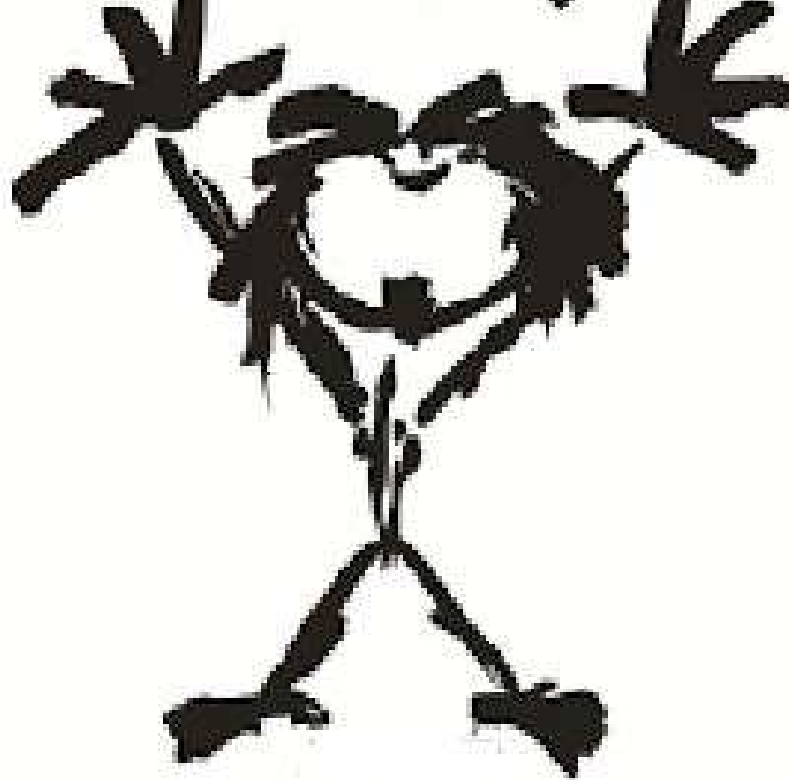


PEARL JAM



Alive
Better-Man
Black
Brain-of-J
Bushleaguer
Corduroy
Do-The-Evolution
Even-Flow
Faithful
Footsteps
Garden
Given-To-Fly
Glorified-G
Hail-Hail
I-Am-Mine
In-Hiding
Insignificance
Jeremy
Last-Exit
Last-Kiss
Low-Light
Lukin
Man-of-the-Hour
MFC
Nothing-As-It-Seems
Nothingman
Oceans
Once
Porch
Save-You
Thin-Air
Thumbing-My-Way
Why-Go
Wishlist



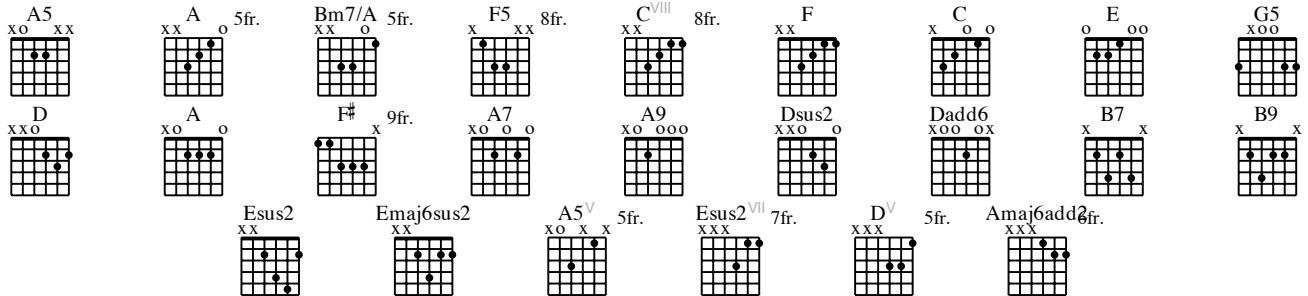
ALIVE

As recorded by Pearl Jam

(from the 1991 Album "Ten")

Transcribed by Alex Houton, Michael DuClos and Matt Scharfglass

Words by Eddie Vedder
Music by Stone Gossard



(w/dist.)

A Intro

Moderately Slow ♩ = 76

N.C.

A5

Gtr(w/dist.)

A Bm7/A A

Gtr. 2: acous
Gtr. 3: clean w/chorus

Gtrs II, III Gtr II

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The vocal part is written in the treble clef, and the bass part is written in the bass clef. The score is divided into two systems, each with a guitar, vocal, and bass part. The guitar part includes a wavy line indicating a tremolo effect. The bass part includes a wavy line indicating a tremolo effect. The vocal part includes a wavy line indicating a tremolo effect. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The guitar part is written in a standard musical notation style, with notes, rests, and other musical symbols. The vocal part is written in a standard musical notation style, with notes, rests, and other musical symbols. The bass part is written in a standard musical notation style, with notes, rests, and other musical symbols. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, bass, and drums. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with various chords indicated above it: A, Bm7/A, A, and Bm7/A. The bass part is written in bass clef and includes a wavy line indicating a sustained or tremolo effect. The drum part is written in bass clef and includes a wavy line indicating a sustained or tremolo effect. The score is divided into two systems, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff includes a melodic line with various chords indicated above it: A, Bm7/A, A, and Bm7/A. The bass staff includes a wavy line indicating a sustained or tremolo effect. The drum staff includes a wavy line indicating a sustained or tremolo effect. The score is divided into two systems, each containing a guitar staff, a bass staff, and a drum staff.

B Verse

10

F5

A Bm7/A A Bm7/A

P.M. P.M.-----4 1/2

sl. H H sl. H H

14

A Bm7/A A Bm7/A A Bm7/A

P.M. P.M.-----4 1/2 P.M. P.M.-----4 1/2

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

The image displays a musical score for guitar, consisting of two systems of music. Each system includes a melody line (treble clef) and a guitar-specific notation (TAB) with fret numbers and techniques like 'P.M.' and 'sl.'.

System 1:

- Measures 1-2:** Chord changes from A to Bm7/A. The melody line shows a sequence of notes, and the guitar notation includes fret numbers (0, 5, 7, 9) and techniques like 'P.M.' and 'sl.'.
- Measures 3-4:** Chord changes from A to Bm7/A. The melody line continues, and the guitar notation includes fret numbers (0, 5, 7, 9) and techniques like 'P.M.' and 'sl.'.
- Measures 5-6:** Chord changes from A to Bm7/A. The melody line continues, and the guitar notation includes fret numbers (0, 5, 7, 9) and techniques like 'P.M.' and 'sl.'.

System 2:

- Measures 7-8:** Chord changes from F5 to F5. The melody line continues, and the guitar notation includes fret numbers (10, 12, 14, 16) and techniques like 'P.M.' and 'sl.'.
- Measures 9-10:** Chord changes from F5 to F5. The melody line continues, and the guitar notation includes fret numbers (10, 12, 14, 16) and techniques like 'P.M.' and 'sl.'.
- Measures 11-12:** Chord changes from F5 to F5. The melody line continues, and the guitar notation includes fret numbers (10, 12, 14, 16) and techniques like 'P.M.' and 'sl.'.

C Chorus

E G5 D A *to Coda* E G5

22

P

D.S. al Coda

25

D A B5

P *sl.*

Gtrs II, IV

12 12 12 12 12 12 12 12 12 12 12 12
11 11 11 11 11 11 11 11 11 11 11 11

27

E G5 D A E G5

Gtr I

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

A 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 6 0 0 2 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

B 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

P

Gtr II

T 0 0 0 0 0 0 0 0 3

A 1 1 1 1 1 1 1 1 0

B 2 2 2 2 2 2 2 2 0

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

D Interlude

D A B5

30

~~~~~

T 3 3 3 2 5 3 2 0 6 0 0 2 4 4 12 12 12 12 12 12 12 12 12 12 12 12 11 11 11 11 12 11

A 3 3 3 3 3 3 3 3 6 0 0 2 4 4 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P sl.

Gtr IV

T 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

7 7 7 7 6 6 6 6 6 0 0 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible][illegible]



## E Bridge

[illegible]

**F** Chorus

Chorus section (Measures 46-55). Chords: E, G5, D, A. Includes guitar staves for Gtr I and Gtr II with tablature and fret numbers.

**Gtr I**

| T                               | A                               | B                               |
|---------------------------------|---------------------------------|---------------------------------|
| 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 0 0 3 3 3 3 3 3 3 3 |

**Gtr II**

| T                               | A                               | B                               |
|---------------------------------|---------------------------------|---------------------------------|
| 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 0 |

**G** Outro Guitar Solo

Outro Guitar Solo section (Measures 56-65). Chords: E, G5, D, A. Includes guitar staves for Gtr I and Gtr IV with tablature and fret numbers.

**Gtr IV**

| T                                      | A                                       | B                            |
|----------------------------------------|-----------------------------------------|------------------------------|
| 15 12 14 14 12 14 12 12 14 12 12 14 12 | x x 14 14 14 14 14 14 14 14 14 14 14 14 | Full 3/4 Full Full Full Full |

**Gtr I**

| T                               | A                               | B                               |
|---------------------------------|---------------------------------|---------------------------------|
| 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 7 7 7 7 7 7 0 0 3 3 3 3 3 3 3 3 |

The musical score for "The Wind" by Gustav Mahler, featuring guitar and piano parts. The score is written for guitar and piano, with the guitar part in the upper staves and the piano part in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

**Guitar Part:**

- Staff 1 (Treble Clef):** Contains the main melody. Chords E, G5, D, and A are indicated above the staff. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The G5 chord is a power chord (G5-B5-D5). The D chord is a major triad (D4-F#4-A4). The A chord is a major triad (A4-C#4-E4).
- Staff 2 (Bass Clef):** Contains the bass line. It starts with a quarter note G2, followed by eighth notes A2, B2, C3, and D3. The bass line is mostly in the lower register, with some higher notes in the final measures.

**Piano Part:**

- Staff 3 (Treble Clef):** Contains the piano melody. It starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano part is mostly in the upper register, with some lower notes in the final measures.
- Staff 4 (Bass Clef):** Contains the piano bass line. It starts with a quarter note G2, followed by eighth notes A2, B2, C3, and D3. The bass line is mostly in the lower register, with some higher notes in the final measures.

**Performance Instructions:**

- Full:** Indicated above the guitar staff in measures 1, 3, 5, 7, 9, and 11.
- 1/4:** Indicated above the guitar staff in measure 10.
- Full.....:** Indicated above the guitar staff in measure 12.
- P:** Piano, indicated below the piano staff in measures 1, 3, 5, 7, 9, and 11.
- sl.:** Slightly, indicated below the piano staff in measures 1, 3, 5, 7, 9, and 11.

54

E G5 D A

Full 1/2 Full Full A.H. [5]

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

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

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

E

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 0 0

7 7 7 7 7 7 7 7 x x x x x x x 0 0 0 0

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

P

56

E G5 D A

Full 1/2 Full

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

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

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

sl. P P sl.

7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6

9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

62

E G5 D A

Full Full Full Full Full

T 12 15 12 12 15 12 12 0 0 18 15 15 0 12 15 12 12 15 12 15 15 3 15 3

A

B

P sl. sl. sl.

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 is accompanied by a guitar part in standard tuning (E, A, B strings). The guitar part features a series of chords (E, G5, D, A) and a complex rhythmic pattern of eighth and sixteenth notes. The second system continues the melody and guitar accompaniment. The third system shows the final measures of the piece, ending with a double bar line. The guitar part is marked with 'Full' and 'P' (piano) dynamics, and a 'sl.' (sostenuto) marking is present at the end.

[illegible]

72

E G5 D A

Full Full Full

T 3 0 0 0 3 0 0 0 5 0 0 0 3 0 0 0 3 0 0 0 15 12 12 15 12 12 15 12

A

B

sl. sl.

74

E G5 D A

Full Full Full Full 1/4.....

T 15 12 12 15 12 12 15 12 12 12 12 12 15 12 15 17 17 17 15 17 15 15 17 15 15 17 15

A

B

P P

76

E G5 D A

Full 1/4 Full Full Full

T 17 17 15 17 15 15 17 15 15 16 15 16 0 14 12 14 12 12 15 15 15 15 12

A

B

P P

78

E G5 D A

Full Full Full Full Full Full Full

T 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 12 12 14 12 15 14 12 14 12 0 0

A

B

P P P P P P

80

E G5 D A

Full Full..... Full Full Full Full.....

T 12 12 12 14 15 17 17 17 17 x x

A 14 14 14 16 17 19 19 19 19 x x

B

82

E G5 D A

Full Full Full Full Full 1 1/2 2 Full

T 17 19 15 15 17 20 20 20 20 17 20

A 19 21 18 18 20 20 20 20 17 20

B

H



84

E

Gtr IV

17 17

sl.

Gtr I

14 14 14 0 2 0 2 0 7 9 9 9 7

sl. H

Gtr II

0 0 0 1 2 2 0 0 1 2 2 0 1 2 2 0

# BETTER MAN

As recorded by Pearl Jam

♩ = 123

1

Gtr I

5

9

13

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

A 2 3 2 2 3 2 0 0 0 0 0 0 0 0

B 2 0 2 0 4 0 4

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

A 2 3 2 2 3 2 0 0 0 0 0 0 0 0

B 2 0 2 0 4 0 4

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

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

B 2 2 0 2 2 0 4 4 0 4 4

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

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

B 2 2 0 2 2 0 4 4 0 4 4

17

T 1 1 1 3 3 3 3 3 1 1 1 1 1 3 3 3 3

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

B 0 0 0 2 2 2 0 0 0 2 2 2

21

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

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

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

25

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

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

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

29

T 2 2 2 2 2 2 2 3 2 2 3 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

33

T 2 2 2 2 2 2 2 2 2 2 2 2

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

37

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

A 2 3 2 2 3 2 0 0 0 0 0 0

B 2 0 2 0 4 0 4

41

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

A 2 3 2 2 3 2 0 0 0 0 0 0

B 2 0 2 0 4 0 4

45

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

A 2 3 2 2 3 2 0 0 0 0 0 0

B 2 0 2 0 4 0 4

49

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

A 0 0 0 0 0 0 0 0 0 0 0 0

B 2 2 2 2 2 2 4 4 4 4 4 4

53

T 1 1 1 1 1 1 3 3 3 3 3 3

A 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 2 2 2 2 2 2

57

Gtr II

T A B

Gtr I

T A B

61

Gtrs I, II

T A B

65

T A B

69

T A B

73

**T**

**A**

**B**

77

Example 10

77

T

A

B

81

Musical score for 'The Rose Tree' (Measures 81-89). The score is in 3/4 time and features a treble clef. The melody is written on a single staff, and the accompaniment is written on three staves labeled T, A, and B. The melody consists of eighth and sixteenth notes, with a key signature of one sharp (F#). The accompaniment consists of eighth and sixteenth notes, with a key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (treble clef) and three guitar parts (labeled T, A, B). The vocal line begins with a treble clef and a key signature of one sharp (F#). The guitar parts are written on three staves. The second system continues the vocal line and guitar parts. The third system concludes the piece with a final vocal line and guitar parts. The score is written in a style typical of early 20th-century sheet music, with a focus on melody and harmonic accompaniment.

[illegible]

93

Measures 93-96: Treble clef, key of D major. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Bass: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C#4 (half), D4 (half).

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

97

Measures 97-100: Treble clef, key of D major. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Bass: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C#4 (half), D4 (half).

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

101

Gtr II

Measures 101-104: Treble clef, key of D major. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Bass: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C#4 (half), D4 (half).

T 3 3 0 15 14 14 14 14 14 14 12 12 12  
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
B 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr I

Measures 105-108: Treble clef, key of D major. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Bass: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C#4 (half), D4 (half).

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

[illegible]



121

Gtr II

10

T

A

B

10

Gtr I

2

T

3

A

0

B



## B Verse 1

9

Sheets of empty canvas untouched sheets of clay Her

*let ring*

T 4 3 3 2 0 0 0 0 3 4 x x 2 2 4 x 0 2 0 5 5 5 0 3 4

A 4 3 3 2 0 0 0 0 3 4 x x 3 3 3 x 5 5 2 3 3 3 4

B 2 0 0 0 0 0 0 0 4 x x 4 4 4 x 2 0 2 3 3 2 4

H

Gtr II

T 9 10 9 10

A 9 9 9 9

B 9 11 11 9 11 11 9 11 11

H H H H

13

legs spread out before me As her body was there On

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

A 4 4 2 2 2 2 0 2 2 2 2 2 2 0 0 7 7 7 7 7 7 7 7 7

B 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7

H H

N.H.....4 [12] [12]

T 10 9 11 9 7 9 9 9

A 10 9 11 11 9 7 9 9

B 9 11 11 9 11 11 11 14

H sl. sl. H sl.



## D Chorus 1,2

25

Gtr III

C

Gtr V

E5

Oh and all taught her was everything

T 1 1 1 10 8 8 8 7

A 0 0 2 3 2 0 9 9 9 9

B 3 2 3 3 3 3 3 3 3 0

sl.

The musical score for "The Clouds" by John Cage is presented in two systems. The first system includes a vocal line (Soprano) and a guitar line (Gtr III). The vocal line begins with the lyrics "would" and "And now my higher hands shake before the clouds of what was everything". The guitar line (Gtr III) features a complex, multi-measure rest of 31 measures, followed by a series of chords and single notes. The second system includes a vocal line (Soprano) and a guitar line (Gtr II). The vocal line continues with the lyrics "And now my higher hands shake before the clouds of what was everything". The guitar line (Gtr II) features a complex, multi-measure rest of 31 measures, followed by a series of chords and single notes. The score is written in standard musical notation, including treble and bass staves, and includes a key signature of one sharp (F#).

*to Coda*

35

All the pictures have all been washed in black tatoed everything

T 7 8 2 2 0 0 0 3 3 3 1 4 1 1 1 1 1 1 2 2

A 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 7 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 0 0

T 12 12 13 12 10 10 10 10 10 10 7 5 9 11 12 11 9 11 9

A 12 12 12 14 0 12 12 12 12 12 7 5 9 11 12 11 9 11 9

B 0 0 0 0 12 12 12 12 12 12 5 3 9 11 12 11 9 11 9

10

sl.

### **E Verse 3**

take a walk outside I'm surrounded by some kids that play

Gtr I

4 3 3 2 0 0 0 0 3 4 x x 2 2 4 x let ring 0 2 0 5 5 5 0 3 4

T 4 3 3 2 0 0 0 0 3 4 x x 2 2 4 x 5 5 0 2 0 5 5 5 0 3 4

A 4 3 3 2 0 0 0 0 3 4 x x 3 3 3 x 5 5 2 2 2 2 4

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

H

Gtr II

let ring

Full

T 10 12 12 9 9 9 9 9 11 11 11 9 11 9 11 9 11 12 12 11 (11) 11 9

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

B 9 11 11 9 11 11 0 x x x x 9 11 9 11 11 9 11 11 9

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

I can feel their laughter so what do I say Hmmm *D.S. al Coda*

43

T 4 3 3 3 2 0 2 2 2 2 2 2 0 7 9 7 9 9 7 7 7 9  
A 4 3 3 3 3 0 2 2 2 2 2 2 0 7 7 7 7 7 7 7 7  
B 2 2 2 2 2 0 0 2 2 2 2 2 7 7 7 7 7 7 7 7

H H

let ring-1

T 9 9 9 9 10 9 9 12 12 9 9 9 12 12 9 9 9 12 12 9 9 9  
A 9 9 9 9 9 11 11 11 12 9 11 9 12 12 9 9 9 11 9 11 9 (9)  
B 9 11 9 9 11 9 7 9 11 11 12 12 0 0 0 0 0 0 0 0 0

H H H H P 0 0

Gtr III E5 Bsus4/E Dsus2 D C D Dsus2

All the love gone bad turned my world to black tattooed all I see All that I

47

Gtr I *fff*

T 12 13 12 12 10 10 5 7 5 5 3 3 3 7 9 9 (9) 5 5 5 5 5 5 5 5 3  
A 9 9 12 12 12 11 11 12 11 11 11 11 3 3 3 3 3 3 3 3 3 3 3 3 3  
B 9 9 14 14 12 12 12 12 12 12 12 12 3 3 3 3 3 3 3 3 3 3 3 3 3

1/2

am All I'll be

51

T 12 13 15 13 12 13 12 12 12 13 15 13 12 13 12 12 10 10 12 13 15 13 12 13 12  
A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11  
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 10

Gtr I ***mf***

E5 Bsus4/E D Dsus2 C E5  
⑤ open ⑤ open

54 Gtr IV ***fff*** 1/2

T A B

Gtr II

T A B

P sl.

knew someday you'll have a beautiful life I know you'll be some be somebody else's sky but

Bsus4/E D Dsus2 C E5  
⑤ open

58 T A B

T A B

P



[illegible]

66

E5

Bsus4/E

D

⑤ open

H

T 12 13 12 12 0 0 0 0 0 0 0 12 12 12 13 13 15 13 12 13 12

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 12 12 12 13 15 13 12 13 12 12 12 13 15 13 12 13 12

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Dsus2

C

E5

⑤ open

3x

H

3x

T 12 12 12 13 13 15 13 12 13 12 12 12 13 15 13 12 13 12

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

T 12 10 10 12 13 15 13 12 13 12 12 12 13 15 13 12 13 12

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part, both with tablature. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a solo section marked with a double bar line and a key signature change to one sharp (F#). The piano part includes a solo section marked with a double bar line and a key signature change to one sharp (F#). The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes a key signature change to one sharp (F#) and a 4/4 time signature. The piano staff includes a key signature change to one sharp (F#) and a 4/4 time signature. The guitar part includes a solo section marked with a double bar line and a key signature change to one sharp (F#). The piano part includes a solo section marked with a double bar line and a key signature change to one sharp (F#). The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes a key signature change to one sharp (F#) and a 4/4 time signature. The piano staff includes a key signature change to one sharp (F#) and a 4/4 time signature. The guitar part includes a solo section marked with a double bar line and a key signature change to one sharp (F#). The piano part includes a solo section marked with a double bar line and a key signature change to one sharp (F#).

[illegible]

[illegible][illegible]

78

Bsus4/E D Dsus2 C

Full

T 19 0 17 19 0 17 19 15 (15) 15 0 19 0 0 0 17 0 19 0 17 0 19 0 19 15 0 19 0 17 15 19

A

B

P P P P H P H P P P H P

Gu H

T 12 12 12 13 15 13 12 13 12 12 10 10 12 13 15 13 12 13 12

A 14 14 12 12

B 0 0 10 10

E5

⑤ open

Bsus4/E D

80

T 15 0 0 17 19 15 19 15 0 0 17 19 15 0 19 0 0 14 15 0 17 15 0 0 5 3 5 0 0 0 0 0

A

B

H P P P H P sl.

T 12 12 12 12 13 15 13 12 13 12 12 12 12 13 15 13 12 13 12

A 14 14 14 14 14

B 15 15 0 0

84

Bsus4/E D Dsus2 C E5

5 open

T 0 0 0 0 0 0 15 15 15 15 15 15 15 17 17 17 17 17 17 15 0 0

A

B

T 12 12 12 13 15 13 12 13 12 12 10 10 12 13 15 13 12 13 12 12 12 13 15 13 12 13 12

A 14 14 11 11 12 12 12 12 14 14 15 15

B 0 0 10 10

87

Bsus4/E D Dsus2 C

N.H.

T 0 0 0 [7] 7 7

A

B

T 12 12 12 13 15 13 12 13 12 12 10 10 12 13 15 13 12 13 12

A 14 14 12 12

B 0 0 10 10

# BRAIN OF J.

As recorded by Pearl Jam  
(from the 1998 Album "Yield")

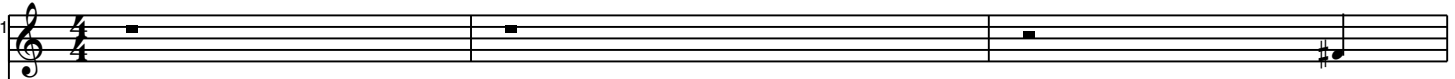
Transcribed by M. Trenke

Words by Eddie Vedder  
Music by Mike McCready

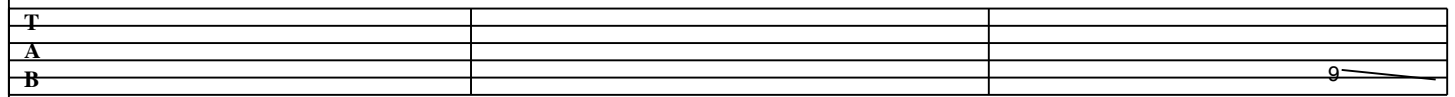
## A Intro

♩ = 92

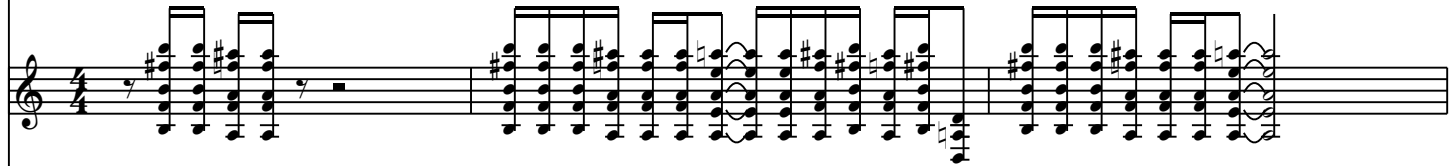
B5 B<sup>b</sup>5 B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 B<sup>b</sup>5 B5 D5 B5 B<sup>b</sup>5 A5



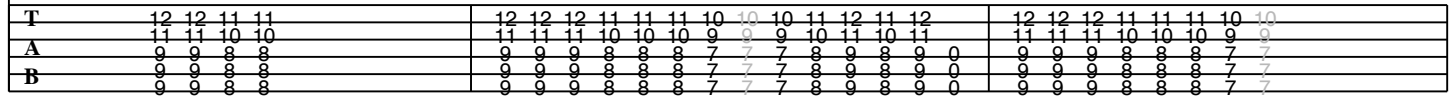
Gtr II



sl.



Gtr Dropped D

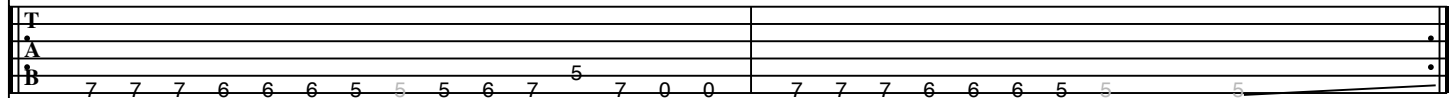


B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 A5

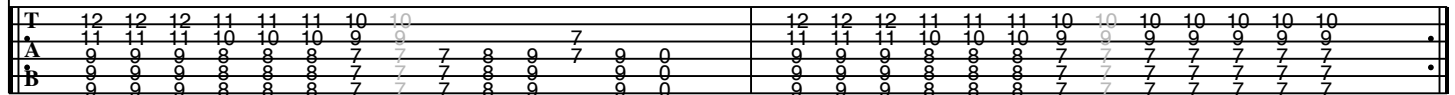
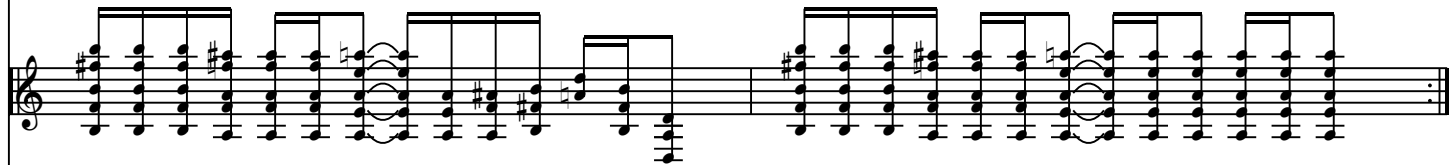


~~~~~

~~~~~



sl.





**B** Verse 1

B5 B♭5 A5 B♭5 B5 D5 B5 D5 B5 B♭5 A5

6 w/delay

T 17 12 15 14 14 14 14 14 14 14 14 15 12 15 17 17 17 17

A

B

P.M.-----| P.M.-----|

T

A 9 9 9 8 8 8 7 7 7 8 9 7 9 0 9 9 9 8 8 8 7 7 7 7 7 7 7

B 9 9 9 8 8 8 7 7 7 8 9 7 9 0 9 9 9 8 8 8 7 7 7 7 7 7 7

B5 B♭5 A5 B♭5 B5 D5 B5 D5 B5 B♭5 A5

8

T 14 15 15 15 14 15 14 15 15 15 15 15 17 17 17

A

B

P.M.-----| P.M.-----|

T

A 9 9 9 8 8 8 7 7 7 8 9 7 9 0 9 9 9 8 8 8 7 7 7 7 7 7 7

B 9 9 9 8 8 8 7 7 7 8 9 7 9 0 9 9 9 8 8 8 7 7 7 7 7 7 7

## C Chorus 1

Chorus 1

Chords: C5, A<sup>5</sup>, F5, C5, A<sup>5</sup>, B<sup>5</sup>, B<sup>5</sup>, B<sup>5</sup>, A<sup>5</sup>, B<sup>5</sup>, B<sup>5</sup>, D<sup>5</sup>, B<sup>5</sup>, D<sup>5</sup>, B<sup>5</sup>, B<sup>5</sup>, A<sup>5</sup>

10

delay

14

wah

sl.

pick slide first time

Tab notation for guitar (T, A, B strings) and bass (T, A, B strings) is provided for measures 10 through 14.

**D** Verse 2

B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 A5

16 *w/ delay*

*sl.*

P.M.-----| P.M.-----|

T 17 17 14 14 14 14 14 14 14 14 15 12 15 15 15 17 17 17 17

A 14 14 14 14 14 14 14 14 14 14 14 15 17 17 17 17 17 17 17

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10 10 10

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

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

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

B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 A5

18 *delay off!*

*Full*

T 15 17 17 17 17 17 13

A 14 14 14 14 14 14 14 14 14 14 14 15 17 17 17 17 17 13

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M.-----| P.M.-----|

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

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

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

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

**E** Chorus 2

C5 A<sup>5</sup> F5 C5 A<sup>5</sup> B<sup>5</sup>

20

T A B

T A B

**F** Interlude

C5 A<sup>5</sup> F5 C5 A<sup>5</sup> B<sup>5</sup>

24

T A B

T A B

*p*

sl.

**G Bridge**  
w/wah  
G

w/wah  
G

G

28

T  
A  
B

*mf*

5 7 5 3 4 3 2

5 7 5 3 4 3 2

P P

P P

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat (B-flat) and a 3/2 time signature. The melody is written on the treble staff, and the lyrics "The Rose Tree" are written below it. The second system has a bass clef staff with a key signature of one flat (B-flat) and a 3/2 time signature. The melody is written on the bass staff, and the lyrics "The Rose Tree" are written below it. The score is for a two-part setting of the song.

[illegible]



B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 A5

40

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

P sl.

P.M.-----| P.M.-----|

keep picking while sliding keep picking while sliding

42

B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 B<sup>b</sup>5

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

sl. sl.

P.M.-----| P.M.-----|

keep picking while sliding keep picking while sliding

B5 B<sup>b</sup>5 A5 B<sup>b</sup>5 B5 D5 B5 D5 B5 B<sup>b</sup>5 A5

44

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

7 10 7 10 9 7 9

P

P.M.-----| P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 8 | 9 | 7 | 9 | 0 | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 8 | 9 | 7 | 9 | 0 | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 8 | 9 | 7 | 9 | 0 | 9 | 9 | 9 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

## I Chorus 3

C5 A<sup>b</sup>5 F5 C5 A<sup>b</sup>5 B<sup>b</sup>5

46

*mf*

13 13 13 13

11 11 10 10 10 10 10 8/10 11 11 10 10 10 10 10 8/10 11 11 10 10 10 10 10 8/10 11 11 10 10 10 10 10 8/10

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



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano, voice, and guitar. The piano introduction is in 4/4 time, and the vocal melody is in 4/4 time. The guitar part is in 4/4 time and includes a capo on the 5th fret. The score is divided into two systems. The first system contains the piano introduction and the vocal melody. The second system contains the guitar part. The piano introduction is in 4/4 time, and the vocal melody is in 4/4 time. The guitar part is in 4/4 time and includes a capo on the 5th fret. The score is written for piano, voice, and guitar. The piano introduction is in 4/4 time, and the vocal melody is in 4/4 time. The guitar part is in 4/4 time and includes a capo on the 5th fret.

w/ wah

## J Outro

[illegible]

[illegible]



B5 F#5 G5 F#5 B5 F#5 G5 F#5  
 T  
 A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9  
 B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 0 0 0 0 0 0 7 7 8 8 8 8 7 7 0 0 0 0 7 7 8 8 8 8 7 7  
 T  
 A 9 9 9 9 4 4 5 5 5 5 4 4 9 9 9 9 4 4 5 5 5 5 4 4  
 B 9 9 9 9 4 4 5 5 5 5 4 4 9 9 9 9 4 4 5 5 5 5 4 4  
 7 7 7 7 2 2 3 3 3 3 2 2 7 7 7 7 2 2 3 3 3 3 2 2  
 T  
 A.H. Full A.H. Full A.H. A.H.-----4 A.H. A.H. 1/2 A.H. A.H.  
 [12] 12 12 12 12 [12] 12 12 [11] 11 [12] [12] 11 [9] 9 [11] 11 [12] 14 [12]  
 D D C# D D P PB C# D sl. D



14

B Asus2/B E/B B E/B B

T

A

B

Full

w/Left hand scrape  
A.H.

T

A

B

14 14 14 [16]

F# sl.

18

B Asus2/B A/B Asus2/B E/B B

Gtr I

let ring~4

T

A

B

**C** Verse 1

22

B Asus2/B E/B B

let ring-----|

let ring-----|

T

A

B

B Asus2/B A/B Asus2/B E/B B E/B B

26 *let ring-----|* *let ring-----|*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 5 | 4 | 4 | 4 | 4 |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

B Asus2/B A/B Asus2/B E/B B

30

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

**D** Pre-Chorus

D5 E5 D5

34 *Gtr I p*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

*Gtr II*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| A | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

*sl.* *sl.*

38

E5 D5 E5

sl. sl. sl.

## E Chorus 1

42

B5 F#5 G5 F#5 C#5 E5 B

*mf* *let ring-l*

## F Pre-Verse

46

B Asus2/B E/B B E/B B

Gtr I *f* P.M. P.M. P.M. *let ring* P.M.



B A/B Asus2/B A/B E/B B

51

*let ring-----|*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 6 | 7 | 6 | 4 | 5 | 5 | 5 | 4 | 4 | 4 |
| A | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

**G** Verse 2

B Asus2/B E/B B

55

Gtr I *mf* *let ring-----|*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 |
| A | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 6 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Gtr II *mp*

|   |    |    |   |   |   |   |   |   |   |   |   |   |   |
|---|----|----|---|---|---|---|---|---|---|---|---|---|---|
| T | 11 | 11 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 8 | 8 | 8 | 8 |
| A | 9  | 9  | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 |
| B |    |    |   |   |   |   |   |   |   |   |   |   |   |

B Asus2/B A/B Asus2/B E/B B

59

*let ring-----|*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 4 |   |   |   |
| A | 9 | 9 | 9 | 9 | 9 | 4 | 6 | 6 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 7 | 7 | 7 | 7 | 4 | 4 | 4 |

|   |    |    |    |   |   |   |   |   |   |   |   |   |   |
|---|----|----|----|---|---|---|---|---|---|---|---|---|---|
| T | 11 | 11 | 11 | 9 | 9 | 9 | 9 | 8 | 8 | 8 | 8 | 8 | 8 |
| A | 9  | 9  | 9  | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 |
| B |    |    |    |   |   |   |   |   |   |   |   |   |   |

*sl.*

B Asus2/B A/B Asus2/B E/B B

63

*let ring*.....| *let ring*..4

T 4 4 4 4 4 4 4 4 5 5 5 5 5 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 9 9 9 9 7 7 7 7 6 6 6 6 6 4 4 4 4

T 11 11 11 7 9 9 9 9 9 9 9 9 8 8 8 8 8

A 9 9 9 9 7 7 7 7 6 6 6 6 6 4 4 4 4

B 9 9 9 9 7 7 7 7 6 6 6 6 6 4 4 4 4

B Asus2/B A/B Asus2/B E/B B

67

*let ring*.....| *let ring*.....|

T 4 4 4 4 4 4 4 4 5 5 5 5 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 9 9 9 9 7 7 7 7 6 6 6 6 4 4 4 4

T 11 11 11 11 9 9 9 9 9 9 9 9 8 8 8 8

A 9 9 9 9 7 7 7 7 6 6 6 6 4 4 4 4

B 9 9 9 9 7 7 7 7 6 6 6 6 4 4 4 4

*sl.* *sl.*

**H** Pre-Chorus

71

D5 E5 D5 E5

*p*

*mf*

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

**I** Chorus 2

76

B5 F#5 G5 F#5 C#5 E5

*mf*

3x

79

B5 F#5 G5 F#5 B5 F#5 G5 F#5

T

A

B

83

B5 F#5 G5 F#5 C#5 E5

T

A

B

T

A

B

**J** Outro

N.C. (B5)

86

*let ring*.....

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 |
| A | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 |
| B | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 7 | 7 | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 |

9

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| A | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| B | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

90

*let ring*..... Guitar 2 continues with noises(feedback, delay, pickscrapes, left hand scrape).....

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 4 |
| A | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 5 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 4 |

*p*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| A | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| B | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

94

Gtr I

let ring-----|

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

Gtr III

*mp*  
A.H.

A.H.--|

1/2

|   |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |

[9]

F#

[12][11]

D C#

98

let ring-----|

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

w/wah

Guitar 3 continues w feedback & pickscrapes

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 6 | 5 | 4 | 4 |
| B | 4 |   |   |   |   |   |   |

A.H. 1/2

A.H. 1/2

A.H.

1/2

|   |    |    |    |      |    |      |  |
|---|----|----|----|------|----|------|--|
| T |    |    |    |      |    |      |  |
| A | 11 | 11 | 11 | [11] | 11 | [11] |  |
| B |    |    |    |      |    |      |  |

C# C# F#

11

11 11 11 11 11

12/14 11

sl. sl.

102

Gtr I

let ring-----|

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |
| A | 4 | 4 | 7 | 5 | 4 | 5 | 4 |
| B | 4 |   |   |   |   |   |   |

# CORDUROY

As recorded by Pearl Jam  
(from the 1994 Album "Vitalogy")

Transcribed by Littleredmosquito & M. Trenke

Words by Eddie Vedder  
Music by Eddie Vedder

## A Intro

♩ = 127

E5

Asus2

1

Gtr I  
let ring-----|

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |
| B | 7 | 7 | 9 | 7 | 9 | 7 | 9 | 7 | 9 |

5

E5

Asus2

let ring-----|

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |
| B | 7 | 7 | 9 | 7 | 9 | 7 | 9 | 7 | 9 |

9

E5

Asus2

Gtr I  
let ring-----|

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |
| B | 7 | 7 | 9 | 7 | 9 | 7 | 9 | 7 | 9 |

Gtr III

|   |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |

## B Verse 1

Faster ♩ = 132

Cmaj7 F5 E5 G5

12

Gtr II

*let ring*.....

*f*

T A B 9 9 9 9 9 10 10 10 x 9 3 3 3 3 3 3 3

8 8 8 8 8 8 8 8 8 7 x 3 3 3 3 3 3

Gtrs III, IV

T A B 10 10 10 9 0 0 0 0 0 0 0 0 0 0 0 0

8 8 8 8 8 8 8 7 x 3 3 3 3 3 3 3 3

*sl.*

F E G5 F E5 G5

15

T A B 1 1 1 x 0 3 3 3 3 3 3 3 3 3 3 3

2 2 2 x 2 0 0 0 0 0 0 0 0 0 0 0

8 8 8 7 x 3 3 3 3 3 3 3 3 3 3 3 3

*sl.* *sl.*



19

F E G5 F E G5 Csus2

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

A 2 2 2 x 1 0 0 0 2 2 2 x 1 0 0 0 0 0 0 0

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

sl.

**C** Chorus 1

G/B A5 G5 Csus2 G/B A5 G5 Csus2

23

Gtr II

let ring-----1

T 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A x x x 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Gtr III

let ring-----1

T 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A x x x 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Gtr IV

let ring-----1

T 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A x x x 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

The image displays a musical score for guitar, consisting of three systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The first system is labeled with chords G/B, A5, G5, Csus2, G/B, A5, and G5. The second system is labeled with P.M. and P.M. The third system is labeled with let ring and let ring. The score includes guitar-specific notation such as triplets, slurs, and a 'let ring' instruction.

## D Bridge

E5

Asus2

Cmaj7

31

Gtr I

let ring-

[illegible] $mf$ [illegible]
$$f$$

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |                |                |                |                |                |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----------------|----------------|----------------|----------------|----------------|--|--|--|--|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |                |                |                |                |                |  |  |  |  |  |
| A | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 0 | 9 | 9 | 9 | 9 | 9 | 9 | 9              | 9              | 9              | 9              |                |  |  |  |  |  |
| B | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | x <sub>1</sub> | x <sub>2</sub> | x <sub>3</sub> | x <sub>4</sub> | x <sub>5</sub> |  |  |  |  |  |

E5 Asus2 Cmaj7

35

let ring

Gtr II

#### **E Verse 2**

The image displays two systems of guitar notation. Each system consists of a standard musical staff and a corresponding guitar tablature staff.

**System 1: Gtr II**

- Staff:** Contains musical notation for chords F5, E5, G5, F, E, and G5. The notation includes various articulations like accents and slurs.
- Tablature:** Shows fret numbers (0-10) for strings T, A, and B. It includes techniques such as triplets (3), 'let ring' (indicated by a dotted line), and slurs.

**System 2: Gtr III, IV**

- Staff:** Contains musical notation for chords F5, E5, G5, F, E, and G5. The notation includes various articulations like accents and slurs.
- Tablature:** Shows fret numbers (0-10) for strings T, A, and B. It includes techniques such as triplets (3), 'let ring' (indicated by a dotted line), and slurs.

43

F E G5 F E G5

let ring

sl. sl.

**F** Chorus 2

47

F E G5 Csus2 G/B A5 G5 Csus2

Gtr II

let ring-----1

Gtr III

Gtr IV

let ring-----1

51

G/B A5 G5 Csus2 G/B A5 G5 Csus2

let ring-----1

let ring-----1

let ring-----1

55

G/B A5 G5 Csus2 G/B A5 G5 Csus2

let ring-----1

let ring-----1

let ring-----1

let ring-----1

59

G/B A5 G5 Csus2 G/B A5 G5 Csus2

let ring-----1

let ring-----1

let ring-----1



## **G Interlude**

G/B

A5

G5

G/B

Csus2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part (top staff), a vocal part (middle staff), and a piano part (bottom staff). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. The guitar part features a prominent arpeggiated pattern in the first system. The vocal part includes a melodic line with a key signature change to one sharp (F#) in the second system. The piano part provides a harmonic accompaniment with a key signature change to one sharp (F#) in the second system. The score is labeled with the title "The Sound of Silence" and the artists "Simon & Garfunkel" at the top. The page number "63" is visible in the top left corner.

Csus2

G/B

71

The musical score for measures 71-80 consists of three systems. The first system shows a treble clef staff with chords Csus2 and G/B. Below the staff are tablature lines for strings T, A, and B. Measure 71 has Csus2 (T: 3, A: X, B: 3) and measure 72 has G/B (T: 3, A: X, B: 2). Measures 73-76 show a sequence of chords: Csus2, G/B, Csus2, G/B, Csus2, G/B, Csus2, G/B. The second system continues the sequence from measure 77 to 80. Measure 77 has Csus2 (T: 5, A: X, B: 3), measure 78 has G/B (T: 5, A: X, B: 3), measure 79 has Csus2 (T: 5, A: X, B: 3), and measure 80 has G/B (T: 5, A: X, B: 3). The third system shows a sequence of chords: Csus2, G/B, Csus2, G/B, Csus2, G/B, Csus2, G/B. Measure 81 has Csus2 (T: 3, A: X, B: 3), measure 82 has G/B (T: 3, A: X, B: 2), measure 83 has Csus2 (T: 3, A: X, B: 3), measure 84 has G/B (T: 3, A: X, B: 2), measure 85 has Csus2 (T: 3, A: X, B: 3), measure 86 has G/B (T: 3, A: X, B: 2), measure 87 has Csus2 (T: 3, A: X, B: 3), measure 88 has G/B (T: 3, A: X, B: 2), measure 89 has Csus2 (T: 3, A: X, B: 3), and measure 90 has G/B (T: 3, A: X, B: 2).

75

Csus2 G/B

**System 1:**

T: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

A: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

B: x x x x x x x x | x x x x x x x x | x x x x x x x x | x x x x x x x x

**System 2:**

T: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | | |

A: x x x x x x x x | x x x x x x x x | | |

B: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

**System 3:**

T: 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

A: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

B: | | | |

### **H Chorus 3**

Csus2

G/B

A5

G5

Csus2

[illegible]

83

G/B A5 G5 Csus2 G/B A5 G5 Csus2

*let ring-----1*

*let ring-----1*

P.M. P.M.

*let ring-----1*

*let ring-----1*

G/B A5 G5 Csus2 G/B A5 G5 Csus2

87

*let ring.....1*

*let ring.....1*

P.M. P.M.

*let ring.....1*

## I Verse 3

91

G/B A5 F E G5

T 3 3 3 3 1 1 1 x 0 3 3 3  
A 0 0 0 0 2 2 2 x 0 0 0 0  
B 2 2 2 2 0 0 0 x 2 0 0 0

T 3 3 3 3 2 2 2 2 10 10 10 9 0 3 3  
A x x x x 2w/slide \* continuation of slide from 2nd fret to 10th fret 8 8 8 7 x 0 0  
B 2 2 2 2 0 0 0 0 8 8 8 7 x 3 3

sl. sl. sl. sl. sl.

94

F E G5 F E G5

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

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

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

T 10 10 10 9 0 3 10 10 10 9 0 3 10 10 10 9 0 3

A 10 10 10 9 0 3 10 10 10 9 0 3 10 10 10 9 0 3

B 8 8 8 7 x 3 8 8 8 7 x 3 8 8 8 7 x 3

sl. sl.

T 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12

A 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12

B 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12 10 10 10 10 9 9 12 12

sl. sl. sl. sl. sl.



## J Breakdown

98

F E G5 F Em

Gtr I

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

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

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

10 10 10 9 0 0 3 10 10 10 9 9 9

10 10 10 9 0 0 3 10 10 10 9 9 9

8 8 8 7 x 3 x 8 8 8 7 7 7

sl. sl. sl. sl. sl. sl.

3

Gtr I

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

*p* *mp*

109

E5 Asus2 Cmaj7

Gtr I *mf*  
*let ring*

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

Gtr IV *mp*

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

113

E5 Asus2 Cmaj7

Gtr II

*let ring*-----|

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

T  
A  
B 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 8 8 8

**K** Outro

Em

Asus2

Cmaj7

117

Gtr II

| T | A | B |
|---|---|---|
| 7 | 9 | 7 |
| 0 | 0 | 0 |

Gtr III *mp*

| T | A | B |
|---|---|---|
| 7 | 9 | 7 |
| 0 | 0 | 0 |

Gtr IV

| T | A | B |
|---|---|---|
| 5 | 4 | 5 |
| 5 | 5 | 5 |

The image displays a musical score for guitar, specifically a 12-string guitar, featuring a melody line, a bass line, and a fretboard diagram. The score is divided into four measures, each with a specific chord: Em, Asus2, and Cmaj7.

**Chords and Fretboard Diagram:**

- Em:** The fretboard diagram shows the fret positions for the Em chord. The fretting hand is positioned at the 5th fret, with the index finger on the 5th fret of the 1st string, the middle finger on the 5th fret of the 2nd string, the ring finger on the 5th fret of the 3rd string, and the pinky finger on the 5th fret of the 4th string. The thumb is positioned at the 5th fret of the 6th string.
- Asus2:** The fretboard diagram shows the fret positions for the Asus2 chord. The fretting hand is positioned at the 5th fret, with the index finger on the 5th fret of the 1st string, the middle finger on the 5th fret of the 2nd string, the ring finger on the 5th fret of the 3rd string, and the pinky finger on the 5th fret of the 4th string. The thumb is positioned at the 5th fret of the 6th string.
- Cmaj7:** The fretboard diagram shows the fret positions for the Cmaj7 chord. The fretting hand is positioned at the 5th fret, with the index finger on the 5th fret of the 1st string, the middle finger on the 5th fret of the 2nd string, the ring finger on the 5th fret of the 3rd string, and the pinky finger on the 5th fret of the 4th string. The thumb is positioned at the 5th fret of the 6th string.

**Bass Line:** The bass line is written in a 12-string format, with two staves for each measure. The notes are as follows:

- Measure 1 (Em):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 2 (Asus2):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 3 (Cmaj7):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 4 (Cmaj7):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.

**Melody Line:** The melody line is written in a 12-string format, with two staves for each measure. The notes are as follows:

- Measure 1 (Em):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 2 (Asus2):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 3 (Cmaj7):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.
- Measure 4 (Cmaj7):** The first staff has notes G2, G2, G2, G2, G2, G2, G2, G2. The second staff has notes G2, G2, G2, G2, G2, G2, G2, G2.







# DO THE EVOLUTION

As recorded by Pearl Jam

(from the 1998 Album "Yield")

Transcribed by Cam Penny

Words by Pearl Jam

Music by Pearl Jam

## A Intro

Moderately Fast Rock ♩ = 150

1

Gtr I

Gtrs I, II

T  
A  
B

Gtr I

T  
A  
B

Gtr II

T  
A  
B



**B** 1st Verse

C7

8

3x

sl.

sl.

sl.

7

8

**C** Chorus

B7

B<sup>7</sup>

12

sl.

sl.

10

10

10

10

10

**D** 2nd Verse

C7

16

3x

sl.

sl.

sl.

**E** Chorus

B7

B<sup>7</sup>

C7

20

sl.

sl.

B7

B $\flat$ 7

24

**T**

**A**

**B**

**T**

**A**

**B**

**F** Bridge

28

Gtr I

**T**

**A**

**B**

[illegible]

40

D5 Dsus2

41

42

43

P.M. ....|

44

D5 F5 B5 B<sup>7</sup>5

45

46

47

Gtrs II, III

P.M. ....|

48

D5 Dsus2 C7

48

*let ring*

P.M. Gtr II *fff*

| T | A       | B   |
|---|---------|-----|
|   | 3 0 2 0 |     |
|   |         | 7 8 |

| T | A               | B               |
|---|-----------------|-----------------|
|   | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 |
|   | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

**G Chorus**

B7

B<sup>9</sup>7

52

| T | A               | B                |
|---|-----------------|------------------|
|   | 7 7 7 7 7 7 7 6 | 6 6 6 5 5 5 5 10 |
|   | 8 8 8 8 8 8 8 7 | 7 7 7 6 6 6 6 10 |

| T | A               | B               |
|---|-----------------|-----------------|
|   | 3 3 3 3 3 3 3 2 | 2 2 2 1 1 1 1 0 |
|   | 2 2 2 2 2 2 2 1 | 1 1 1 0 0 0 0 0 |



*accel.*  
D5 F5 E5 G5

64

T  
A 7 10 9 12  
B

Gtr I *mf* *ff*  
P.M. ....|

T  
A 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 9 9 9 9 9 9 9 12 12 12 12 12 12 12 3  
B 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 10 10 10 10 10 10

Gtr V  
*let ring* ....|

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

Original Tempo ♩ = 150

68

Gtr I

T  
A 3 0 0 0 0 0 3 3 0 0 0 0 2 2 0 3 3 3 0 2 3 1 1 0 0 3  
B 3 0 0 0 0 0 3 3 0 0 0 0 2 2 0 3 3 3 0 2 3 1 1 0 0 3



72

D5 Dsus2 F5 H5 G5

T 3 0 2 0 0 0 0 0 0 12 15 14 14 15 14 12 15 14 14 3

A 3 0 2 0 0 0 0 0 0 12 15 14 14 15 14 12 15 14 14 3

B 3 0 2 0 0 0 0 0 0 12 15 14 14 15 14 12 15 14 14 3

Gtr II *mf*  
P.M. ....|

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

A 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

B 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

Gtr V  
let ring 0 0 let ring 0 0 3 2 2 3 2 0 3 2 2

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

A 0 0 0 0 3 2 2 3 2 0 3 2 2

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



80

D5 Dsus2 C7

*f* *fff*

P.M. *fff*

T A B

T A B

T A B

**I Chorus****J Guitar Solo**

B7 B<sup>7</sup>

84

*sl.* *Full*

T A B

T A B

T A B

88

T  
A  
B

Full Full..... mf

P H P P P P H

## K Outro

92

T  
A  
B

fff

96

C7

100

B7 Bb7 C7

Printed using TabView by Simone Tellini - <http://www.tellini.org/mac/tabview/>

B7

B<sup>b</sup>7

104

T  
A  
B

7 7 7 7 7 7 7 6 6 6 6 5 5 5 5 x 8 8 10 8 10 x x 8 8 10 8 10 x x 10

8 8 8 9 8 8 8 7 7 7 7 6 6 6 6 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10

(fade)

T  
A  
B

3 3 3 3 3 3 3 2 2 2 2 1 1 1 0 0 8 0 8 0 8 0 8 0 8 0

2 2 2 2 2 2 2 1 1 1 0 0 0 0 0 0 8 8 8 8 8 8 8 8 8 8

10 x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10

108

T  
A  
B

8 8 8 8 8 8 8 0 8 8 8 8 8 8 8 8 8 0 8 0 8 0 8 0 8 0

10 8 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10

T  
A  
B

8 8 8 8 8 8 8 0 8 8 8 8 8 8 8 8 8 0 8 0 8 0 8 0 8 0

10 8 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10 10 8 10 8 10 x x 10

# EVEN FLOW

As recorded by Pearl Jam

♩ = 108

1

Gtr II

T

A

B

P

Gtr I

T

A

B

12

sl.

5

T

A

B

T

A

B

7 5

7 5 3 0 3 5

0

0 x x

7 10

sl.

5 7

sl.

5 5 5 7 7

0 7

sl.

x x

8

T  
A  
B

7 9 5 x 7 7 0 7 7 x

sl. sl. sl.

10

T  
A  
B

7 7 5 5 x 7 7 0 7 7 x

12

T  
A  
B

7 5 5 7 7 0 0 0 7 5 5 7 7 0 0 12 7 5 5 x 7 7 7 7

sl. sl. sl. sl.



15

T  
A  
B

7 9 7 7 x 9 9 9 x x x x x x

7 7 5 5 7 7 7 7 7 7

7 5 5 x 7 7 x 0 0

17

T  
A  
B

7 7 5 5 7 7 x 0 7

7 7 5 5 7 7 x 0 7 7

19

T  
A  
B

7 7 5 5 7 7 x 0 7

7 7 5 5 x 7 7 x 7 7

21

T  
A  
B

7 7 x 9 9 7 9 9 7 9 9 9 9 9 9 9 7 9 7 5 7

sl. sl.

24

T  
A  
B

7 5 5 7 7 x 0 7 sl. 7 5 5 7 7 7 7 7 7 7 7 7 7 5 7 5 3 0 3 5

P P P

7 5 5 7 7 0 0 6 5 3 0 sl. 7 5 5 7 7 7 7 6 5 3 0 sl. 7 5 5 7 7 7 7 6 5 3 0

27

1 1 1 1

T  
A 9 7 9 7 5 5 7  
B 7 7 7 7

31

1 1 1 1

T  
A 9 7 7 7 7 7 7  
B 7 7 7 7 7 7 7

T  
A 9 7 7 7 7 7 7  
B 7 7 7 7 7 7 7

35

1 1 1 1 3 1 1 1 1/2

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 7 | 7 | 5 | 7 | 7 | 5 | 5 |
| A | 9 |   |   |   |   |   |   |   |   | 9 |   |   |   |   |   |   |   |
| B | 7 |   |   |   |   |   |   |   |   | 7 |   |   |   |   |   |   |   |

9 7 7 7 7 7 7 7 9 5 5 5 5 5 5 5 5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| A | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

39

1

sl.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 |
| A | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 |
| B | 7 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 |

sl.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 7 | 7 | 7 | 9 | 7 | 7 | 7 | 7 | 7 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 9 | 7 | 7 | 7 | 9 | 7 | 7 | 7 | 7 | 7 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 7 | 5 | 5 | 5 | 7 | 5 | 5 | 5 | 5 | 5 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

42

T  
A  
B

9 9 7 7 x 9 9 7 9 9 7 9 9 9 9 7 7 x x x x x

sl. sl. sl.

44

Full

T  
A  
B

14 12 12 14 12 14 x x x 14 12 12 15 15 9 9 7 7 x 9 9 7 9 9 7 9 9

P sl. sl.

T  
A  
B

7 7 5 5 x 7 7 0 7 7 x 7 7 5 5 5 7 7 0 0 7 7 7 5 5 7 7 0 0 0

47

50

Printed using TabView by Simone Tellini - <http://www.tellini.org/mac/tabview/>

53

Full Full

3

14 14 14 14 12 14 12 14 14 12 14

9 9 7 7 x 9 9 7 9 9 7 9 9

sl. sl. sl.

7 7 5 5 7 7 x 0 7 7 7 7 5 5 x 7 7 x 7 7

55

7 7 x 9 9 7 9 9 7 9 9 9 9 9 9 9 9 9 7 9 7 5 7 5 7

sl. sl.

7 7 9 9 11 11 11 14 14 14 16 16 15 Full 15 x

5 5 7 7 x 0 7 sl.

58

1 1 1 1 1 1 1 1 1 1

T 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7

Full

15 15

62

1 1 1 1 1 1 1 1 1 1

T 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7

3



[illegible]

73



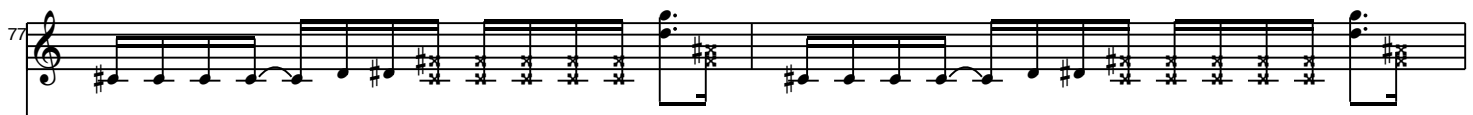
~~~~~

T	9			7		7		9			7		7		9			9		9	7	7
A	9			7	7	7		9			7	7	7		9			9	9	7	7	
B	7			7		7		7			7		7									




T	9			7	7	7		9			7	7	7		9			9	7	7	7	7
A	9			7	7	7		9			7	7	7		9			9	7	7	7	7
B	7			5	5	5		7			5	5	5		7			5	5	5	5	5

77




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|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   | 9 | x |   |   |   |   |   |   | 9 | x |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   | 9 | x |   |   |   |   |   |   | 9 | x |   |   |   |   |   |   |   |   |
| B | 5 | 5 | 5 | 5 | 5 | 6 | 7 | x | x | x | x | x | x | x | 5 | 5 | 5 | 5 | 5 | 6 | 7 | x | x | x | x | x | x |



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 5 | 5 | 5 | 5 | 5 | 6 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 6 | 7 | 0 | 0 | 0 | 0 | 0 |

79



~~~~~

T										9	x							9	x							
A										9	x							9	x							
B	5	5	5	5	5	6	7	x	x	x	x	x	x	x	5	5	5	5	5	6	7	x	x	x	x	x



T																										
A																										
B	5	5	5	5	5	6	7	0	0	0	0	0	0	0	5	5	5	5	5	6	7	0	0	0	0	0

85

Full 12 15 16 15 12 14 14 12 14 12 14 12 12 10 12 12 10 12 10 12 10 12

P

T A B

T A B

87

Full 12 12 15 12 12 15 15 x 17

H H H P

T A B

T A B

89

T 17 17 17 17 15 14 12 14 12 12 14 12

A 14 12 14 12 12 14 12

B 14 12 14 13 12 10 12

T x x x x x x x x 9 9

A x x x x x x x x 9 9

B x x x x x x x x 7 7

91

T 12 12 12 12 12 12 12 12 12 12

A 12 12 12 12 12 12 12 12 12 12

B 12 12 12 12 12 12 12 12 12 12

T x x x x x x x x 9 9

A x x x x x x x x 9 9

B x x x x x x x x 7 7

93

T x x x x x x x x
A x x x x x x x x
B

14 16 16 16
14 16 16 16

sl.

95

T 16 16 16 17 16
A 16 16 16 16 16
B

16 17 16 16 16

sl.

97

Gtr I

T 7 9 7 7 x 9 9 9
A 7 9 7 7 x 9 9 9
B

7 9 7 7 x 9 9 9
7 9 7 7 x 9 9 9

sl. P sl. sl.

100

Gtr II

T 12 10 x 12 12 12 12

A 12 12 12

B 12 12 12

Gtr I

T 7 9 x 7 x 9 9 11 11 9 x

A 7 9 9 x 7 x 9 9

B 7 9 9 x 7 x 9 9

sl. sl. sl.

102

T 12 10 x 12 12 12 12 12 12 12 12 12 12

A 12 12 12 12 12 12 12 12 12 12 12 12

B 7 7 7 7 7 7 7 7 7 7 7 7

T 7 9 x 7 x 9 9 x 11 11 9 7

A 7 9 9 x 7 x 9 9 9 9 9 9 0 0

B 7 9 9 x 7 x 9 9 9 9 9 9 0 0

sl. sl. sl.

104

T 12 12 12 12 0 7 7 5 5 5 5 5 0 7 7 7

A 12 12 12 12 0 7 7 5 5 5 5 5 0 7 7 7

B 12 12 12 12 0 7 7 5 5 5 5 5 0 7 7 7

sl.

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

108

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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119

T 9 7 7 7 9 7 7 7 7 9 9 7 7

A 9 7 7 7 9 7 7 7 7 9 9 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7

T 9 7 7 7 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

A 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

B 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7

123

T 9 7 7 7 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

A 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

B 5 5 5 5 5 6 7 x x x x x x 9 x 5 5 5 5 5 6 7 x x x x x x 9 x

125

T 9 7 7 7 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

A 9 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7 9 7 7 7 7

B 5 5 5 5 5 6 7 x x x x x x 9 x 5 5 5 5 5 6 7 x x x x x x 9 x

127

T
A
B

14 12 14 12 12 14 12 14 x 12 14 12 14 12 12 14 12 14 x

sl. sl.

T
A
B

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

129

T
A
B

14 12 14 12 12 14 12 14 x 14 12 14 12 12 14 12 x x x x

sl. sl.

T
A
B

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

sl.

FAITHFULL

As recorded by Pearl Jam

(from the 1998 Album "Yield")

Words by Vedder
Music by McCreaddy

A Intro

♩ = 110

N.C. (G5)

2

Gtr I

let ring-----|

T	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	12	8
A	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	5
B	7																		7

let ring-----|

T	8	8	8	8	8	8	8	8	11	10	10	10	10	12	10	10	10	10	12	8
A	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	9	7
B	7																		7	7

H P

let ring-----|

T	8	8	8	8	8	8	8	8	11	10	10	10	10	12	10	10	10	10	10	8
A	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	7	5
B	7																			7

let ring-----|

T	8	8	8	8	8	8	8	8	11	10	10	10	10	12	10	10	10	10	12	8
A	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	7	5
B	7																			7

[illegible]

23

let ring

Gtr II

1/2

Gtr III

1/2

G5

B Pre-Chorus

B25

G

G5

B5

G

G5

31

B⁵ G G⁵ B⁵ G C⁵

T
A
B

T
A
B

C Chorus

G C⁵ G C⁵ G C⁵

35

T
A
B

T
A
B

sl.

47

G C5 G C5 G B^b5

T

A

B

15 15

sl.

T

A

B

D Bridge

51

C5 G5

1/2

T

A

B

1/2

T

A

B

54

E^b5 F5 G5

1/2 1/2

T 6 6 8 8 8 8 8 8 7 5 8 8 8 8 8 8 6 6

A x x x x x x x x 7 5 8 8 8 8 8 8 6 6

B 5 5 5 5 5 5 5 5 7 5 8 8 8 8 8 8 5 5

57

B^b5 C5

1/2 1/2

T 6 6 8 8 8 8 8 8 8 8 8 8 8 8 6 6 6 6 8 8 8 8 8 8 3 3 3 3 3 3 3 3

A x 3 3 3 3 3 3 3 3

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3

T 10 12 12 12 12 12 12 10 10 12 12 10 10 10 10 10 10 10 3 3 3 3 3 3 3 3

A x 3 3 3 3 3 3 3 3

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 3 3 3 3 3 3 3 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, tenor, alto, and bass. The guitar part is written in standard notation with a key signature of one flat (B-flat) and a time signature of 4/4. The vocal parts (Tenor, Alto, and Bass) are written in standard notation with a key signature of one flat (B-flat) and a time signature of 4/4. The guitar part includes a G5 chord marking at the beginning and an E5 chord marking at the end. The vocal parts include a "Full" marking at the beginning and a "sl." (sustained) marking at the end. The score is divided into three systems, each containing a guitar staff, a vocal staff, and a bass staff. The guitar staff includes a tablature (T) and a bass line (B). The vocal staff includes a tenor line (T) and an alto line (A). The bass staff includes a bass line (B). The score is written in a standard musical notation style with a key signature of one flat (B-flat) and a time signature of 4/4.

F Chorus 2

G C5 G C5 G C5

74

T
A
B

4 4 4 5 4 4 12 12 5 4 4 4 4 4 4 5

sl.

G C5 G C5 G C5

78

T
A
B

4 4 4 5 4 4 12 12 5 4 4 4 4 4 4 5

sl.

G C5 G C5 G C5

90

Gtr I

T		
A	7	7
B	5	5

91

sl.

T		
A		
B	10	10

G Outro

N.C. (G5)

92

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	5	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	5
B																				

96

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	5	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	5
B																				

100

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	5	5	5	5	5	5	5	5	5	8	7	7	7	7	7	7	7	7	7	5
B																				

H

104

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	12	12	10	10	8
A	8	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7	7
B																				

H P

108

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7	7	7
B																				

112

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7	7	7
B																				

116

let ring.....|

T	8	8	8	8	8	8	8	8	8	11	10	10	10	10	10	10	10	10	10	8
A	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7	7	7
B																				

FOOTSTEPS

As recorded by Pearl Jam

(from the 2003 Album "Lost Dogs")

Transcribed by Frank Nijs

Words by Eddie Vedder
Music by Stone Gossard

A Intro

Double tempo feel ♩ = 65

N.C.

(G5)

(G5/F)

(G5)

(G5/F)

1

Gtr I *f* P.M. 1 *ff* P.M. ... 1

T
A
B

H 3 1 1 1 1 1 1

(G5)

(G5/F)

(G5)

(G5/F)

4

P.M. P.M. 1 P.M. 1

T
A
B

H 3 1 1 1 1 1 1

B Verse 1

(G5)

(G5/F)

(G5)

(G5/F)

(G5)

(G5/F)

6

P.M. P.M. P.M. 1

T
A
B

H 3 (3) (1) 1 1 1 1 1 1

(G5) (G5/F) (G5) (G5/F) (G5) (G5/F)

T
A
B

(G5) (G5/F) (G5) (Csus2/F)

T
A
B

C Chorus 1

C Cadd9Em/F#Em9/D Cadd9 Dadd4

T
A
B

C Cadd9 Dadd4 Em C

T
A
B

49

Em C Cadd9 Em9/D C Cadd9 Dadd4 C

let ring-1 let ring-1 let ring-1

sl.

52

C Dadd4 Em D/E C

let ring-1 let ring-1 let ring-1 let ring-1 let ring-1

sl.

J Bridge 2

54

Em Em11/F# G Aadd9 Em Em11/F#

let ring-1 let ring-1 let ring-1 let ring-1 let ring-1 let ring-1

57

G A7sus2 Em Dadd9/F#

let ring-1 let ring-1 let ring-1 let ring-1 let ring-1

GARDEN

As recorded by Pearl Jam

♩ = 94

1

Gtr I

T 2 0 0 0 1 0 2 1 0 0 2

A 2 4 2 0 2 2 0 2 2

B

3

T 2 0 0 0 1 0 2 1 0 0 2

A 2 4 2 0 2 2 0 2 2

B

5

T 2 0 0 0 1 0 2 1 0 0 2

A 2 4 2 0 2 2 0 2 2

B

7

T 2 0 0 0 1 0 2 1 0 0 2

A 2 4 2 0 2 2 0 2 2

B

52

T
A
B

19 20 19 17 17 17 17 18 17 17 14 19 20 20 19

55

T
A
B

19 20 19 17 17 17 17 19 20 20 19 19 20 19 17 17 17

GIVEN TO FLY

As recorded by Pearl Jam

(from the 1998 Album "Yield")

Transcribed by M. Trenke

Words by Eddie Vedder
Music by Mike McCready

A Intro

♩ = 100

G

D

*See performance notes w/Phase w/fingers

Gtr I

let ring-----| let ring-----| let ring-----| let ring--| let ring--|

T	0 12 8 0	0 5 3 0	0 12 8 0	0 3 0	5 0 5 7	5 0 5 7
A	0 9 10 10	7 9 7 5 0	0 9 10 10	10 0		
B	0 9 10 10	10 0	0 9 10 10	10 0		

H H sl. H H sl.

B Verse 1

G

D

let ring-----| let ring-----| let ring--| let ring--| let ring--| let ring--|

T	0 12 8 0	0 5 3 0	0 12 8 0	0 5 0	5 0 5 7	5 0 5 7
A	0 9 10 10	7 9 7 5 0	0 9 10 10	10 0		
B	0 9 10 10	10 0	0 9 10 10	10 0		

H H sl. H H sl.

G

D

let ring-----| let ring-----| let ring-----| let ring--| let ring--|

T	0 12 8 0	0 5 3 0	0 12 8 0	0 3 0	5 0 5 7	5 0 5 7
A	0 9 10 10	7 9 7 5 0	0 9 10 10	10 0		
B	0 9 10 10	10 0	0 9 10 10	10 0		

H H sl. H H sl.

G D

19

Gtr I

let ring-----| let ring-----| let ring-----| let ring--| let ring--|

T	0 12 8	0 5 3	0 12 8	0 3	5 0 5	5 0 5
A	0 0 0	0 0 0	0 0 0	0 0 0	5 7 7	5 7 7
B	0 9 10 10	10 0 7 9	0 9 10 10	10 0 7 9	0 5 0 0	0 0 0 0

H H sl. H H sl.

Gtr II

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

C Pre-Chorus

G

25

T	0 0 0 0 2	0 0 0 0 2	7 7 7 8 7 7	7 7 7 8 7 7	7 7 7 8 7 7	7 7 7 8 7 7
A	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0
B						

T	0 0 0 0 0 2	0 0 0 0 2	4 4 4 5 5 4 4 4 4 4	4 4 4 5 5 4 4 4 4 4	4 4 4 5 5 4 4 4 4 4	4 4 4 5 5 4 4 4 4 4
A	0 0 0 0 0 0	0 0 0 0 0	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5
B						

31

D

G

H

H

35

D

w/more distortion

H

H

H

H

T

A

B

T

A

B

T

A

B

T

A

B

D Chorus

The image displays a musical score for the piece "Phantom" by The Piano Guys. The score is written for guitar, violin, and three-part vocal harmony (Tenor, Alto, Bass). The score is divided into two systems, each with a guitar staff, a vocal harmony staff, and a piano accompaniment staff. The guitar part includes a "Phantom" section and a "G" section. The vocal harmony part includes a "C" section and a "B" section. The piano accompaniment part includes a "C" section and a "B" section. The score is in G major and 4/4 time.

System 1:

- Guitar:** The "Phantom" section (measures 39-43) features a melodic line with a "Phantom" label. The "G" section (measures 44-48) features a melodic line with a "G" label.
- Vocal Harmony:** The "C" section (measures 39-43) features a melodic line with a "C" label. The "B" section (measures 44-48) features a melodic line with a "B" label.
- Piano Accompaniment:** The "C" section (measures 39-43) features a melodic line with a "C" label. The "B" section (measures 44-48) features a melodic line with a "B" label.

System 2:

- Guitar:** The "C" section (measures 49-53) features a melodic line with a "C" label. The "B" section (measures 54-58) features a melodic line with a "B" label. The "A" section (measures 59-63) features a melodic line with an "A" label. The "G" section (measures 64-68) features a melodic line with a "G" label.
- Vocal Harmony:** The "C" section (measures 49-53) features a melodic line with a "C" label. The "B" section (measures 54-58) features a melodic line with a "B" label. The "A" section (measures 59-63) features a melodic line with an "A" label. The "G" section (measures 64-68) features a melodic line with a "G" label.
- Piano Accompaniment:** The "C" section (measures 49-53) features a melodic line with a "C" label. The "B" section (measures 54-58) features a melodic line with a "B" label. The "A" section (measures 59-63) features a melodic line with an "A" label. The "G" section (measures 64-68) features a melodic line with a "G" label.

F Pre-Chorus

65

T

A

B

T

A

B

sl. sl. sl. sl. sl. sl. sl. sl.

81

C B A G

mf

sl.

ff

H

85

C B A G

ff

sl.

mf *ff*

H

Detailed musical notation and guitar tablature for measures 81-85 of 'Given to Fly' by Pearl Jam. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The guitar parts are shown in standard notation and tablature. The tablature for measures 81-85 is as follows:

Measure	T	A	B
81	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8
82	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8
83	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8
84	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8
85	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8

89

C B A G G5 D5

mf

sl. *sl.*

93

G5 D5 G5 D5 G5 D5 G5 D5

mf

H *sl.*

T	13 13 13 13 13 13 13	13 13 13 13 13 17 17 15 15 13	15	
A				0 2
B				3 2

T	9 9 9 9 9 9 9 x x x x x x	9 9 9 9 9 9 9 8 8 6	12 12 12 10 12 12 10 12	12 13 12 12 12 10
A	10 10 10 10 10 10 10 x x x x x x	10 10 10 10 10 10 10 9 9 7		
B	10 10 10 10 10 10 10 x x x x x x	10 10 10 10 10 10 10 9 9 7		

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

T	12 12 12 10 12 12 10 12	12 13 12 12 12 10	12 12 12 10 12	7
A				
B				

97

G5 D5 G5 D5 G5 D5 G5 D5 G5

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

pp

T
A 7 7 7 7 7
B

GLORIFIED G

As recorded by Pearl Jam

(from the 1993 Album "Vs.")

Transcribed by M. Trenke

Words by Pearl Jam
Music by Pearl Jam

A Intro

♩ = 116
N.C. (D5)

1

Gtr I

let ring-----| let ring| let ring---| let ring|

T									
A	0	2	3	2	0	4	2	0	2
B									
	H		P		H			H	

6

Gtr I

let ring-----| let ring-----| let ring-----| let ring|

T									
A	0	2	3	2	0	4	2	0	2
B									
	H		P		H		P		H

Gtr II

P.M.-----| P.M.-----|

T									
A	7	x	6	7	6	7	x	6	7
B	5	x	5	5	5	5	5	5	5

B Verse 1

10

Csus4 C

let ring 1

let ring 1

1 1 1 0 0

0 0 0 0 0

H sl. H sl. sl.

let ring.....1

7 7 7 6 6 6 6 6 6 5 5

7 7 7 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5

D Csus4 C

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

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

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

H

let ring.....1

7 7 7 7 7 7 6 6 5 5 5 5 5 5

7 7 7 7 7 7 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5

C Chorus 1

N.C. (D5)

18

let ring-----4 let ring! let ring-----4 let ring!

T 0 2 3 2 0 4 2 0 2 3 2 1 2 0 2 3 2 0 4 2 0 2 3 2 0

A H P H P H

B P.M.-----4 P.M.-----4

7 5 x 6 7 6 5 5 5 5 5 5 5 7 5 x 6 7 6 5 5 5 5 5 5 5

D Verse 2

D5

Csus4

C

22

let ring-----4 let ring-----4 1 1 1 1 1 1 0 0 1 1 1 1 1 1 1 1

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

A H H 0 0 0 0 0 0 0 0 0 0 0 0

B let ring-----4 let ring-----4 7 7 7 7 7 7 7 7 7 7 7 7

7 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. The vocal part is in the key of D major and 3/4 time. The bass part is in the key of D major and 3/4 time. The score is divided into three systems. The first system is labeled "D" and "Csus4". The second system is labeled "H" and "sl.". The third system is labeled "C". The guitar part features a complex arrangement of chords and melodic lines, including a prominent use of the "Csus4" chord. The vocal part consists of a single melodic line. The bass part provides a steady accompaniment. The score is written in standard musical notation, with the guitar part using a treble clef and the vocal and bass parts using a bass clef. The guitar part includes a capo on the second fret, indicated by a "C" and a bracket. The score is a full page of music, with a total of 26 measures.

E Chorus 2

N.C. (D5)

30

let ring.....| *let ring*| *let ring*.....| *let ring*|

T
A
B

H P H P H

P.M......| *P.M.*.....|

T
A
B

7 x 6 7 6
5 x 5 5 5

5 5 5 5 5 5 5 7 x 6 7 6
5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]**F Bridge**

38

D^b E^b C D^b E^b

T
A
B

T
A
B

43

C D^b E^b C D^b E^b

sl.

sl.

48

N.C. (D5)

let ring-----| let ring| let ring-----| P.M.-----| let ring|

H P sl. H H P H P P

52

Gtr I

let ring-----| P.M.-----| let ring| P.M.-----| let ring-----| P.M.-----| let ring|

H P H H P H P

Gtr II

P.M.-----|

5 5 5 7 7 7 7 7

G Interlude

56

let ring.....| *let ring*.....|

T 0 0 2 2 4 2 0 2 3 4 2 1 1 1 1 1 1 0
A 0 0 2 2 4 2 0 2 3 4 2 0 0 0 0 0 0 0
B H H

let ring.....|

T 7 7 7 7 6 6 6 6 6 6 6 5 5
A 7 7 7 7 5 5 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5 5 5 5 5 5 5

60

D **Csus4** **G**

T 2 2 2 1 1 1 0 0 0 0 0 0 0 0
A 2 2 2 0 0 0 0 0 0 0 0 0 0 0
B 5 7 7 7 7 7 7 7 7 7 7 7 7 7
H

let ring.....|

T 7 7 6 6 5 5 5 5 5 5 5 5 0
A 7 7 5 5 5 5 5 5 5 5 5 5 0
B 5 5 5 5 5 5 5 5 5 5 5 5 0

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D major and features a complex, melodic line with many ties and accidentals. The vocal part is in the key of D major and features a simple, melodic line. The bass part is in the key of D major and features a simple, melodic line. The score is divided into three systems, each with a key signature change (D, C#m4, C). The first system is marked "64" and the second system is marked "H". The third system is marked "let ring" and includes a "4" in a box. The guitar part is written in a complex, melodic style with many ties and accidentals. The vocal part is written in a simple, melodic style. The bass part is written in a simple, melodic style.

68

D

Csus4

C

let ring

T

A

B

T

A

B

H Guitar Solo

N.C. (D5)

72

ff

Full Full Full

H H H P

75

$\frac{1}{2}$

sl. H H sl. H H sl.

let ring.....4

H H

78

Full Full Full Full

let ring-----|

H H H

82

Full Full let ring-----| Full Full

let ring-----|

H H H

86

D

Full

let ring-----

Full

Full

p

H

T

A

B

T

A

B

B Verse

B \flat 5

G5

B \flat

G

13

let ring P.M. let ring P.M.

T
A
B

17

B \flat G B \flat C5 G5

* see performance notes w/slide

sl. sl.

T
A
B

B^b5

G5

B^b

G

21

~~~~~ P.M. .... 1

| T | A     | B |
|---|-------|---|
|   | 12 12 |   |
|   | 12 12 |   |
|   |       |   |

| T | A | B |
|---|---|---|
|   |   |   |
|   |   |   |
|   |   |   |

B<sup>b</sup>

G

B<sup>b</sup>5

D

25

| T | A | B |
|---|---|---|
|   |   |   |
|   |   |   |
|   |   |   |

| T | A | B |
|---|---|---|
|   |   |   |
|   |   |   |
|   |   |   |



## D Verse 2

39

B $\flat$  G B $\flat$  G

let ring P.M. let ring P.M.

43

B $\flat$  G C5 G5 w/slide

sl. sl.



47

B $\flat$  G B $\flat$  G

*let ring* P.M.

51

B $\flat$  G B $\flat$  D

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B



## F Bridge

65

A/C# B $\flat$ /D G5 D5 A/C# B $\flat$ /D G5 D5

let ring

69

A/C# B $\flat$ /D G5 D5 A/C# B $\flat$ /D G5

let ring



85

**T** 2 3 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3 3

**A**

**B**

*mp*

*let ring*.....|

**T** 2 3 3 5 2 3 3 5 2 3 3 5 2 3 3 5

**A** 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**B**

w/slide

B $\flat$ 5 G5

89

**T** 2 3 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3 2

**A**

**B**

*mf*

*sl.*

*let ring*.....|

**T** 2 3 3 5 2 3 3 5 2 3 3 5 2 3 3 5

**A** 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**B**

93

B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> D

let ring

mf

H H H H

G Chorus 3

F A/C<sup>#</sup> B<sup>b</sup>/D G A C/E B<sup>b</sup> D

99

mf

mf

F A/C# B7/D G A C/E B7 D5

103

T A B

**H** Outro

A/C# B7/D G5 D5 A/C# B7/D G5 D5

107

T A B





119

123

127

Printed using TabView by Simone Tellini - <http://www.tellini.org/mac/tabview/>

131

T  
A  
B

let rings

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

H H H H





Chord progression: Dm F C G F G Dm

(6) open

8

let ring....1

H

T A B

T A B

## C Verse

Chord progression: Dm F C G Dm F C G

10

let ring....1

let ring1

H

T A B

T A B





G Am D Cadd9

18

T  
A  
B

T  
A  
B

P.M. ....1 P.M. ....1

T  
A  
B

3

## E Interlude

N.C.

20

Gtr I

T  
A  
B

sl. sl.

Gtr II

T  
A  
B



## F Verse

23

Gtr II

Dm F C G Dm F C G

Gtr I

let ring....1

25

Gtr III

Dm F C G F G D

Tablature for Verse (Measures 23-25):

Measure 23: Dm (T: 3 2 2, A: 0 0 0, B: 0 0 0), F (T: 2 2 2, A: 0 2 3, B: 3 3 3), C (T: 1 1 1, A: 2 2 3, B: 3 3 3), G (T: 1 1 1, A: 2 2 3, B: 3 3 3).

Measure 24: Dm (T: 3 2 2, A: 0 0 0, B: 0 0 0), F (T: 2 2 2, A: 0 2 3, B: 3 3 3), C (T: 1 1 1, A: 2 2 3, B: 3 3 3), G (T: 1 1 1, A: 2 2 3, B: 3 3 3).

Measure 25: F (T: 1 1 1, A: 2 2 3, B: 3 3 3), G (T: 2 2 2, A: 0 2 3, B: 3 3 3), D (T: 3 2 2, A: 0 0 0, B: 0 0 0).

27

F G D

let ring-----4

2

3

13 15 13

13 15 13

14 12 14

13 15 13

13 15 13

14 12 14

**G** Chorus

G Am D G Am D

29

7 5 4 4 7 4 5 7 7 4 5 7 5 4 7 4 5 7

Gtr IV

3 2 0 2

G Am D Cadd9

31

T A B

P.M.-4 P.M.-4

T A B

P P H

3

**H Breakdown**

N.C.

33

Gtrs I, II, III, V

T A B

sl. sl.

35

T A B

sl. sl. sl. sl.

**I Chorus**

This musical score is for a guitar quartet arrangement of "The Sound of Silence" by Simon & Garfunkel. It is written for four guitars, labeled Gtrs II, V; Gtr I; Gtr III; and Gtr IV. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first 16 measures of the piece. Gtr II, V plays a complex arpeggiated pattern in the treble clef. Gtr I plays a bass line in the bass clef, with fret numbers indicated below the staff. Gtr III plays a melody in the treble clef, and Gtr IV plays a bass line in the bass clef. The second system contains measures 17 through 32. Gtr II, V continues its arpeggiated pattern. Gtr I continues its bass line. Gtr III plays a melody in the treble clef, and Gtr IV plays a bass line in the bass clef. The score ends with a double bar line after measure 32.

40

G Am D Cadd9

T A B

P.M.-I

P

T A B

3

**J Chorus**

[illegible]

44

G Am D Cadd9

T

A

B

P.M.:4

P P

Gtr VI

let ring<sup>4</sup>

15 15

3

The musical score is written for a guitar, bass, and vocal. The guitar part features a series of chords: G, Am, D, and Cadd9. The bass line is written in a 4/4 time signature with fret numbers. The vocal line is written in a 4/4 time signature. The guitar VI part is written in a 4/4 time signature with a 'let ring' instruction. The page number 44 is in the top left corner.

**K** Guitar Solo

Gtrs II, III, V

46

Gtr I

Gtr VI

48



# IN HIDING

As recorded by Pearl Jam  
(from the 1998 Album "Yield")

Transcribed by M. Trenke

Words by Vedder  
Music by Gossard

## A Intro

♩ = 108

1

A Dsus4 D A Dsus4 D A

Gtr I

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | x | x | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 7 | 7 | x | x | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 7 | 7 | x | x | 5 |
| A | x | x | 6 | 6 | 6 | 6 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | x | x | 6 | 6 | 6 | 6 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | x | x | 6 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |

6

Dsus4 D A Dsus4 D

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 8 | 8 | 8 | 8 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 8 | 5 | 5 | 5 | 5 | 5 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | 7 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |

## B Verse 1

10

D

Gsus4

G

Gsus4

G

Gsus4

D

Gtr III

T 5 5 5 8 5 8 7 7 8 7 8 5

A 7 7 7 7 0 0 0 0 0 0 0 7

B 0 0 0 0 0 0 0 0 0 0 0 0

14

Gsus4

G

D

G

D

G

D

Gtr IV

T 5 5 5 8 5 8 7 5 7 7 5 7 5 7 8 5

A 7 7 7 7 0 0 0 0 0 0 0 7 8 7 7 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

18

Chords: Gsus4, G, Gsus4, G, Gsus4, G, D

Fingerings: T, A, B

**C** Interlude

22

Chords: D, Em, D

Markings: sl., let ring

Fingerings: T, A, B

26

Em

D

*let ring*-----|

*sl.*

*let ring*-----|

*sl.*

**D Verse 2**

30

D

Gsus4

G

Gsus4

G

Gsus4

D

34

Gsus4 G Gsus4 G Gsus4 D

sl.

**E Interlude 2**

38

D Em D

sl.

let ring-----1 let ring

sl.

**F** Post-Verse

D Dm7

42

T 2 2 2 5 8 7 10 10 12 10 13 13 13 10 10 10 10 10 10

A 3 3 3 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10

B 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12

sl.

T 2 5 8 7 10 10 12 10 13 13 13 13 13 13 10 10 10 10 10 10

A 3 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 10

B 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12 12

sl.

**G** Pre-Chorus

A5 F5

47

Gtr I *ff*

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

A 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

Gtr II

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

A 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

P   P

A5 F5 E5

59

T  
A  
B

sl. P P

**H** Chorus 1

A Dsus4 D A Dsus4 D A

65

T  
A  
B

f sl. sl.



69

Dsus4 D A Dsus4 D

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | x | x | 5 | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 7 | 7 | 5 | 5 | 7 | 7 |
| A | 6 | 6 | 6 | 6 | 6 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | 7 | x | x | 6 | 6 | 6 | 6 | 6 | 7 | 0 | 7 | 7 | 7 | 7 | 7 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

11 14 14 12 11 12 14 12 12 12 11 11 12 12

*sl.*

## I Guitar Solo

74

D Gsus4 G Gsus4 G Gsus4 D

Gtr III

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 8 | 5 | 8 | 7 | 7 | 8 | 7 | 8 | 5 |
| A | 7 | 7 | 7 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 7 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Gtr II *fff*

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 14 | 14 | 12 | 11 | 12 | 12 | 12 | 11 | 12 | 12 | 14 | 14 | 12 | 11 | 12 | 12 | 12 |
| A | 14 | 14 | 12 | 11 | 12 | 12 | 12 | 11 | 12 | 12 | 14 | 14 | 12 | 11 | 12 | 12 | 12 |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

*sl.*

78

Gsus4 G G D D

T 5 7 5 5 8 5 8 8 7 7 7 5 5

A 7 7 7 7 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0

T 14 14 12 11 12 12 11 12 14 12 12 12 11 11

A 14 14 12 11 12 12 11 12 14 12 12 12 11 11

B 14 14 12 11 12 12 11 12 14 12 12 12 11 11

*sl.* H

**J** Verse 3

82

D Gsus4 G Gsus4 G Gsus4 D

Gtr III

T 5 7 5 5 8 5 8 8 7 7 7 5 5

A 7 7 7 7 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0

*mp*

T 12 12 11 11 14 12 12 11 12

A 12 12 11 11 14 12 12 11 12

B 12 12 11 11 14 12 12 11 12

*sl.* *sl.*

86

89

sl.

**K** Pre-Chorus

A5 F5

94

Gtr I

*f*

A5 F5

98

~~~~~

P P

The musical score for 'In Hiding' by Pearl Jam, page 12, is presented in a multi-staff format. The top staff is for guitar I, featuring a key signature of one sharp (F#) and a 4/4 time signature. It includes a pre-chorus section starting at measure 94. The guitar II part is written in tablature, with fret numbers (0-4) and a 3/4 time signature. The score includes dynamic markings like 'f' and 'P', and a section marked with a wavy line and 'P P'.

110

Dsus4 D A Dsus4 D A

T 5 5 5 5 5 5 8 8 8 8 8 8 7 7 x x 5 5 5 5 5 5 8 8 8 8 8 8 7 7 x x 5

A 7 7 7 7 7 7 0 7 7 7 7 7 7 7 x x 6 7 7 7 7 7 7 0 7 7 7 7 7 7 7 7 x x 6

B 0

11 11 14 14 12 11 12 14 12 12 14 14 12 14 14 12 14

sl.

114

Dsus4 D A Dsus4 D A

T 5 5 5 5 5 5 8 8 8 8 8 8 7 7 x x 5 5 5 5 5 5 8 8 8 8 8 8 7 7 x x 5

A 7 7 7 7 7 7 0 7 7 7 7 7 7 7 x x 6 7 7 7 7 7 7 0 7 7 7 7 7 7 7 7 x x 6

B 0

14 14 14 14 12 11 12 14 12 12 14 14 12 14 14 12 14

sl. sl. sl.

118

Dsus4 D A Dsus4 D

T 5 5 5 5 5 5 8 8 8 8 8 8 7 7 x x 5 5 5 5 5 5 8 8 7 5 5

A 6 6 6 6 6 6 7 0 7 7 7 7 7 7 7 7 x x 6 6 6 6 6 7 0 7 7 7 7 7 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 x x 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

14 14 14 12 11 12 14 12 12 12 12 12

sl. sl. Fade out

M Outro

123

D Gsus4 G D D

Gtr I **p** 5 5 5 8 5 8 7 8 7 5 7 8 5 5 8 7 5 5 7 5

let ring-----

sl. sl.

INSIGNIFICANCE

As recorded by Pearl Jam
(from the 2000 Album "Binaural")

Transcribed by M. Trenke

Words by Eddie Vedder
Music by Eddie Vedder

A Intro

♩ = 148

A5

F#m7

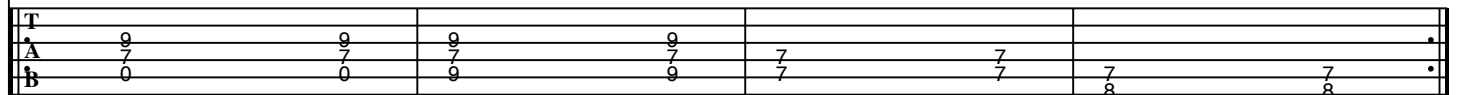
A5/E

C

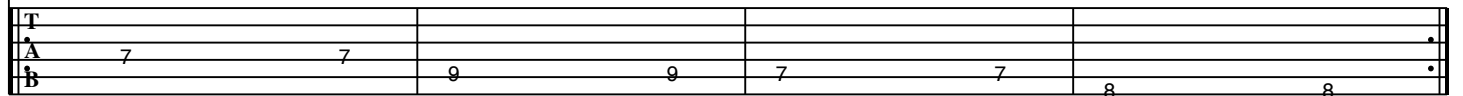
1



Gtr I

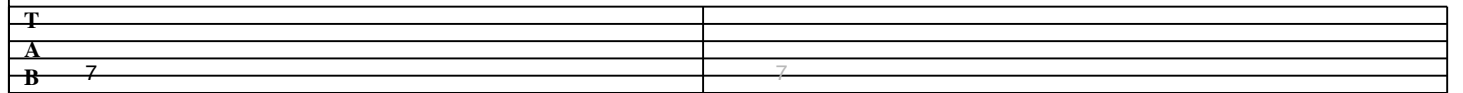
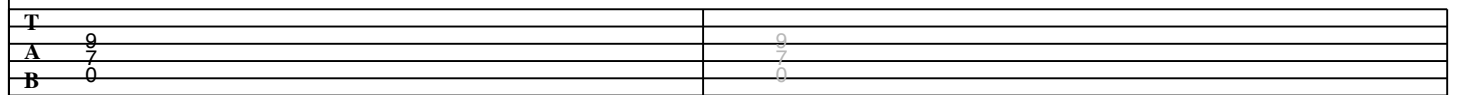


Gtr II



A5

5



B Verse 1

A

7

System 1 (measures 7-10):

- Staff 1 (Melody):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 2 (T):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 3 (A):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 4 (B):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

11

System 2 (measures 11-14):

- Staff 1 (Melody):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 2 (T):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 3 (A):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 4 (B):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

15

System 3 (measures 15-18):

- Staff 1 (Melody):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 2 (T):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 3 (A):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 4 (B):** Treble clef, key of D major. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

19

T 6 6 6 6
A 6 6 6 6
B 5 5 5 5

T 6 6 6 6
A 7 7 7 7
B 5 5 5 5

C Pre-Chorus

C5

E5

23

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

27

T 10 10 10 10 10 10 10 10
A 10 10 10 10 10 10 10 10
B 8 8 8 8 8 8 8 8

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

T 9 9 9 9
A 10 10 10 10
B 8 8 8 8

T 10 10 10 10 10 10 10 10
A 10 10 10 10 10 10 10 10
B 8 8 8 8 8 8 8 8

D Chorus 1

33

A5 F#m7 A5/E C

finger off

T 9 5 0 0

A 7 5 0 0

B 0 7 0 0

T 9 9 9 9 7 7 7 7

A 7 7 7 7 7 7 7 7

B 0 0 9 9 7 7 7 7

37

A5 F#m7 A5/E C

T
A
B

9
7
0

5
7
0

0
7
7

0

9
7
0

9
7
0

9
7
0

9
7
0

7
7
7

7
7
7

7
8
8

7
8
8

41

A5 F#m7 A5/E C

T A B

9 7 0 5 5 0 0 0

9 7 0 7 7 7 7 7

0 7 0 5 5 0 0 0

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8

45

A

T A B

6 6 0 0 0 0 6 6 0 0 0 0 6 6 0 0 0 0

5 5 5 5 6 7 5 5 5 5 6 7 5 5 5 5 6 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

5 5 5 5 6 7 5 5 5 5 6 7 5 5 5 5 6 7

E Verse 2

51

T A B

6 6 0 0 0 0 6 6 0 0 0 0

5 5 5 5 6 7 5 5 5 5 6 7 5 5 5 5 6 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

5 5 5 5 6 7 5 5 5 5 6 7 5 5 5 5 6 7

55

T 6 6 6 6
A 0 0 0 0
B 5 5 5 5

T 6 6
A 7 7
B 5

F Pre-Chorus

C5

E5

59

T 9 9 9 9 9 9 9 9
A 10 10 9 9 10 10 9 9
B 8 8 8 8 8 8 8 8

T 9 9 9 9 9 9 9 9
A 10 10 9 9 10 10 9 9
B 8 8 8 8 8 8 8 8

w/flanger

flanger off

w/flanger

63

T 10 10 10 10 10 10 10 10
A 10 10 10 10 10 10 10 10
B 8 8 8 8 8 8 8 8

T 9 9 9 9 9 9 9 9
A 10 10 9 9 10 10 9 9
B 8 8 8 8 8 8 8 8

G flanger off
Chorus 2

69

A5 F#m7 A5/E C

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

73

A5 F#m7 A5/E C

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

77

A5 F#m7 A5/E C

T 9 5 0 0

A 9 5 0 0

B 0 7 0 0

81

A5 F#m7 A5/E

T 9 5 0

A 9 5 0

B 0 7 0

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system includes a vocal melody line in treble clef and a guitar accompaniment line. The guitar part is written in a simplified notation, using letters (T, A, B) to represent chords and numbers (0, 8) to indicate fret positions. The second system continues the vocal melody and provides a more detailed guitar accompaniment, with fret numbers (17, 0, 15, 12, 10, 12) written below the staff. The score is divided into four measures by vertical bar lines.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a vocal melody in treble clef and guitar accompaniment in tablature. The second system continues the vocal melody and includes a guitar solo section marked with "sl." (slide).

System 1:

- Vocal Melody:** The melody is written in treble clef. It begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The melody continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a half note G4. The melody concludes with a quarter note G4 and a half note A4.
- Guitar Accompaniment:** The guitar part is written in tablature. It features a series of chords and single notes, including a triplet of eighth notes (G4, A4, B4) and a half note G4. The tablature includes fret numbers 0, 8, and 10.

System 2:

- Vocal Melody:** The melody continues with a quarter note G4, followed by a quarter note A4, and then a half note B4. The melody concludes with a quarter note G4 and a half note A4.
- Guitar Solo:** The guitar solo is written in tablature. It begins with a slide from fret 9 to 10, followed by a slide from 10 to 12. The solo continues with a series of slides and bends, including a slide from 12 to 10, a slide from 10 to 9, and a slide from 14 to 14. The solo concludes with a series of slides and bends, including a slide from 14 to 17, a slide from 17 to 17, and a slide from 17 to 17.

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

108

N.C. F#m A5/E C

T
A 7 7 7 7 7 7 7 7
B 0 0 0 0 0 0 0 0

T
A 7 7 7 7 7 7 7 7
B 9 9 9 9 9 9 9 9

T
A 7 7 7 7 7 7 7 7
B 7 7 7 7 7 7 7 7

T
A 7 7 7 7 7 7 7 7
B 8 8 8 8 8 8 8 8

sl. sl. sl.

112

N.C. F#m A5/E C

T
A 7 7 7 7 7 7 7 7
B 0 0 0 0 0 0 0 0

T
A 7 7 7 7 7 7 7 7
B 9 9 9 9 9 9 9 9

T
A 7 7 7 7 7 7 7 7
B 7 7 7 7 7 7 7 7

T
A 7 7 7 7 7 7 7 7
B 8 8 8 8 8 8 8 8

17 17 17 17 17 17 17 17

0 0 0 0 0 0 0 0

17 0 0 17 0 0 17 0

17 17 17 17 17 17 17 17

I Pre-Chorus

116

N.C. F#m A5/E C

mf

T

A

B

T

A

B

N.C. F#m A5/E C

120

T
A
B

7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8

T
A
B

17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 16 16 16 17 17 17 17 17 17 17 17 17 17 13 13 13 13 13 13 13 13

N.C.

F#m7

A5/E

C

T

A

B

T

A

B

136

N.C.

F#m7

N.C.

C5

T

A

B

0 0 0 0 0 0 0 0

7 9

5 5

0

10 10 9

8 8

T

A

B

0 17

0 17

0 17

0 17

JEREMY

As recorded by Pearl Jam

♩ = 100

1

Gtr II

T				10	
A				7	8
B					0

Gtr I

T					
A					
B		0	0	2	0

5

T	8	22	22	22	22
A	0	24	24	24	24
B					

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

9

T 22 22
A
B 24 24

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

13

Gtr I

T 2 2 2 0 0 3 5
A 0 0 0 0 0 0 8
B 0 4 4 4 0 0 2 0 0 0 0 2 0

17

Gtr III

T

A

B

Gtr II

T

A

B

Gtr I

T

A

B

29

33

Gtr II

Gtr I

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37

Gtr III

T			7	7	7	7	1	3	5	12
A	2	2	2	2					9	7 7
B										

Gtr II

T			13 13 13	13 13	10	12	8
A	14	14	13 13 13	13 13	10	12	8
B	12	12	15 15	15 15	12	14	10

Gtr I

T	7 9 7 5 7 5 5 7 9 7	5 7 5 5 5	0 5 8 12 8	10 10	10 10 10 7
A	11 7 7 7 11	7 7 7 7	7 7 10 10	12 12	12 12 12
B					

Measures 41-45 of the musical score. The score includes a vocal line and guitar parts for T (Tenor), A (Alto), and B (Bass). Measure 41 shows a vocal melody starting with a half note G4, followed by rests. The guitar parts provide harmonic support with chords and single notes. Measure 42 continues the vocal melody with a half note A4 and a quarter note B4. Measure 43 features a vocal melody with eighth notes and a half note, followed by a quarter rest. Measure 44 shows a vocal melody with eighth notes and a half note, followed by a quarter rest. Measure 45 concludes the phrase with a vocal melody of eighth notes and a half note, followed by a quarter rest. The guitar parts continue to provide harmonic support throughout the measures.

49

Gtr II

T

A

B

17 17

Gtr I

T

A

B

53

T

A

B

T

A

B

Detailed description of the musical score: The score is for guitar parts Gtr I and Gtr II. It shows measures 49 through 53. Gtr II has a melodic line with some bends. Gtr I has a complex, fast-moving line with many bends and a final chord. The bass and drums are indicated by '0' and '2' on the strings.

57

Gtr III

T

A

B

Gtrs I, II

Gtr II

61

Gtr I

65

Gtr IV

T	3	0	0	0	13	13	13	13	13	13	13
A	3	2	2	2	13	13	13	14	14	14	14
B	0	0	0	0	15	15	15	15	15	15	15

T	10	12	12	12	0	13	13	13	10	10	13
A	7	9	9	9	2	13	13	13	10	10	13
B	0	12	12	12	0	15	15	15	12	12	15

T	7	5	7	5	0	5	8	12	8	0	10	10	10	7
A						7	5	9	10					
B						7		12	12	12	12	12	12	12

69



T 12 14 14 14 12

A 14 14 14 14 12

B 12 12 12 12 12

73



T 14 14 14 14 12 13 13 13 13 13 10 12 8

A 14 14 14 14 12 10 13 13 13 13 10 12 8

B 12 12 12 12 12 15 15 15 15 15 12 14 10

75



T 7 9 7 5 7 5 5 7 9 7 5 7 5 5 5 0 5 8 12 8 10 10 10 0 7

A 11 7 7 7 11 7 7 7 7 7 7 7 10 9 10 10 12 12 12 12 12

B 7

Gtr II

T 0 10 0 17 17 13 13 13 13 13 10 10 13

A 10 10 10 10 10 10 10 10 10 10 10 10 10

B 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr I

T 7 9 7 5 7 5 5 7 9 7 0 0 5 8 12 8 10 10 10 0 7

A 11 7 7 7 11 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7

77

Gtr III

T			7	7	7	7	1	3	5	12
A	2	2	2	2					9	7 7
B										

Gtr II

T			13 13 13	13 13	10	12	8
A	14	14	13 13 13	13 13	10	12	8
B	12	12	15 15	15 15	12	14	10

Gtr I

T	7 9 7 5 7 5 5 7 9 7	5 7 5 5 5	0 5 8 12 8	10 10	10	10	10	7
A	11 7 7 7 11	7 7 7 7	7 7 10 10	12 12	12	12	12	
B					12			

81

T 5
A 7
B

T 0 10
A 12
B 12

T 0 17 17 13 13 13 10 10 13
A 13 13 13 15 15 15 12 12 15
B 12 12

T 7 9 7 5 7 5 5 7 9 7 0 5 8 12 8 10 10 0 10 7
A 11 7 7 7 11 7 5 9 10 12 12 12 12 12
B 12 12

85

Gtr II

T 5 8 5 5 0 3 3 0
A 14 14 14 12 9 7 7 7 7 2 3 2
B 12 12 12 12 7 7 7 7 7 7 7 7

Gtr I

T 7 9 7 5 7 5 5 7 9 7 5 7 5 5 5
A 11 7 7 7 11 7 7 7 7
B

89

T 5 3 0 5 2 3 0 3 0 5 3 0
A 2 2 3 2 2 2 3 2 2 2 2 2
B

92

5 0 3 0 5 3 0 5 0 3 0

2 3 2 3 2 2 3 2 2 3 2

T A B

Gtr I

5 5 5 5 5 5 10 12 15

7 7 7 7 7 7 7 9 12

T A B

95

Gtr IV

13 13 13 13 13 13 13

13 13 13 13 13 13 13

15 15 15 15 15 15 15

T A B

Gtr II

13 13 13 10 10 13

10 15 15 12 12 15

T A B

Gtr I

10 10 10 10 10 10 10 12 15 10 12 15 0 8 12 8 10 10 10 0 10 10 7

12 14 12 14 14 14 14 14 12 14 12 10 9 10 12 12 12 12 12

T A B

99

T 17 17
A 14 14
B 12 12

103

Gtr III

T 7 9 7 5 15 12 14 14 12 14 12 12 10 10
A 11 7 7 7 11 7 7 7 7 7 7 7 7 7
B 7 7 10 10 12 12 12 12 12 12 12

Gtr I

T 7 9 7 5 7 5 5 7 9 7 5 5 5 5 5 5 5 5 5 5
A 11 7 7 7 11 7 7 7 7 7 7 7 7 7 7 7 7 7 7
B 7 7 10 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12

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111

Gtrs III, IV

T 12 12

A 14 14 14 14 14

B

Gtr II

T 0 0

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

B 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

Gtr I

T 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

A 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7

B

115

Gtr II

T 0 0

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

B 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

Gtr I

T 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

A 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7

B

119

Gtr IV

T	0	0	10	15	10	10	14	10	10	14	8	12	8	8	7	5	9												
A	2	2	2	2	2	2	2	2	7	12	12	12	7	12	11	12	7	12	11	12	7	10	9	10	5	8	0	7	6
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

123

T	5	5	5	5	5	5	5	5	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
A	7	7	7	7	7	7	7	7	19	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

127

T	5	3	7	17	17	17	17	10	10	15	15	15	15	15	15	15	15
A	7	0	2	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

LAST EXIT

As recorded by Pearl Jam
(from the 1994 Album "Vitalogy")

Transcribed by M. Trenke

Words by Pearl Jam
Music by Pearl Jam

A Drum Intro

♩ = 145

B Intro

Chords: C D/F# C D/F# C D/F# C D/F#

Gtrs I, II

T: 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2

A: 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2

B: 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

P

C Verse

Chords: C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F#

T: 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2 1 0 2

A: 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2

B: 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

P

D Chorus

C D/F# F E5 B5 C5 D5 F E5 B5 F5 E5 B5 C5 D5

Gtr II

Gtr I

sl.

C5 D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F#

Gtrs I, II

P

E Verse 2

C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F#

20

P

F Chorus 2

C D/F# F E5 B5 C5 D5 F E5 B5 F5 E5 B5 C5 D5

24

Gtr II

T

A

B

3 2 2

10 9 9

9 10 12

10 9 9

9

10 9 9

9 10 12

sl.

Gtr I

T

A

B

1 0 0

2 2 2

3 2 2

4 5 7

2 0 0

3 2 2

4

3 2 2

4 5 7

2 3 5

1 0 0

2 2 2

3 2 2

4

3 2 2

4 5 7

2 3 5

G Interlude 1

N.C.

31

Full

1/2 1/2

Full

Full

Full

Full

sl.

T

A

B

9

9 9 9

9

9 7 4 2 2

4 2 2

14

14

14

14 14

T

A

B

35

Full

Full

T 9 7 14 0 2 4 7 7 9 2 4 7

A

B

H Chorus 3

C D/F# F E5 B5 C5 D5 F E5 B5 F5 E5 B5 C5 D5

39

Gtr II

T 1 0 2 2 10 9 9 9 10 12 10 9 9 9 10 9 9 9 10 12

A

B

sl.

46

Gtrs I, II

T 1 0 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0 2 2

A

B

P

I Chorus 4

C D/F# F E5 B5 C5 D5 F E5 B5 F5 E5 B5 C5 D5

48

Gtr II

T						
A		10 9 9	9 10 12	10 9 9	9	10 9 9
B	3	2 2				9 10 12

sl.

Gtr I

T	1 0 0	1 0 0	1 0 0			4 5 7
A	2 0 0	2 0 0	2 0 0	4	3 2 2	4 5 7
B	3 x x	3 x x	3 x x	2	3 0 0	2 3 5

Guitar 2 improvises strangelbackwards noise

J Interlude 2

55

Gtr I

P.M.-----|

T						
A	2 2 2 2 2 2 0	1 0 0 0 0 0 0	1 0 0 0 0 0 0	1 0 x x x 0 x 0	x x x 1 1 1 1 1	1 1 1 1 1 1 1
B	0 0 0 0 0 0 0	0 0 0 0 0 0 0	0 0 0 0 0 0 0	0 x x x 0 x 0 0	0 0 0 0 0 0 0	0 0 0 0 0 0 0

K Outro

C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F# C D/F#

61

Gtrs I, II

T	1 0 1 1 1 1 1 1 1 1 1 1 1 1
A	2 0 2 2 2 2 2 2 2 2 2 2 2 2
B	3 0 3 3 3 3 3 3 3 3 3 3 3 3

P

LAST KISS

As recorded by Pearl Jam

♩ = 110

1

Gtrs I, II

5

9

13

H

P

P

17

T
A
B

H P

21

T
A
B

25

T
A
B

P

29

T
A
B

[illegible]

37

Gtr I

T

A

B

41

T 12 12 12 12 8 8 10 10 10 11 15 15 15 15

A 14 14 12 12 9 9 10 10 11 11 16 16 16 16

B 14 14 10 10 10 10 12 12 17 17 17 17

sl.

[illegible]

[illegible][illegible]

73

T
A
B

77

Gtr II

Gtr I

81

P

P

The musical score is written for guitar and includes a bass line. It features two guitar parts, Gtr I and Gtr II, and a bass line. The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#). The guitar parts are written in a way that suggests a specific playing style, with many notes and accidentals. The bass line is written in a way that suggests a specific playing style, with many notes and accidentals. The score is divided into measures, with measure numbers 77, 81, and 85 indicated. The score is written in a way that suggests a specific playing style, with many notes and accidentals. The score is divided into measures, with measure numbers 77, 81, and 85 indicated.

85

The musical score for 'Last Kiss' by Pearl Jam, page 7 of 7, consists of a vocal line and two guitar parts (T and A/B). The vocal line begins with a whole note, followed by a half note with a sharp, and then a quarter note. The guitar parts feature various techniques including bends, vibrato, and fret numbers. The T part has a bend marked 'Full' and a vibrato mark. The A/B part has a vibrato mark and a bend marked 'Full'. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

T 9 8 8 7 8 7 9 7 7 3 2 2 0

A 9 7 7 2 2 0

B 9 7 7 2 2 0

Full

P

0 0 0 0 1 0 2 3 3 3 3

0 0 0 0 1 0 2 3 3 3 3

0 0 0 0 1 0 2 3 3 3 3

LOW LIGHT

As recorded by Pearl Jam

(from the 1998 Album "Yield")

Transcribed by M. Trenke

Words by Jeff Ament
Music by Jeff Ament

A Intro

♩ = 156

N.C.

G

N.C.

G

N.C.

Gtr I

Gtr II phaser

B Verse 1

E5

C5

G

N.C.

G

N.C.

Gtr I

Gtr II phaser

[illegible]

D Verse 2

[illegible]

G N.C. E5 C5 G

25

First time only

T A B

T A B

E Chorus 2

D5 E5 C5 G/B

27

This fill is most of the time doubled by piano

p

T A B

T A B

D5 E5 C5 B5 A5 B5

31

T
A
B

mf

T
A
B

C5 B5 D5 N.C.

T
A
B

5 5 5 5 5 4 4 4 4 4 7 7 7 7 7 7 7 7 7 7 5 5 5 5

3 2 0 0 2 0 0 2 0 0

H Chorus 3

48

D5 E5 C5 G/B

Gtr I

T
A
B

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

Gtr II *p*

T
A
B

↑14 15 ↑15 ↑15 14 ↑12 ↑14 15 ↑15 ↑15 14 ↑12 ↑14 15 ↑15 ↑15 14 ↑12 ↑14 15 ↑15 ↑15 14 ↑12 ↑14 15 ↑15 ↑15 14 ↑12
↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15
5 5

D5 E5 C5 B5

52

T
A
B

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

mf *p*

T
A
B

↑14 15 ↑15 ↑15 14 ↑12 ↑14 15 ↑15 ↑15 14 ↑12 ↑12 14 ↑15 ↑15 ↑15 ↑15 ↑15 15 15 ↑15 15 ↑15
↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15 ↑13 15 ↑15
5 5

D5 E5 C5 B5 A5 B5

56

mf

T 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 4 4

A 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 5 5 5 5 5 5 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 4 4

B 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 2 2 2 2 2 2 0 0 0 0 0 0 2 2 2 2 2 2

T 11 14 15 11 15 11 15 11 15 11 14 15 11 15 11 15 11 14 15 11 15 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 11 14 15 11 15 11 15 11 15 11 14 15 11 15 11 15 11 14 15 11 15 3 2 0 0 0 0 2 0 0 0 2 0 0 0

B 0

C5 B5 A5 B5 C5 B5 D5

60

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

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

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

T 0

A 0

B 0

I Outro(Fade out)

65

Gtr I

T 7

A 7

B 5

69

Gtr I

T

A

B

Gtr II

T

A

B

[illegible]

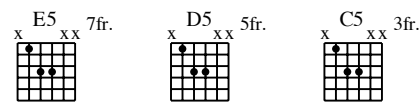
The image shows a musical score for 'The Wind' by Gustav Mahler. It features a piano and a string quartet. The piano part is in G major, 3/4 time, with a tempo of 'Allegretto'. The string quartet part is in G major, 3/4 time, with a tempo of 'Allegretto'. The score includes a piano introduction and a string quartet introduction.

LUKIN

As recorded by Pearl Jam

(from the 1996 Album "No Code")

Words by Eddie Vedder
Music by Pearl Jam



A INTRO

♩ = 165

E5 D5 E5 C5 E5 D5 E5 C5

Gtr I

T																																																
A	9	9	9	9	9	7	7	7	9	9	9	9	9	5	5	5	9	9	9	9	9	7	7	7	9	9	9	9	9	5	5	5																
B	7	7	7	7	7	5	5	5	7	7	7	7	7	3	3	3	7	7	7	7	7	5	5	5	7	7	7	7	7	3	3	3																

Gtr II

T																																																
A																																																
B																																																

Gtr III

T	12												12 12 12 12												12 12 12 12												12 12 12 12											
A																																																
B																																																

E5 D5 E5 C5 E5 D5 E5 C5

T
A
B

9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5

7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3

T
A
B

12 12 12 12 12 12 12 12

B VERSE

E5 D5 E5 C5 E5 D5 E5 C5

Drive down the street, can't find the keys to my own fucking home. I take a walk so I can curse my ass for being dumb

T
A
B

9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5

7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3

T
A
B

12 12 12 12 12 12 12 12

E5 D5 E5 C5 E5 D5 E5 C5

13 I make a right after the arches, stinking grease and bone Stop at the supermarket, people stare like I'm a dog

T
A 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5
B 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3

T
A 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5 9 9 9 9 9 7 7 7 9 9 9 9 9 5 5 5
B 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3 7 7 7 7 7 5 5 5 7 7 7 7 7 3 3 3

T
A
B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

C CHORUS

E5 D5

17 I'm goin' to lukin's... I got a spot at lukin's...

Gtrs I, II, III

T
A 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7
B 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5

C5 D5

21 I knock the door at lukin's... open the fridge, now I know life is worth

T
A 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7
B 5

D VERSE

E5 D5 E5 C5 E5 D5 E5 C5

24

Gtr II

Gtr III

T	12	12	12 12	12	12 12	12	12 12
A							
B							

28

I find the key, but I return to find an open door

some fucking freak who claims I fathered, by rape, her own son

T	12	12 12	12	12 12	12	12 12	12	12 12
A								
B								

E5 D5 E5 C5 E5 D5 E5 C5

32 I find my wife, I cal the cops, this day's work's never done the last I heard the freak was purchasing a fucking gun

T	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5
A	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5
B	7 7 7 7 7 5 5 5	7 7 7 7 7 3 3 3	7 7 7 7 7 5 5 5	7 7 7 7 7 3 3 3

T	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5
A	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5	9 9 9 9 9 7 7 7	9 9 9 9 9 5 5 5
B	7 7 7 7 7 5 5 5	7 7 7 7 7 3 3 3	7 7 7 7 7 5 5 5	7 7 7 7 7 3 3 3

T	12	12 12	12	12 12	12	12 12
A						
B						

E5

36

T		
A	9	
B	7	

sl.

MAN OF THE HOUR

As recorded by Pearl Jam

(from the 2003 Album "Big Fish (soundtrack)")

Transcribed by S-GUO

Words by Pearl Jam
Music by Pearl Jam
Arranged by Pearl Jam

A Intro

All Guitars in Standard Tuning

♩ = 111

C

G

C

G

1

Gtr I

T	1	1	3	1	3	1	3	0	3	1	1	3	3	1	3	3	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

C

G

Am

Em7

5

T	1	1	3	1	3	1	3	0	3	3	0	3	0	1	1	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

P

Am

G

9

T	1	1	1	2	2	0	2	3	0	(1)							
A	2	2	2	2	2	0	2	0	0	0							
B	0	0	0	0	0	(0)	0	3	3	3	3	3	3	3	3	3	3

B Verse 1

Chords: C G C G

11

T 1 1 3 1 (0) 3 0 3 1 1 3 3 1 3 3 0 0 0

A 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chords: C G Am Em7

15

T 1 1 3 1 0 3 3 0 3 0 1 1 0 1 3 3 0 0 0 0 0 0 0

A 0 0 0 0 0 3 0 0 0 0 2 2 2 2 0 0 0 0 0 0 0 0

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

Chords: Am G

19

let ring

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

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

B 0 0 0 0 (0) 3 3 3 3 3 3 3 3 3 3 3 3

C Chorus 1

Chords: Dm Em7 Am D7sus4

22

T 1 3 1 1 3 1 0 1 0 1 1 3 0 0 0 0 0 1 (1)

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

B 0 0 0 0 2 2 0 0 0 0 0 0 0 0 2 2 2 2

rit. $\text{♩} = 105$
Em7

F

26

mf *mp* *p*

T	1	0	1	0	(0)	0	(0)	1	3	1	(0)	3	0	0	0	1	3	3
A					(2)	2	(2)	2	2									
B	1	1	1	1		1	1	1	1	1	2	2	2	2	2	2	2	

P

D Interlude

$\text{♩} = 111$

C G C G

30

f

T	1	1	3	1	3	1	3	0	3	1	1	3	3	1	3	3	0	0
A	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0
B	3	3						3	3	3	3	3	3	3	3	3	3	3

Organ used to represent Slide Guitar

Gtr II

T	1		8	10	8		8	9
A								
B								

sl. *sl.* *sl.*

C G Am Em7

34

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

A 0 0 0 0 0 0 0 3 3 3 3 0 0 0 0 2 2 2 2 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2

mp

T 1 8 8 8 8

A

B

sl. *sl.*

Am G

38

T 1 1 1 2 0 3 0 (1)

A 2 2 2 2 0 3 0

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

mf

T 1 4 2 0 0 0

A

B

sl. *sl.*

E Verse 2

C G C G

40

T 1 1 3 1 (0) 3 0 3 1 1 3 3 1 3 3 0 0 0 0

A 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

44

C G Am Em7

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

A 0 0 0 0 0 3 3 0 2 2 2 2 0 3 3 0 3 3 0

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

Gtr III

(0)

4 2

3 0 2

[illegible]

F Chorus 2

Em7 Em7 Am D7sus4

51

mp

T	A	B
1 3 1 1 3 1 0 1 3 0 0 (3) 1	0 0 0 0 0 0 2 2 0 0 0 2	2 2 2 2

T	A	B
1 3 3 0 3 1 2		

D7sus4

55

mp

T	A	B
1 (1) (3) (3) (1) (1)		

T	A	B
2 2 2 2 2 2 2		

rit. $\text{♩} = 105$

F Em7

mf *mp* *p*

57

T 1 0 1 0 (2) 9 (0) 1 3 1 (0) 3 0 1 0 0 1 3 0

A (2) 2 (2) 2 2 2 2 2 2 2 2 2 2

B 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2

Gtr III

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

$\text{♩} = 111$

C C5

mp *mf* *f*

61

let ring.....

T 1 1 0 0 1 0 3 3 1 1 1 0 3 3 3 3 3 3

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

Gtr II

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

sl.

G Bridge

E

F

65

let ring.....let ring

T	0	0	0	0	0	0	1	1	1
A	1						3	2	3
B	0	0	0	0	0	0	1	1	1

Gtr IV *ff*

T	0	0	1	1
A	1	1	2	2
B				

Gtr II

T			2	2
A	6	6		
B	7	7	1	1

sl.

C D7sus4

69

let ring-----let ring-----|

T	1	0	0	1	0	1	1	1	2	0	2	0
A	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	3	2	2	2	2	2

0 1 2 0 2 0

0 1 2 0

0 1 2 0

0 1 2 0

F E

73

let ring-----| let ring-----let ring-----|

T	2	1	1	1	2	1	1	2	3	2	1	0	4	4	0	1	2
A	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0
B	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0

1 2 3 2 1 0 4 4 0 1 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

Gtrs II, IV

1 1 0 0

2 2 1 1

0 0 0 0

Am C/G D7sus4

77

let ring---let ring-----let ring-----

T 1 2 2 0 1 2 0 2 2 2 2 2 2 2 2

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

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

Gtr IV

T 0 1 1 2

A 0 0 0 0

B 0 0 0 0

Gtr II

T 5 3 2 2

A 5 1 1 1

B 5 0 2 2

H Chorus 3

F Em7

81

mp

T 1 0 1 0 0 0 1 3 1 (0) 1 0 1 0 0 0 0 1 3 0

A 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 (2)

B 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 (2)

p

Gtr II *p* *mp*

T 3 3 3 3

A 3 3 3 3

B 3 3 3 3

F Em7 *rit.* ♩ = 50

85

T 1 0 1 (0) 0 (0) 1 3 1 (0) 1 0 1 0 0 0 1 3

A 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2

B 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2

T 3 3 3

A 3 3 3

B 3 3 3

I Outro

♩ = 111

C G C G

89

T 1 1 3 1 3 1 3 3 0 3 1 1 3 3 1 3 3 3 0

A 0 0 0 0 0 0 0 3 3 0 0 0 0 0 0 0 3 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

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

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

C G Am Em7

93

T 1 1 3 1 3 1 3 3 0 3 1 1 3 3 1 3 3 3 0

A 0 0 0 0 0 0 0 3 3 0 0 0 0 0 0 0 3 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

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

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

97

Am *rit.* $\text{♩} = 50$ G

T 1 2 1 2 2 0 0
A 2 2 2 2 0 2 0
B 0 0 0 2 0 2 0

Gtr III *mp*

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

MFC

As recorded by Pearl Jam

(from the 1998 Album "Yield")

Transcribed by M. Trenke

Words by Pearl Jam
Music by Pearl Jam

A Intro

♩ = 152
G5

The musical score for the Intro of MFC by Pearl Jam is presented in three staves. The top staff is a vocal line in 4/4 time, featuring a melody with eighth and quarter notes. The middle staff is a guitar line (Gtr I) with a tab, showing fret numbers (0, 3, 5, 4) and a 3/4 time signature. The bottom staff is a bass line (Gtr III) with a tab, showing fret numbers (5, 6, 7, 8) and a 4/4 time signature. The tempo is marked as 152 bpm.

Gtr II *fff* w/tremolo effect

T	8	8	3	3	1	3	3	1	3	1	0	0	2
A													
B													

sl.

H P P



Gtr I

T		3	3	3	3	3	3	3	3	3	3	3	3
A	5	0	5	0	5	0	0	0	5	4	0	0	0
B													



Gtr III

T													
A													
B	5	5	5	5	5	5	5	5	5	5	5	5	5

13

G/F D5 G/F

T
A
B

let ring.....1

let ring.....1

T
A
B

T
A
B

B Verse 1

17

G/F D5 G/F D5

let ring.....
let ring.....

T A B

T A B

T A B

21

G/F D5 G/F

T
A
B

let ring.....1

let ring.....1

3 3 0

25

G/F D5 G/F D5

let ring.....

let ring.....

The musical score is for measures 25-28 of the song MFC by Pearl Jam. It is written for guitar, bass, and drums. The guitar part features a melodic line with chords G/F and D5. The bass part features a rhythmic pattern with triplets and a 1/4 note. The drum part features a simple drum pattern with a 'let ring' instruction. The score is divided into three systems, each with a guitar staff, a bass staff, and a drum staff. The guitar staff shows a melodic line with chords G/F and D5. The bass staff shows a rhythmic pattern with triplets and a 1/4 note. The drum staff shows a simple drum pattern with a 'let ring' instruction. The score is for measures 25-28.

G/F D5 G/F

29

1/4

let ring.....1

1/4

let ring.....1

3 3

3

3

C Chorus 1

B^b5 F B^b5 F

33

Gtr II

1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1

Gtrs I, III

3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1

37

B^b5 F B^b5 C

T
A
B

T
A
B

D Interlude

41

G5

Gtr II

fff *w/tremolo* *3*

sl. sl. sl. H P sl.

Gtr I

Gtr III Gtr III

T
A
B

T
A
B

T
A
B

T
A
B

45

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

A 5 0 5 0 5 0 0 0 5 4 0 0 5 5 0 5 0 5 0 5 0

B P *sl. sl.*

Full.....

T 0 3 3 3 3 3 0 5 4 0 0 3 3 3 3 3 3 3 3 3 3 3

A 5 0 5 0 5 0 0 0 0 5 4 0 0 5 5 0 5 0 5 0 5 0

B

T 0 3 3 3 3 3 0 5 4 0 0 5 0 5 0 3 3 3 3 3 3 3

A 5 0 5 0 5 0 0 0 0 5 4 0 0 5 5 0 5 0 5 0 5 0

B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar staff (top), a vocal staff (middle), and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one flat (B-flat). The vocal and bass staves are in bass clef. The guitar part features a prominent arpeggiated pattern in the first system, which transitions into a more melodic line in the second system. The vocal part consists of a single line of melody, and the bass part provides a steady accompaniment. The score includes various musical notations such as chords, arpeggios, and a "let ring" instruction. The overall layout is clean and professional, typical of a published musical score.

F Chorus 2

57

B \flat 5 F5 B \flat 5 F5

T
A
B

Gtrs I, III

T
A
B

61

B⁹5 F5 B⁹5 C5

T 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

A 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

B 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

65

B⁹5 F5 B⁹5 F5

T 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

A 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

B 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

69

B⁹5 F5 B⁹5 C5

T 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

A 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

B 5 3 5 3 5 5 3 5 3 5 3 5 3 5 3

G Outro Guitar Solo

w/tremolo

G5

73

Gtr II *fff*

T 10

A

B

Gtr I

T

A 5 0 5 0 5 0 0 3 3 3 3 0 0 0 5 4 0 0 5 0 5 0 5 0 0 3 3 3 3 0 0 0 5 4 0 0

B

Gtr III

T

A 5 0 5 0 0 3 3 3 0 0 0 5 4 0 0 5 0 5 0 0 3 3 3 0 0 0 5 4 0 0

B

77

Full

10 10 10 8 10 8 7 5 7 7 5 7 5 4 2 2 4 4 4 7

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

78

79

80

81

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84

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996

997

998

999

1000

85

F5

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

H P

sl. sl.

21

D A Bm

let ring.....1

2 0 3 2

↑ 2 4 4 2

0

4 4 2

[4] [4] [4]

x

sl.

D Guitar Solo

[illegible]

Bm D+/A# Bm

29

T	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	1	1	1	2	2
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	1	1	2	2	

Full....., Full Full Full Full Full Full Full Full Full.....

T	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
A																											
B																											

E Verse 2

Bm D+/A# Bm

33

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

w/ delay

T																											x
A																											x
B																											x

sl.

F Chorus 2

D A Bm

37

let ring

P

G Bridge

D A Bm D+/A#

41

let ring

P

[illegible]

D

D+/A#

49

T
A
B

let ring

T
A
B

H Interlude

N.C.

Bm

52

53

54

55

sl.

sl.

P

N.C.

Bm

56

57

58

59

sl.

sl.

sl.

sl.

sl.

N.C.

60

T	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0
A	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0
B	6 6 6 6 6 5 5 5 5 5	4 4 4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4 4 4

delay on

w/ delay

V

T	13 13 13 13 12 12 12 12 12 12	11 11 11 11 11 11 11 11 11 11	11
A	x x x x x x x x x x	x x x x x x x x x x	x
B	11 11 11 11 10 10 10 10 10 10	9 9 9 9 9 9 9 9 9 9	9

Bm

D+/A#

Bm

63

T	2 2 2 2 2 2 2 2 2 2	1 1 1 1 1 1 1 1 1 1	2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2
A	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0
B	2 2 2 2 2 2 2 2 2 2	1 1 1 1 1 1 1 1 1 1	2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2

1/2

T	10	10	7
A			
B			

I Chorus 3

The musical score is divided into two systems. The first system features a guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part is written in a style that includes many natural harmonics, indicated by 'x' marks on the strings. The chords are labeled D, A, and Bm. The vocal part is written in a treble clef with a key signature of two sharps. The lyrics 'let ring' are written below the vocal line. The second system continues the guitar part with a treble clef and a key signature of two sharps. The guitar part is written in a style that includes many natural harmonics, indicated by 'x' marks on the strings. The chords are labeled D, A, and Bm. The vocal part is written in a treble clef with a key signature of two sharps. The lyrics 'let ring' are written below the vocal line.

75

D A Bm

let ring-----4

T 3 2 3 2 A 0 B 0

P

79

D A Bm

Full Full Full

T 2 2 2 17 17 17 15 15 17 17 A 0 B 0

83

D A5 Bm

T A B

T A B

NOTHINGMAN
As recorded by Pearl Jam
(from the 1994 Album "Vitalogy")

Transcribed by M. Trenke

Words by Pearl Jam
Music by Pearl Jam

A Intro

♩. = 50

B Verse 1

The image displays a musical score for guitar, organized into two systems. Each system consists of three staves: a standard musical staff, a guitar-specific staff with a treble clef and a capo 5th fret, and a tablature staff. The score is divided into measures with chord names (F, Dm, Cadd4, Dm, Bb sus2) and includes various musical notations like notes, rests, and ties. The tablature staff uses numbers 0-3 to indicate fret positions. The score is presented in a clean, black-and-white format with a clear layout.

17

F Dm Cadd4 Dm B^bsus2

21

F Dm Cadd4 Dm B^bsus2

C Bridge

25

B^bsus2 Dm7 B^bsus2 Csus4

28

B^bsus2 Am6 B^bsus2 Csus4

Printed using TabView by Simone Tellini - <http://www.tellini.org/mac/tabview/>

D Chorus 1

32

F B²sus2 Csus4

sl.

36

F B²sus2 Csus4

sl.

E Verse 2

40

F

Dm

Cadd4

Dm

B^bsus2

Gtr I

T

A

B

[illegible]

The image shows a musical score for the song "The Rose Tree". It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and consists of six measures. Below the vocal line, there is a guitar part labeled "Gtr II" with a wavy line indicating a tremolo or a specific playing technique. At the bottom, there are three staves labeled T, A, and B, which likely represent different vocal parts or instruments. The T staff has a treble clef, while the A and B staves have bass clefs. The T staff contains a single note in the first measure, while the A and B staves contain a whole note chord. The A and B staves have a common time signature (C).

The image displays a musical score for guitar and bass. The guitar part (top) is written in F major, featuring a melody with chords F, Dm, Cadd4, Dm, and Bb sus2. The bass part (bottom) provides a harmonic accompaniment. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a treble clef, a key signature of one flat (Bb), and a 48-measure mark. The bass staff includes a bass clef and a 48-measure mark. The guitar part is marked with a '48' at the beginning of the first system. The bass part is marked with a '48' at the beginning of the first system. The guitar part is marked with a '48' at the beginning of the first system. The bass part is marked with a '48' at the beginning of the first system.

F Bridge

The image displays a musical score for guitar, consisting of two systems of music. Each system includes a standard musical staff and a corresponding guitar tablature staff.

System 1:

- Musical Staff:** The key signature has one flat (B-flat). The score begins with a "52" fret marker. The music is divided into measures by vertical bar lines. Above the staff, chord names are indicated: B^bsus2, Dm7, B^bsus2, and Csus4.
- Tablature Staff:** This staff shows fret numbers (0-7) for each string (T, A, B). Slurs indicate bends or slides, with "sl." written below the staff.

System 2:

- Musical Staff:** The key signature has one flat. The music continues with similar chordal structures.
- Tablature Staff:** This staff shows fret numbers and slurs, continuing the notation from the first system.

The score is presented in a clean, professional layout, with clear notation for both the musical staff and the guitar tablature.

55

B^bsus2 Am6 B^bsus2 Csus4

sl.

sl.

G Chorus 2

59

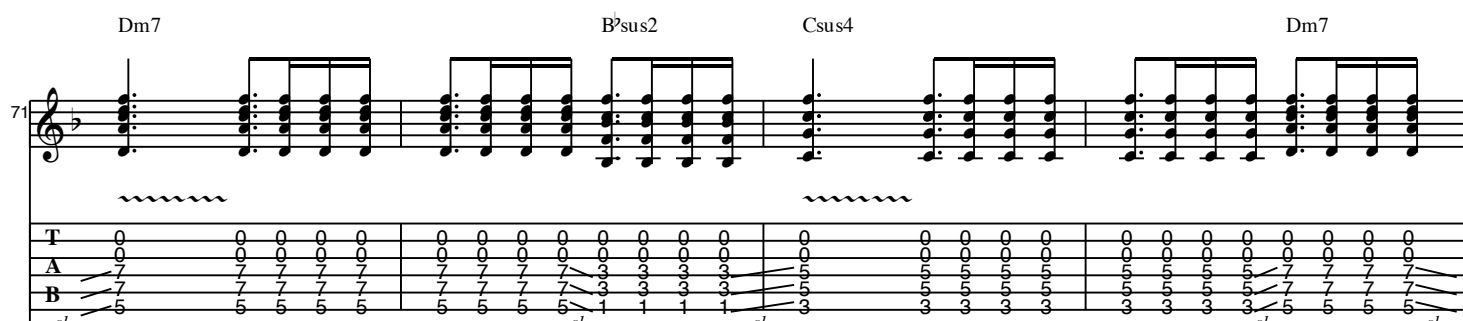
F B^bsus2 Csus4

sl.

sl.

71

Dm7 B^bsus2 Csus4 Dm7



75

B^bsus2 Csus4 B^bsus2



79

B^bsus2 Csus4 B^bsus2



83

B^bsus2 Csus4 B^bsus2



85

F B^bsus2 Csus4

89

F B^bsus2 Csus4

Printed using TabView by Simone Tellini - <http://www.tellini.org/mac/tabview/>

OCEANS

As recorded by Pearl Jam

♩ = 84

1

Gtr II

Gtr I

5

Gtr III

Gtr I

The musical score is written for three guitar parts: Gtr I, Gtr II, and Gtr III. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 84. The score is divided into four measures. Gtr I and Gtr II play a similar pattern of chords and bends, while Gtr III plays a more complex pattern with a triplet in the fourth measure. The tablature for Gtr I and Gtr II shows fret numbers 2, 7, 6, 4, 11, 10, and 9. The tablature for Gtr III shows fret numbers 7, 9, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

9

Measures 9-11: The guitar part features a complex, fast-paced melody with many triplets and sixteenth notes. The bass line is a steady eighth-note pattern. The drum part consists of a consistent eighth-note pattern.

12

Measures 12-14: The guitar part continues with a similar fast-paced melody. The bass line remains a steady eighth-note pattern. The drum part features a more complex pattern with triplets and sixteenth notes.

15

Measures 15-17: The guitar part continues with a similar fast-paced melody. The bass line remains a steady eighth-note pattern. The drum part features a more complex pattern with triplets and sixteenth notes.

16

T 7 7 7 7 7 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 3 3 3 3 3 3

A 7 7 7 7 7 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 1 1 1 1 1 1

B 5 5 5 5 5 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 4 4 4 4 4 4

T 2 2 2 2 2 8 8 8 8 8 8 8 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 0 0 0 0 0 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

T 3 3 3 3 3 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 4 4 4 4 4 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B

33

T
A
B

T
A
B

T
A
B

36

Gtr V

T
A
B

sl. sl.

Gtr VI

T
A
B

Gtr III

T
A
B

53

Gtr VI

T	7	7	6	6		3	
A	6	6	6	6		3	
B	4	4	4	4		3	

Gtr I

T	9	9	9		7	
A	11	10	10		7	
B	11	11	11		7	

ONCE

As recorded by Pearl Jam

♩ = 116

20

Gtr I

T
A
B

0 2 0 3 2 3 2 x x x 2 9 x x | 0 2 0 3 2 3 2 x x x x 9 x x

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

22

T
A
B

0 2 0 3 2 3 2 x x x x 9 x x | 0 2 0 3 2 3 2 x x x x 9 x x

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

24

T
A
B

0 2 0 3 2 3 2 x x x x 9 x x | 0 2 0 3 2 3 2 x x x x 9 x x

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

26

Gtr II

T
A
B

2
0

Gtr I

T
A
B

0 2 0 3 2 3 2 x x x x | 2 2 3 2 3 2 3 x x

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

28

sl.

H P H P H P H P H H P H P H P H

31

Gtrs I, II

35

Gtr I

39

sl.

H P H H P

41

41

T 0 2 0 3 3 2 3 2 x x x x 9 x x

A 0 2 0 3 3 2 3 2 x x x x 9 x x

B 0 0 5

H P H H P

sl.

H P H H P

43

43

T 0 2 0 3 3 2 3 2 x x x x 9 x x

A 0 2 0 3 3 2 3 2 x x x x 9 x x

B 0 0 5

H P H H P

sl.

H P H H P

sl.

45

45

T 0 2 0 3 3 2 3 2 x x x x 9 x x

A 0 2 0 3 3 2 3 2 x x x x 9 x x

B 7 x x

H P H H P

sl.

H P H H P

sl.

47

47

Gtr II

T 2 2 12 12 12

A 2 2 12 12 12

B 0 0

sl.

Gtr I

Gtr I

T 2 2 3 2 3 2 3 x x

A 2 2 3 2 3 2 3 2 3 2 3

B 0 0

H P H P H

H P H P H P H P H

H P H P H P H

50

Gtrs I, II

T
A
B

54

T
A
B

58

Gtr III

T
A
B

Full P sl.

Gtrs I, II

Gtr II

T
A
B

61

Full 5 8 5 7 7 5 7 5 7 5 3 5 5 5 3 3 3 3 3 3 3 3

P

sl.

63

Full..... Full Full Full Full.....

20 20 20 20 20 20 17 17 20 20 0 0 5 0 6 9 9 8 9 8 10 8 10 10 8 10

sl. sl. H

66

Full

10 10 8 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10

sl. sl.

T

A

B

8 8 8 8 8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7 7 7 7 7

6 6 6 6 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 5 5

3 0 4 4 3 5 3 0 4 4 3 5 7

P P sl.

Gtr I

8 8 8 8 8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7 7 7 7 7

6 6 6 6 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 5 5

3 0 4 4 3 5 3 0 4 4 3 5 7

P P sl.

69

Gtr II

5 3 0 4 4 3 5 3 0 4 4 3 5 7

P P sl.

Gtr I

8 8 8 8 8 8 8 8 8 8 8 8

7 7 7 7 7 7 7 7 7 7 7 7

6 6 6 6 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 5 5

3 0 4 4 3 5 3 0 4 4 3 5 7

P P sl.

[illegible]

84

sl.

90

sl.

sl.

sl.

93

T 3 3 3 8 10 10 10 8

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

sl.

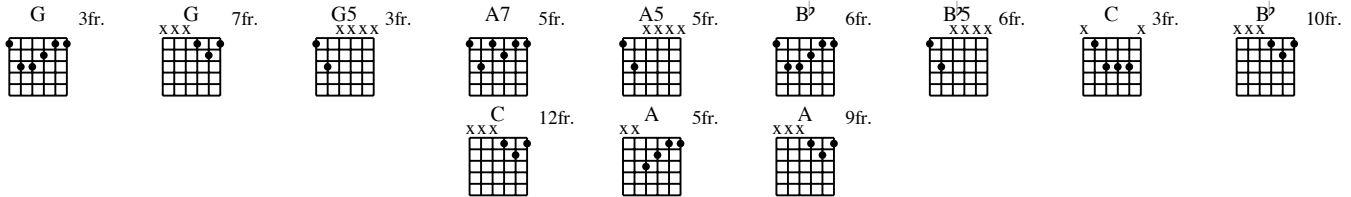
sl.

sl.

PORCH

As recorded by Pearl Jam
(from the 1991 Album "Ten")

Words by Eddie Vedder
Music by Eddie Vedder



A Verse

Med. Rock ♩ = 126

1

N.C. G A5 C5

Gtr I *f* w/distortion

What the fuck is this world _____

T	A	B
x x 0	x x 0	x x 0
x x 0	x x 0	x x 0
x 8	3	3

sl.

3

A5

run - ning to? You did - n't A5 leave a mes - sage at least C5

T	A	B
x x 5 5 5 5 0	x x 5 5 5 5 0	x x 5 5 5 5 0
2 2 2 2 2 2 0	2 2 2 2 2 2 0	2 2 2 2 2 2 0
0 0 5 5 5 5 0	0 0 5 5 5 5 0	0 0 5 5 5 5 0

5

could - ve heard your voice one last time. _____

T	A	B
2 2 2 2 2 2 0	2 2 2 2 2 2 0	2 2 2 2 2 2 0
2 2 2 2 2 2 0	2 2 2 2 2 2 0	2 2 2 2 2 2 0
0 0 5 5 5 5 0	0 0 5 5 5 5 0	0 0 5 5 5 5 0

Dai - ly mine - field. This could _____ be my time ____ - by your.

T																				
A	2	2	2	5	5	5	5	5	5	0	0	2	2	2	5	5	5	5	2	0
B	0	0	2	5	5	5	5	5	5	0	0	0	0	2	5	5	5	5	2	0

Gtr II

T																				
A	12											9								
B	12											9								

sl. *sl.*

Gtr III

T																				
A	12											9								
B	12											9								

sl.
Would you hit _____ me?

sl.
Would you hit _____ me?

T																			
A	2	2	2	5	5	5	5	2	0	0	2	2	2	2	2	2	x	x	x
B	0	0	2	5	5	5	5	2	0	0	0	0	0	0	0	0	x	x	x

T																			
A	12											3							
B	12											3							

sl.

T																			
A	7											7							
B	7											7							

Oh. _____ Oh. _____ Oh. _____

B Bridge

10

G G5 A7 A5 B⁷ B⁷5

Gtr I

T 3 3 3 2 5 5 5 5 6 6 6 5

A 0 4 6 5 6 6 5

B 0 0 0 0 0 0 0 0 0 0 0 0

Gtr II

T 3 3 3 3 5 5 5 5 6 6 6 6

A 3 3 3 3 5 5 5 5 6 6 6 6

B 3 3 3 3 5 5 5 5 6 6 6 6

Gtr III

T 0 0 0 0 0 0 0 0 0 0 0 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

Oh. Oh. Oh. Oh. Oh. Oh. Oh. Oh. Oh. Oh. Oh. Oh.

13

A7 G G5 A7 A5

T 5 5 5 5 3 3 3 5 5 5

A 5 5 5 5 0 4 5 5 5 5

B 7 7 7 7 0 0 7 7 7 7

T 5 5 5 5 5 5 3 3 x x x 5 5 5 x

A 5 5 5 5 5 5 3 3 x x x 5 5 5 x

B 5 5 5 5 5 5 3 3 x x x 5 5 5 7

sl.

T 0 7 6 6 0 5 5 5 5 0 7 7 7 7

A 7 7 6 6 7 7 7 7 7 7 7 7 7 7

B 7 7 6 6 7 7 7 7 7 7 7 7 7 7

Oh. _____ Oh!

16

B^b C A5

Gtr I

T 6 6 6 6

A 8 10 10

B 0 0 0 x x x 0 0 0

p

Gtr II

T 6 6 6 6

A 7 7 7 7

B 6 6 6 6

p

Gtr III

T 0 5 5 5 5 5 5 5

A 6 6 6 6 6 6 6 6

B 6 6 6 6 6 6 6 6

19

let ring...4

T x x

A x x

B 0 0 x x 5 5 5 2 3

p

Slight Harp

T x x x x

A x x x x

B 0 0 5 x 5 4 5

p

All the bills go by and _____ p

D Chorus

G

A

29

T
A
B

Gtr II

T
A
B

32

B^b A G

Hear _____ my name. _____

T
A
B

Gtr II

T
A
B

Take a good _____ look. _____ This could be the day. _____ -

35

T 5 5 5 5 6 6 6 6 8 8 8 8 8 8 8

A 6 7 7 7 7 7 7 7 9 9 9 9 9 9 9

B 7 5 5 5 6 7 7 7 10 10 10 10 10 10 10

Call my name. _____ Walk be - side _____ me _____ -

38

T 3 3 3 3 3 3 3 3 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

A 4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

B 5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11

just need to say

41

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

T 12 12 12 12 12 12 7 7 7 7 7 7 10 10 10 10 10 10 10 10
A 12 12 12 12 12 12 7 7 7 7 7 7 10 10 10 10 10 10 10 10
B x

44

T 6 6 6 6 6 5 5 5 5 5 5
A 8 8 8 8 8 3 3 3 3 3 3
B

T 10 10 10 10 10 12 12 12 12 12 12
A 10 10 10 10 10 12 12 12 12 12 12
B x x x x x x x x x x x

E Guitar Solo

Half time feel ♩ = 138

47

Gtr II

Full

Full Full Full Full

2 2 2 2 2 (2) 0 2 2 5 2 x sl. 0

P

Gtr I

0 0 0 0 0 x x

51

H

2 4 3 4 3 5 5 5 5 5 8 5 5 5 5 0

sl.

3

0 0 0 0 0 x x

55

Full

Full

Full

Full

H

P

8vtr

T

A

B

0

5

5

5

0

2

x

3

3

3

x

59

Full

Full

Full

Full

P

T

A

B

7

7

5

5

x

61

System 1:

Gtr III

System 2:

Gtr I

System 3:

Full

8var

8 8 7 7

14 12 12 12 12 14 14 14

2 2 2 2 7 7 7

2 3 3 3

D B A C

64

T 7 8 7 5 5 5

A 7 9 9 9

B 9 7 7 7 0

H P

sl.

sl.

Full

T 17 17 17 15 15 17 17 17 17 15 15

A

B

T

A

B 1 1 2 2 2 0

x x x

The musical score for "The Wind" by John Williams is presented in three systems. The first system includes a guitar staff and a piano staff. The guitar staff features a melody with a 5:4 ratio, a 3:4 ratio, and a 5:4 ratio. The piano staff includes a bass line with a 12:15 ratio and a 12:15 ratio. The second system continues the piano part with a 12:15 ratio and a 12:15 ratio. The third system shows the guitar part with a slide and a final chord. The score is marked with "D" and "E" for dynamics and "Full" for articulation.

The musical score is divided into four measures, each corresponding to a specific chord: B, C, E, and D. The guitar part is written on a single staff with a capo on the 8th fret. The vocal parts are written on three staves: Tenor (T), Alto (A), and Bass (B). The guitar part includes various techniques such as triplets, bends, and vibrato. The vocal parts are written in a simplified notation with numbers indicating fret positions and slurs indicating phrasing.

Measure 1: Chord B

Guitar: Treble clef, capo on 8th fret. Notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open).
 Tenor: 15 (Full), (15), 15, 15, 15, 17 (Full), (17), 17, (17), 0.
 Alto: 12, 14, 12, 12, 12, 12.
 Bass: 2, 2, 2, 2.

Measure 2: Chord C

Guitar: Treble clef, capo on 8th fret. Notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open).
 Tenor: 17 (Full), (17), 17, (17), 0.
 Alto: 11, 9, 9, 9.
 Bass: 2, 2.

Measure 3: Chord E

Guitar: Treble clef, capo on 8th fret. Notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open).
 Tenor: 14 (Full), 12, 12, 15, 15, 15.
 Alto: 14, 12, 15, 15.
 Bass: 2, 2.

Measure 4: Chord D

Guitar: Treble clef, capo on 8th fret. Notes: G4 (open), A4 (open), B4 (open), C5 (open), D5 (open), E5 (open), F#5 (open), G5 (open).
 Tenor: 15, 15, 15, 0.
 Alto: 15, 15.
 Bass: 5.

A

73

Full

T 12 12 15 15 15 15 15 0

A 19 12 12 15 15 15 15 0

B 14 12 12 15 15 15 15 0

T 5 5 5 5 5 5 5 5

A 7 7 7 7 7 7 7 7

B x x x x x x x x

[illegible]

F

Gtr H

84

T
A
B

5 5 5 0 0 5 0 0 0 0

12 12 12 (12) 7 7 7 8 8 7 8 7
13 13 13 (13) 8 8 8 8 8 7 8 8
12 12 12 (12) 7 7 7 8 8 7 8 7

Lie be - side me.

15 15

T
A
B

86

T
A
B

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

9 9 9 10 10 9 10 10 10 11 10 11 11 10 11
10 10 10 10 10 9 10 10 10 11 11 11 10 11
9 9 9 9 9 9 9 9 9 10 10 10 10 10

I just need to say. Walk in' all day.

15

T
A
B

88

T 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0

B 3 2 0 0 0 0 0 0

just want to know when I

sl. P

90

T 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

would not ever touch you hold you,

P P

92

T 8 8 8 8 8 8 8 8

A 8 8 8 8 8 8 8 8

B 10 10 10 10 10 10 10 10

feel you ever Oh

P P P P P P

94

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

Nev - er a - gain. Yeah - a - a - a

T 9 9 9 9 9 9 10 9 10 9 10 10 10 10 10 10 10 10 10 10 10 10
A 9
B

P P

96

T 8 8 8 8 8 8 8 8 8 8
A 9 9 9 9 9 9 9 9 9 9
B 10 10 10 10 10 10 10 10 10 10

Yeah - a - a - a Yeah - a - a - a

T 13 12 13 15 12 13 13 12 13 15 13 13 12 13 13 8 7 8 7
A 13 12 13 15 12 13 13 12 13 15 13 13 12 13 13 7 7 7 7
B

P P P P P P

98

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

Yeah - a - a - a

T 9 9 9 9 9 9 10 9 10 9 10 10 10 10 10 10 10 10 10 10
A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
B

P P

The image displays a musical score for the song "The Rose Tree". It is organized into two systems. The first system features a vocal melody in the upper staff and guitar chords in the lower staff, represented by a simplified T-A-B notation. The second system continues the vocal melody and provides a more detailed guitar accompaniment, including fingerings and a capo position of 13. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

102

T
A
B

T
A
B

104

T

A

B

T

A

B

12 12 12 12 12 12 12 12 12 12 12 12 12 7 7 7 8 8 7 8

12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 7 7 7 7

7 7 7 8 8 7 8

7 7 7 7 7 7

sl.

106

108

sl.

sl.

H

SAVE YOU

As recorded by Pearl Jam

(from the 2002 Album "Riot Act")

Transcribed by M. Trenke

Words by Eddie Vedder
Music by Mike McCready

A Intro

$\text{♩} = 157$

N.C.

C5

N.C.

C5

N.C.

First system of musical notation for Gtr I, measures 1-4. The notation is in 4/4 time and features a complex, fast-paced guitar riff. The first measure is marked with a sharp sign and a cross, indicating a specific fretting technique. The subsequent measures show various fretting patterns and bends.

Gtr I

T	15 15 14										15 15 14									
A	x	x	x		10	10	10	10	10		x	x	x		10	10	10	10	10	
B	0	0	0	0	0	8	8	8	8	0	0	0	0	0	0	8	8	8	0	

Second system of musical notation for Gtr II, measures 1-4. The notation is in 4/4 time and features a complex, fast-paced guitar riff. The first measure is marked with a sharp sign and a cross, indicating a specific fretting technique. The subsequent measures show various fretting patterns and bends.

Gtr II

P.M.

T	15 15 14										15 15 14									
A	x	x	x		10	10	10	10	10		x	x	x		10	10	10	10	10	
B	0	0	0	0	0	8	8	8	8	0	0	0	0	0	0	8	8	8	0	

C5 N.C. C5 N.C.

T
A 15 15 14 10 10 10 10 10 15 15 14 10 10 10 10
B 13 13 12 10 10 10 10 10 13 13 12 10 10 10 10

P.M.++ P.M.++ P.M.-----+ P.M.

T
A 15 15 14 10 10 10 10 10 15 15 14 10 10 10 10
B 13 13 12 10 10 10 10 10 13 13 12 10 10 10 10

B Verse 1

C5 N.C. C5 N.C.

T
A 15 15 14 10 10 10 10 10 15 15 14 10 10 10 10
B 13 13 12 10 10 10 10 10 13 13 12 10 10 10 10

P.M.++ P.M.++ P.M.-----+ P.M.++ P.M.

T
A 15 15 14 10 10 10 10 10 15 15 14 10 10 10 10
B 13 13 12 10 10 10 10 10 13 13 12 10 10 10 10

13

C5 N.C. A5 N.C.

T
A 15 15 14 10 10 10 10 10 15 15 14 7 7 7 7 7 7
B 13 13 12 10 10 10 10 10 13 13 12 7 7 7 7 7 7

P.M.--- P.M.--- P.M.----- P.M.---

17

C5 N.C. C5 N.C.

T
A 15 15 14 10 10 10 10 10 15 15 14 10 10 10 10 10 10
B 13 13 12 10 10 10 10 10 13 13 12 10 10 10 10 10 10

P.M.--- P.M.----- P.M.

[illegible]

C Chorus 1

26

D5

E5

G5

C

Full.....

Full

Full

Full

Full

sl.

T	A	B
x 7 7 7 7 x	x 7 7 7 7 x	x 5 5 5 5 x
x 9 9 9 9 9 9	x 9 9 9 9 9 9	x 7 7 7 7 7 7
9 12 12 12 12 12 12	9 12 12 12 12 12 12	7 10 10 10 10 10 10

T	A	B
x x 7 7 7 x	x x 7 7 7 x	x x 5 5 5 x
x 9 9 9 9 x x x	x 9 9 9 9 x x x	x 7 7 7 7 x x x
x 12 12 12 12 12 9	x 12 12 12 12 12 10	x 10 10 10 10 10 10

30

D5 E5 G5 C

Full

sl.

34

D5 E5 N.C. N.C.

Full₁ Full

P.M. . . 1

sl.

P.M.

0

Tablature for guitar, showing measures 30-34. The notation includes standard musical notation (treble and bass clefs, notes, rests, and accidentals) and guitar-specific notation (chords, fret numbers, and techniques like bends and slides). The chords are labeled D5, E5, G5, C, N.C. (Natural Chord), and P.M. (Power Move). The guitar-specific notation includes fret numbers (0-12) and techniques like bends (Full, Full₁) and slides (sl.).

D Verse 2

38

C5 N.C. C5 N.C.

T
A 15 15 14
B 13 13 12 10 10 10 10 10 10 10 15 15 14 10 10 10 10 10 10 10 10 10

P.M.++1 P.M.++1 P.M.-----1 P.M.++1 P.M.

42

C5 N.C. A5 N.C.

T
A 15 15 14
B 13 13 12 10 10 10 10 10 10 10 15 15 14 7 7 7 7 7 7 7 7 7 7

P.M.++1 P.M.-----1 P.M.++1 P.M.

T
A 15 15 15 14 14
B 13 13 13 12 12 10 10 10 10 10 10 15 15 14 7 7 7 7 7 7 7 7 7 7

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E Chorus 2

55

D5 E5 G5 C

Full

59

D5 E5 G5 C D5

Full

Full

T	A	B
x 7 7 7 7 7 7	x 7 7 7 7 7 7	x 5 5 5 5 5 5
x 9 9 9 9 9 x	x 9 9 9 9 9 x	x 7 7 7 7 7 x
x 12 12 12 12 12 x	x 12 12 12 12 12 x	x 10 10 10 10 10 x
x 10 10 10 10	x 10 10 10 10	x 8 8 8 8

T	A	B
x 7 7 7 x x	x 7 7 7 x x	x 5 5 5 x x
x 9 9 9 9 x x	x 9 9 9 9 x x	x 7 7 7 7 x x
12 12 12 12 12 x 9	12 12 12 12 12 x 10	10 10 10 10 10 x 8
9 9 9 9 x x	10 10 10 10 x x	8 8 8 8 x x

T	A	B
10 10 10 0	12 12 12 0	10 10 10 0
x 9 9 9 9 9	x 9 9 9 9 9	x 7 7 7 7 7
12 12 12 12 12	12 12 12 12 12	10 10 10 10 10
10 10 10 10	10 10 10 10	8 8 8 8

T	A	B
x 7 7 7 x x	x 7 7 7 x x	x 5 5 5 x x
x 9 9 9 9 x x	x 9 9 9 9 x x	x 7 7 7 7 x x
x 12 12 12 x 9	x 12 12 12 x 10	x 10 10 10 10 8
9 9 9 9 x x	10 10 10 10 x x	8 8 8 8 x x

E5 D5 E5 N.C. N.C.

64

T	x 9 9 9 x 7	x 7 7 7 x 9	x 9 9 9 x 7	7 6 6 5	5 4 4
A	x 9 9 9 x 7	x 7 7 7 x 9	x 9 9 9 x 7	7 6 6 5	5 4 4
B	x 7 7 7 x 5	x 5 5 5 x 7	x 7 7 7 x 5	5 4 4 3	3 2 2 0

T	x 9 9 9 x x	x 7 7 7 x x	x 9 9 9 x x	7 7 x 6 6 x	5 5 x 4
A	x 9 9 9 x x	x 7 7 7 x x	x 9 9 9 x x	x x x x x x	x x x x
B	x 7 7 7 x x	x 5 5 5 x x	x 7 7 7 x x	5 5 x 4 4 x	3 3 x 2

F Guitar Solo

C5 N.C. C5 N.C.

69

T	15 15 14	10	10 10 10	10 10 10	15 15 14	10	10 10 10	10 10 10
A	x x x	10	10 10 10	10 10 10	x x x	10	10 10 10	10 10 10
B	13 13 12	10	10 10 10	10 10 10	13 13 12	10	10 10 10	10 10 10

T	13 13 13 13	13	13 0	0 0 13	13 13 13 13	13	13 0
A	13 13 13 13	13	13 0	0 0 13	13 13 13 13	13	13 0
B	13 13 13 13	13	13 0	0 0 13	13 13 13 13	13	13 0

sl. sl.

73 C5 N.C.

77 C5 N.C.

G Breakdown

H Verse 3

85

A5

N.C.

T

A

B

7

4

7

4

T

A

B

7

4

99

C5 N.C. C5 N.C.

T
A 15 15 14 10 10 10 10 10 10 15 15 14 10 10 10 10 10 10
B 13 13 12 10 10 10 10 10 10 13 13 12 10 10 10 10 10 10

P.M.--4 P.M.-----4 P.M.--4 P.M.

103

C5 N.C. C5 N.C.

T
A 15 15 14 5 5 5 5 5 5 15 15 14 5 5
B 13 13 12 3 3 3 3 3 3 13 13 12 3 3

P.M.--4 P.M.--4 P.M.-----4

T
A 15 15 14 10 10 10 10 10 15 15 14 15 15 14
B 13 13 12 10 10 10 10 10 13 13 12 13 13 12

I Chorus 3

107

D5 E5 G5 C

Full..

111

D5 E5 G5 C D5

Full.....

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116

E5 D5 E5 N.C. N.C.

sl.

T	9 9 9 9 x				7 7 7 7 7 7				9 9 9 9 9 x				7 6 6 5				5 4 4			
A	7 9 9 9 x				7 7 7 7 7 7				9 9 9 9 9 x				7 6 6 5				5 4 4			
B	5 7 7 7 x				5 5 5 5 5 5				7 7 7 7 7 x				5 4 4 3				3 2 2 0			

T	x 9 9 9 x x				x 7 7 7 x x				x 9 9 9 x x				7 7 6 6 6 5				5 5 4 4			
A	x 9 9 9 x x				x 7 7 7 x x				x 9 9 9 x x				x x x x x x				x x x x x x			
B	x 7 7 7 x x				x 5 5 5 x x				x 7 7 7 x x				5 5 4 4 4 3				3 3 2 2 0			

J Outro

C5 N.C. C5 N.C.

121

T	15 15 14				15 15 14				15 15 14				10 10 10			
A	x x x x 10				x x x x 10				x x x x 10				x x x x 10			
B	13 13 12 10 8				13 13 12 10 8				13 13 12 10 8				13 13 12 10 8			

T	15 14				15 14				15 14				12 12 12			
A	x x				x x				x x				x x x x			
B	13 12 12 12				13 12 12 12				13 12 12 12				12 12 12 12			

125

C5 N.C. C5 N.C.

T A B

15 15 14 10 10 10 10 10 10 15 15 14 10 10

13 13 12 10 10 10 10 10 10 13 13 12 10 10

0 0 0 0 0 0 0 8 8 8 8 8 8 0 0 0 0 0 0 8 8

129

C5 N.C. C5

T A B

15 14 15 14 10 10 10 10 10 10 15 15 14 10 10

13 12 12 12 12 12 12 12 12 13 13 12 10 10

0 0 0 0 0 0 8 8 8 8 8 8 0 0 0 0 0 0 8 8 8 8 8 8 0 0 0 0 0 0 8 8

sl.

133

C5 N.C. C5 N.C.

137

C5 N.C. C5 N.C.

1/2

141

C5 N.C. C5 N.C.

142

C5 N.C. C5 N.C.

143

C5 N.C. C5

144

*Delay slapback

N.C.

149

let ring.....

N.H.

T

A

B 7 0

T

A 8 3 7

B 8 3 7

THIN AIR

As recorded by Pearl Jam

(from the 2000 Album "Binaural")

Transcribed by M. Trenke

Words by Stone Gossard
Music by Stone Gossard

A Intro

♩ = 100

E

Gtr I

T
A
B

B Verse 1

E

C/G

E

T
A
B

C Chorus 1

C

D

A

E

T
A
B

Gtr II

T
A
B

D Interlude

N.C.

12

T 3 0 2 0 2 | 0 2 0 3 | 2 2 0 1 0 1 | 1 2 2 2

A | | | |

B | | | |

H H H

N.H. 1

[12] [12] [12]

E Verse 2

E

C/G

E

16

T 1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1

A 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

B 0 0 0 0 0 | 3 3 3 3 3 | 0 0 0 0 0 | 0 0 0 0 0

H H H H H

E C/G E

20

T
A
B

T
A
B

sl.

E C/G E

24

T
A
B

T
A
B

E C/G E

28

T A B

T A B

sl.

F Chorus 2

C D A E

32

T A B

T A B

G Bridge

44

F C G D A

T
A
B

48

E

T
A
B

T
A
B

53

T

A

B 2

T

A

B

3

B5

p

mf

2 2 2 2

H Chorus 3

The image displays two systems of musical notation for guitar. The first system is a 12-measure piece, and the second system is a 12-measure piece. Both systems are in a key signature of one sharp (F#) and a common time signature. The first system includes a melody line and a bass line. The second system includes a melody line and a bass line. The score includes various musical notations such as chords, scales, and dynamics.

63

C D A E

T	1	1	1	1	1	3	3	3	2	2	1	1	1	1	1	1	1	1	1
A	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0

T																			
A	14	12	12	12		12	11	12	9	9	12	14	14	14		12	12	12	9
B																			

67

C D A E

T	1	1	1	1	1	3	3	3	2	2	1	1	1	1	1	1	1	1	1
A	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0

T																			
A	14	12	11	12		9	7	7	7	16	16	16	16	16		16	16	16	16
B																			

sl.

71

G A E

T 3 2 1 1

A 0 2 2 2

B 3 0 0 0

T 6 7 7 9

A 7 9 9

B

THUMBING MY WAY

As recorded by Pearl Jam

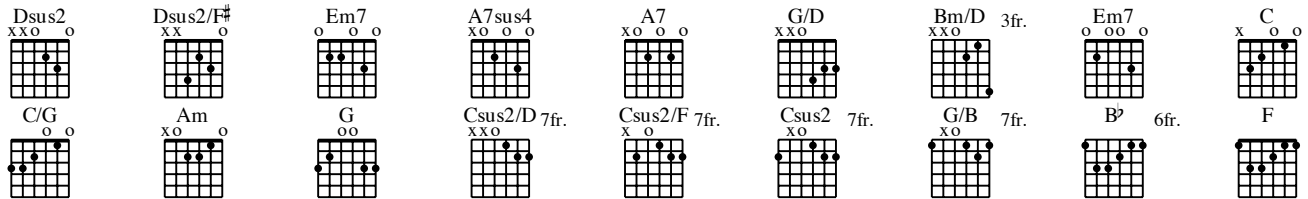
(from the 2002 Album "Riot Act")

Transcribed by oranno@yahoo.fr

Words by Pearl Jam

Music by Pearl Jam

Arranged by oranno@yahoo.fr



A Intro

♩ = 110

Intro section A, measures 1-4. Chords: Dsus2, Dsus2/F#, Em7, A7sus4, A7. Includes guitar tablature for Gtr I.

Intro section A, measures 5-8. Chords: Dsus2, Dsus2/F#, Em7, A7sus4, A7. Includes guitar tablature for Gtr I.

B Verse

Verse section B, measures 1-4. Chords: Dsus2, Dsus2/F#, Em7, A7sus4, A7. Includes guitar tablature for Gtr I.

[illegible]

C Chorus

D Verse

[illegible]

[illegible][illegible]

E Breakdown

F Chorus

45

G/D Bm/D Em7 C

T A B

C/G Am G

49

T A B

G Verse

Dsus2 Dsus2/F# Em7 A7sus4 A7

53

T A B

Dsus2 Dsus2/F# Em7 A7sus4 A7

57

T A B

H Outro

61

Dsus2 Dsus2/F# Em7 A7sus4 A7

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

65

Dsus2 Dsus2/F# Em7

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

68

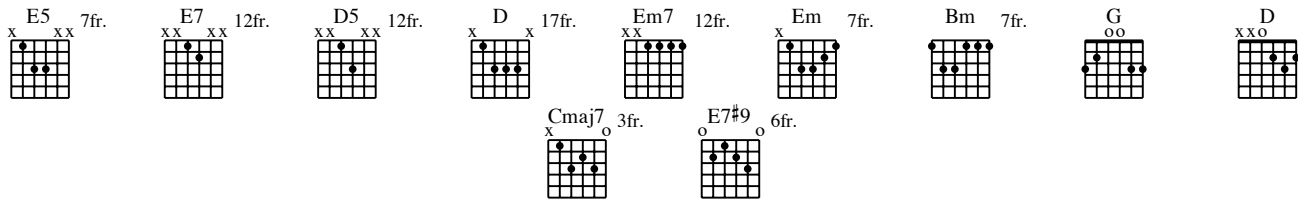
A7sus4 A7 Dsus2

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

WHY GO

As recorded by Pearl Jam

(from the 1991 Album "Ten")



A Intro

Moderately ♩ = 112
2

3

Gtr I (Drums) (Drums and Bass)

T
A
B

E5
Gtr II *mp* *dist. and wah*

E7

D5

Gtr I *f* *w/ dist.*

T
A
B

D

Em7

Em7

Gtr. 2 wah off

(clean)

Gtr III

⑥ 7fr.

w/ wah

T
A
B

sl. sl. sl. sl. sl. sl. sl. sl.

N.C.

13

Gtr I

sl. sl. sl. sl. sl. sl. sl. sl. sl.

Gtr III *mp*

T A B

0 0 5 7 0 0 0 0 7 5 7 7 10 5 5 7 12 7 sl. sl. sl. sl.

B Verse

N.C.

15

mf

P.M.-----|

T A B

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

mp

P.M.-----| P.M.-----|

T A B

0 0 5 7 0 0 0 5 7 5 0 0 5 7 0 0 0 5 7 5

N.C.

17

P.M.

T

A

B

E7

19

P.M.

T

A

B

The image shows a musical score for guitar, consisting of a guitar solo and a piano accompaniment. The guitar solo is in E7 and the piano accompaniment is in E7. The score is for a piece titled 'E7'.

The guitar solo is in E7 and the piano accompaniment is in E7. The score is for a piece titled 'E7'.

23

Gtr I *f*

	23	24
T	9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9
A	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7
B	9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9

Gtr III *mf*

	23	24
T		
A		
B	0 0 5 7 0 0 0 5 7 5	0 0 5 7 0 0 0 5 7 5

C Pre-Chorus

N.C.

25

Gtrs I, II

T

A

B

0 0 5 7 0 0 0 5 7 5

sl.

0 0 5 7 0 0 0 5 7 5

sl.

N.C.

27

T
A
B

D Chorus

N.C.

29

Gtr I

T
A
B

Gtr II

T
A
B

E Verse

N.C.

33

Gtr I *mf*
P.M.|

T
A
B

Gtr III *mp*
P.M.| P.M.|

T
A
B

[illegible]

39

f

mf

T
A
B

9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7

0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5 | 0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5

F Pre-Chorus

N.C.

41

Gtrs I, II

T
A
B

0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5 | 0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5

N.C.

43

T
A
B

0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5 | 0 0 5 *sl.* 7 0 0 0 0 5 *sl.* 7 5 7 5 *sl.* 3

C G5/D (E)

45

T
A
B

17 17 17 17 17 17 15 12 | 12 12 12 10 10 12 | 12

10 10 10 10

G Chorus

49

Gtr II *p* *f*

Em Bm G D Em Bm

Gtr I *f*

T

A

B 7 2 2 2 5 *sl.* 5 5 5 5 5 5 5 7 *sl.* 7 2 2 2 2 2 2 2 5 *sl.*

52

G D Em Bm

T

A

B 5 5 5 5 5 5 7 7 7 7 2 2 2 2 2 2 2 2

54

G D Em Cmaj7

Gtr I *w/ dist.*

T

A

B 5 5 5 5 5 5 7 *sl.* 7 3 3 3 3 3 3 3 3 3 5 5 5

Gtr IV

mf *ff* Full

14 12

5 5 5 5 5 *sl.*

H Guitar Solo

N.C.

57

Gtr IV

Full of the love of God

P H P H P H P H P H P

N.C.

[illegible]

N.C.

61

Full Full Full Full

hold bend

sl. sl.

N.C.

64

T

A

B

14 14 12 14 14 14 (19)

17 17 17 17 17 17 17 17 17 17 17 15 15 17

Full

sl.

P

sl.

67 N.C.

15 17 15 17 15 15 14 12 14 12 14 12 12 15 12 15

15 12 12 15 15 12 14 12 15 12 14 12 15 12

1/4 Full

H P sl. H P H P P

69 N.C.

14 12 15 12 15 15 12 14 14 12 14 14 12 14 14

14 12 14 14 12

Full Full 1/2

P P P sl.

71 N.C.

15 12 12 15 12 12 15 12 12 15 15 12 12 15 12 12

17 17 17 17 17

Full Full

14

I Outro Chorus

73

Em Bm G D Em Bm

Gtr II

Gtr I

7 2 2 2 5 5 5 5 5 5 5 7 7 2 2 2 2 2 2 5

sl. sl. sl.

76

T
A
B 5 5 5 5 5 5 7 7 7 2 2 2 2 2 2 2 2

78

T
A
B 5 5 5 5 5 5 7 7 2 2 2 2 2 2 5 5 5 5 5 5 7

sl. *sl.*

2.

Em Cmaj7

5fr.

Freely ♩ = 90

mf

E7#9

81

T
A
B 7 8 8 8 8 8 8 8 10 10 10 10 0 0 0 0

mp *sl.*

WISHLIST

As recorded by Pearl Jam

♩ = 116

1

21

Gtr II

T

A

B

Gtr I

T

A

B

25

T

A

B

T

A

B

29

T

A

B

T

A

B

H

33

37

41

45

Detailed description: This block contains four systems of musical notation for guitar, bass, and drums. Each system includes a staff with notes and rests, and a corresponding tablature below it. The tablature uses numbers 0-10 to represent frets. The first system (measures 33-36) shows a guitar line with a long note in measure 34, followed by a series of eighth notes. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern. The second system (measures 37-40) shows a guitar line with a long note in measure 37, followed by a series of eighth notes. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern. The third system (measures 41-44) shows a guitar line with a long note in measure 41, followed by a series of eighth notes. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern. The fourth system (measures 45-48) shows a guitar line with a long note in measure 45, followed by a series of eighth notes. The bass line is a simple eighth-note pattern. The drum line is a simple eighth-note pattern.

Measure	Guitar	Bass	Drums
33	0 6 0 6	5	5 7 5 7
34	5 7 5 7	7 7 7 5	5
35	5 7 5 7	7 7 7 5	5
36	5 7 5 7	7 7 7 5	5
37	5 8 8 8	10 9 10	10 9 10
38	5 8 8 8	10 9 10	10 9 10
39	5 8 8 8	10 9 10	10 9 10
40	5 8 8 8	10 9 10	10 9 10
41	5 8 8 8	10 9 10	10 9 10
42	5 8 8 8	10 9 10	10 9 10
43	5 8 8 8	10 9 10	10 9 10
44	5 8 8 8	10 9 10	10 9 10
45	0 1 0 2	2 2 0 0	2 2 0 0
46	2 2 0 0	2 2 0 0	2 2 0 0
47	2 2 0 0	2 2 0 0	2 2 0 0
48	2 2 0 0	2 2 0 0	2 2 0 0

45

T 8 8 8 8 8 8 8
A 10 9 10 9 8 8 9
B 9 8 8 8 9 8 9

T 2 1 1 1 0 0 0
A 2 2 0 0 2 2 0
B 3 3 3 3 3 3 3

49

T 8 8 8 8 0 0 0
A 9 8 8 8 9 0 8
B 9 8 8 8 9 0 0

T 3 3 1 1 0 1 0
A 0 0 0 1 0 1 0
B 3 3 3 3 3 3 3

[illegible]

61

T 12 12 10 13 12 10 10 10 12 10 8 9 9 8 10 13

A

B

65

T 12 13 12 10 12 13 12

A

B

69

T 12 12 12

A

B

73

Gtr II

T
A
B

74

T
A
B

75

T
A
B

76

T
A
B

77

T
A
B

78

T
A
B

79

T
A
B

80

T
A
B

81

T
A
B

82

T
A
B

85

Gtr III

T 5 3 5 3 5 3 1 1 3 6

A

B

sl. sl.

Gtr II

T 6 0 6 0 6 0 6 0

A 9 6 9 0 9 6 9 6

B

Gtr I

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

A 3 3 2 3 2 2 0 0 2 2 0 0 2 2 0 0

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

1

89

Gtr I

T 5 3 5 3 5 3 1 1 3 6

A

B

sl. sl.

Gtr I

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

A 3 3 2 3 2 2 0 0 2 2 0 0 2 2 0 0

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

93

T 5

A

B

Gtr II

T 1 0 0 0 1 0 9 8 8 8 9 9 8 8 8 9

A 0 0 0 0 0 0 9 8 8 8 9 9 8 8 8 9

B

Gtr I

T 2 1 1 1 0 0 0 1 0 0

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

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

97

T 10 12 10 8 8 8 8

A 9 9 9 9 9 9 9 9

B

Gtr II

Gtr I

T 1 1 1 0 3 3 1 0 1

A 3 3 3 3 0 0 0 0 1 0 1

B