (3)

*straight eighths

TABLATURE EXPLANATION

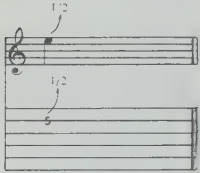
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string. For example:

| | | | |
|---------------------|---|----|---|
| 1st string - High E | | 15 | 0 |
| 2nd string - B | | 15 | 0 |
| 3rd string - G | | | 1 |
| 4th string - D | | | 2 |
| 5th string - A | 3 | | 2 |
| 6th string - Low E | | | 0 |

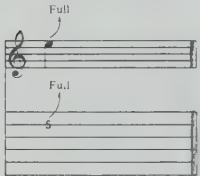
5th string, 3rd fret 1st string, 15th fret,
2nd string, 15th fret,
played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



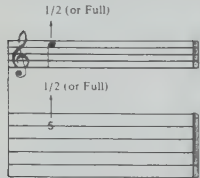
BEND: Strike the note and bend up a whole step (two frets).



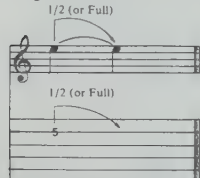
BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



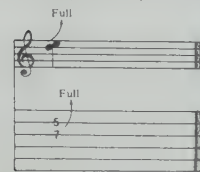
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



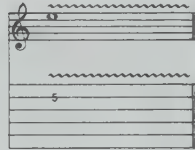
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



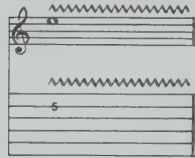
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



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



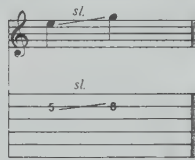
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



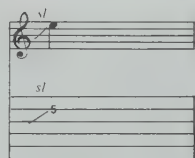
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



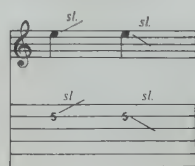
SLIDE: Same as above, except the second note is struck.



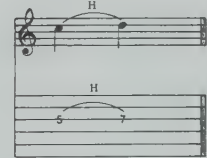
SLIDE: Slide up to the note indicated or down an indefinite number of frets, releasing finger pressure at the end of the slide.



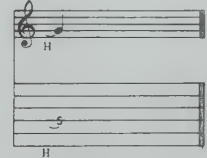
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



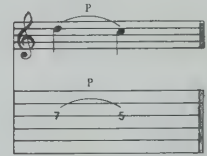
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



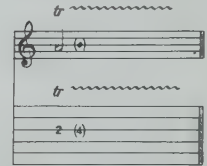
HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



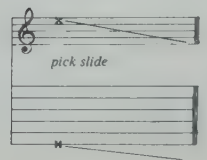
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



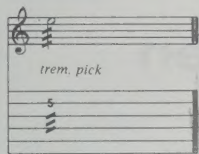
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



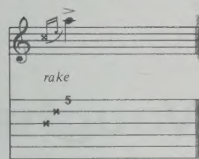
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



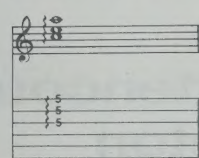
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



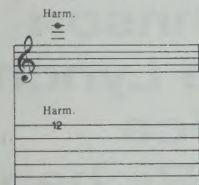
RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.



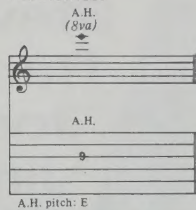
ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



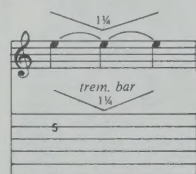
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



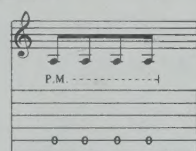
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



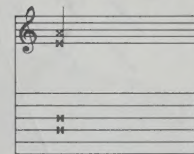
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



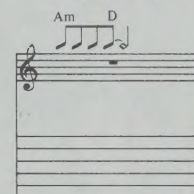
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



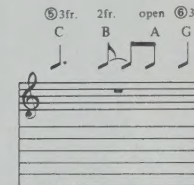
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.
















RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



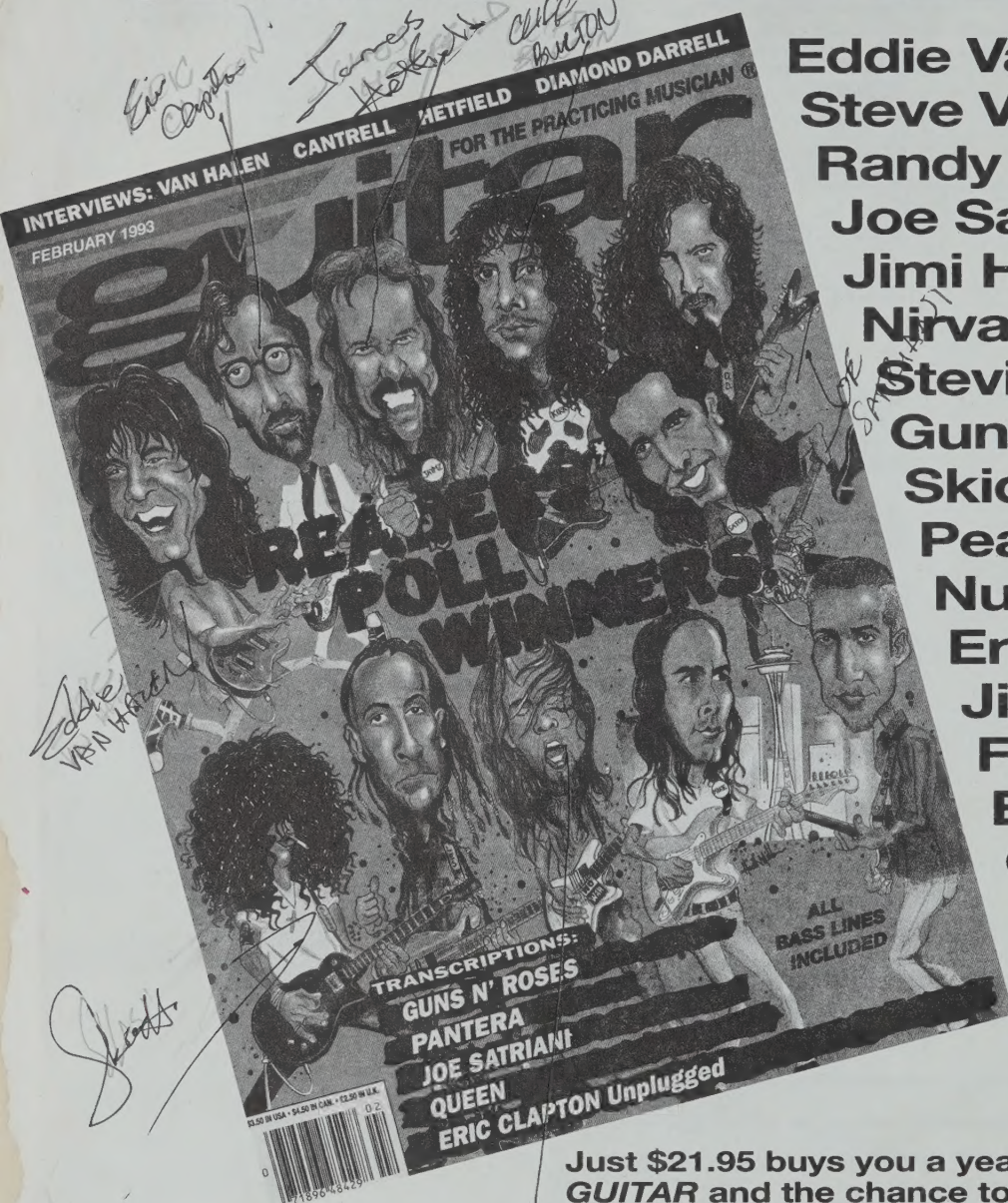
NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Definitions of Musical Symbols

| | | | | |
|--|--------------------------------------|---|--------------|--|
| 8va | Play an octave higher than written |  | (staccato) | Play note short |
| 15ma | Play two octaves higher than written |  | | Repeat previous beat (used for quarter or eighth notes) |
| loco | Play as written |  | | Repeat previous beat (used for sixteenth notes) |
| pp (pianissimo) | Very soft |  | | Repeat previous measure |
| p (piano) | Soft |  | | Repeat measures between repeat signs |
| mp (mezzo - piano) | Moderately soft |  | | |
| mf (mezzo - forte) | Moderately loud |  | | |
| f (forte) | Loud |  | | |
| ff (fortissimo) | Very loud |  | | |
|  (accent) | Accentuate note (play it louder) |  | D.S. al Coda | When a repeated section has different endings, play the first ending only the first time and the second ending only the second time. |
|  (accent) | Accentuate note with great intensity |  | D.C. al Fine | Go back to the sign (1/4), then play until the measure marked "To Coda," then skip to the section labeled "Coda." |

SPEND A YEAR WITH



Eddie Van Halen
Steve Vai
Randy Rhoads
Joe Satriani
Jimi Hendrix
Nirvana
Stevie Ray Vaughan
Guns N' Roses
Skid Row
Pearl Jam
Nuno Bettencourt
Eric Clapton
Jimmy Page
Faith No More
Eric Johnson
George Lynch
Metallica
Keith Richards
Jeff Beck
AC/DC

Just \$21.95 buys you a year's subscription to **GUITAR** and the chance to spend 12 months studying the techniques and the artistry of the world's best guitar performers.

Get started now by calling 303-447-9330

Every issue of **GUITAR** gives you:

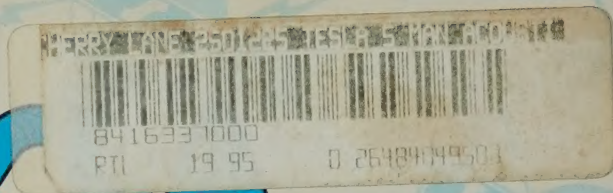
- sheet music you can't get anywhere else-with accurate transcriptions of the original artists.
- in-depth interviews with guitar greats who candidly discuss the nuts and bolts of what they do.
- columns and articles on the music, the equipment and the techniques that are making waves.

Become a better guitarist and performer. Study with the professionals every month in **GUITAR FOR THE PRACTICING MUSICIAN**.

You can write in and save almost **50%** off the cover price.
Write to **GUITAR**, P.O. Box 1490, Port Chester, NY 10573

AND SAVE
\$20.00
off the
newsstand
price!

TESLA



FIVE MAN ACOUSTICAL JAM

Comin' Atcha Live/Truckin'
Heaven's Trail (No Way Out)

The Way It Is
We Can Work It Out

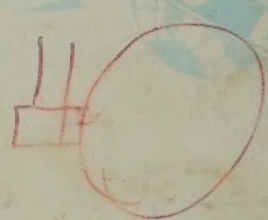
Signs
Gettin' Better
Before My Eyes

Paradise
Lodi

Mother's Little Helper
Modern Day Cowboy
Love Song

Tommy's Down Home
Down Fo' Boogie

56 95
59 95
68 95
70 95
71 95
72 95
73 95
74 95
75 95
76 95
77 95
78 95
79 95
80 95
81 95
82 95
83 95
84 95
85 95
86 95
87 95
88 95
89 95
90 95
91 95
92 95
93 95
94 95
95 95
96 95
97 95
98 95
99 95
00 95



\$19.95 in U.S.

ISBN 0-89524-823-9



02501225

Printed in the U.S.



Cherry Lane Music Company

• Quality In Printed Music •

P.O. Box 430, Port Chester, NY 10573



EXCLUSIVELY DISTRIBUTED BY
HAL LEONARD CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213