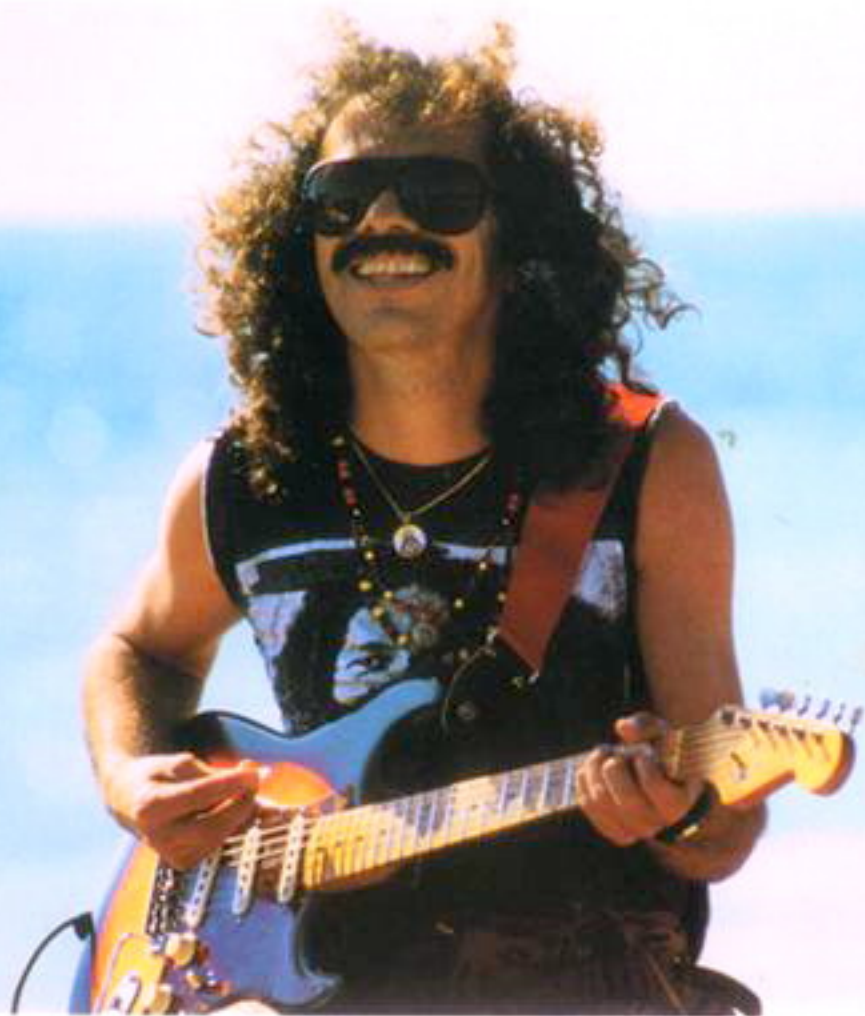


Authentic
GUITAR-TAB
Edition
Includes Complete Solos

SANTANA

WITH
TABLATURE



all the love in the universe

words & music by carlos santana & neal schon

'All The Love In The Universe' is a hippy-ish original from the same album as 'Every Step Of The Way'. The chord change from A^b/G to G lends the song something of a Spanish flavour. The G Phrygian scale fits the A^b/G . The notes of this scale are G, A^b , B^b , C, D, E^b , F & G.

Freely

G A^b/G G

f

guitar - - - - - loco

Gliss Gliss

TAB

*Fingered but not necessarily played

A^b/G

Fade in & out with volume knob

TAB

A $\text{♩} = 112$

G A^b/G

mf

Play 6 times

TAB

G A^b/G Play 6 times

Ooh, ooh, ooh ooh, ooh.

TAB

Guitar ad libs on repeats

B Rubato $\text{♩} = \text{♩}$

Dm G C Dm G

New thoughts will purify my mind and clean my body with

TAB

Funk groove

Dm G C

life. We'll pull together and right

TAB

Dm G C G/B Am

and then the storm breaks, all the love of the un - i - verse__

TAB

C G/B Am

— will be shared by__ all its wo - men._____

TAB

C

G Ab/G

TAB

G A^b/G Play 3 times

Ooh, ooh, ooh, ooh.
Vocal ad libs on repeat

TAB

D Rubato $\text{♩} = \text{♩}$ Funk groove

(C) Dm⁷ G Dm⁷

I don't real-ly care 'bout to - mor - row, to - day,

TAB

G C Dm⁷

'cos all I real-ly need to find the an -

TAB

E

G Am G

swer. I fight the con - stant flow_____

TAB

Dm G C

of all the harm - ful things._____

TAB

G/B Am

Let ring... P

TAB

C G/B Am

Ad lib. Electric Piano solo 1st time

(2nd time only) Ev - 'ry - bo - dy needs _____ a help - ing hand, _____

Let ring...

TAB

2nd time only C

4

As previous 4 bars ev - 'ry - bo - dy needs _____

4

As previous 4 bars

TAB

G/B Am 1.

a help - ing hand. _____

Let ring...

TAB

2.

F Solo:

C

G/B

First system of musical notation for guitar solo. It includes a treble clef staff with a whole note chord, a guitar staff with a melodic line starting on the 10th fret, and a TAB staff. The guitar staff features a 'Solo: f' marking, a 'P' (palm mute) over a triplet of eighth notes, and six 'Bend' markings over sixteenth notes. The TAB staff shows fret numbers 10, 8, 10, 8, 10, 15, 15, 15, 15, 15, 15, 15, with 'Full' markings over the 15s. A 'Sua ---' marking is present above the guitar staff.

Am

Sua (Cont.) --- loco

C

G/B

Second system of musical notation for guitar solo. It includes a treble clef staff with a melodic line, a guitar staff with triplets and wavy lines, and a TAB staff. The guitar staff has a 'Bend' marking and a '3' (triplet) marking. The TAB staff shows fret numbers 15, 15, 15, 13, 14, 12, 14, 14, 12, 13, 12, 15, 13, 12, 13, with wavy lines and 'H' (hammer-on) and 'P' (pull-off) markings.

Am

Third system of musical notation for guitar solo. It includes a treble clef staff with a melodic line, a guitar staff with triplets, and a TAB staff. The guitar staff has a 'P' (palm mute) marking. The TAB staff shows fret numbers 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 13, with a 'P' marking over the first 12.

C

G/B

Fourth system of musical notation for guitar solo. It includes a treble clef staff with a melodic line, a guitar staff with triplets and wavy lines, and a TAB staff. The guitar staff has 'P' (palm mute) markings over triplets and 'Bend' markings. The TAB staff shows fret numbers 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 15, 13, 15, 15, 13, with 'Full' markings over the 15s.

Am *guz* --- C --- *loco*

Bend Bend Bend Bend Bend

Full Full Full Full Full

3 6 P

TAB

15 15 15 15 15 12 15 12 15 12 15 13 15 13 14

G/B Am

P P P P P

Bend P

5

1/2 P

TAB

13 14 12 14 12 12 14 12 14 12 14 12 10 12 10 12 10 10 12 10 12 10 12 10 12

C G/B

Gliss Bend

3

Full

Full

Gliss

TAB

12 10 5 7 5 7 5 7 5 5

Am C

Bend Bend Bend Bend

3

Full Full Full Full Full Full

Pre

TAB

8 8 8 8 8 8 8 5

G Organ solo: ad lib.

C G/B Am

Guitar plays ad lib rhythm

This section features an organ solo in the treble clef and guitar accompaniment in the bass clef. The organ part consists of whole notes on the C, G, and A strings, corresponding to the C, G/B, and Am chords indicated above. The guitar part is marked 'ad lib rhythm' and consists of a simple bass line with whole notes on the 3rd, 2nd, and 1st strings, also corresponding to the C, G/B, and Am chords. The section is divided into four measures.

H Guitar solo: ad lib.

C G/B Am

This section features a guitar solo in the treble clef and organ accompaniment in the bass clef. The guitar part is marked 'ad lib' and consists of a simple bass line with whole notes on the 3rd, 2nd, and 1st strings, corresponding to the C, G/B, and Am chords indicated above. The organ part consists of whole notes on the C, G, and A strings, also corresponding to the C, G/B, and Am chords. The section is divided into four measures.

$\text{♩} = \text{♩}$
G A^\flat/G

mf

This section features a guitar and organ accompaniment. The guitar part is in the treble clef and the organ part is in the bass clef. The guitar part consists of eighth notes on the C, G, and A strings, corresponding to the G and A^\flat/G chords indicated above. The organ part consists of eighth notes on the C, G, and A strings, also corresponding to the G and A^\flat/G chords. The section is marked *mf* and is divided into four measures.

G A^\flat/G Repeat 'til ready G

Ooh, ooh, ooh, ooh.
Ad lib. vocal

This section features a guitar and organ accompaniment. The guitar part is in the treble clef and the organ part is in the bass clef. The guitar part consists of eighth notes on the C, G, and A strings, corresponding to the G and A^\flat/G chords indicated above. The organ part consists of eighth notes on the C, G, and A strings, also corresponding to the G and A^\flat/G chords. The section is marked 'Repeat 'til ready' and is divided into four measures.

every step of the way

words & music by michael shrieve

This spacious piece starts with an atmospheric vamp over a drum and percussion groove. The piece is very much a product of its time (1972) and has a strong modern jazz influence.

♩ ≈ 138

A

N.C. (Am)

4 16

Drums and percussion

Synthesizer + atmospheric guitar sounds after 4 bars

TAB

N.C./A

mf

Bend P

1/2 P

TAB

TAB

Am add⁹ N.C. (Am)

5—5 7—5 7 0

6 5 3 0 0 3 5 3 0 3

5 3 5 7 0 5 7 0 0

mf

Uni Full P

2 5 6 8 5 5 8 5

mp

TAB

6 6 5 6 5 6

mf

H

The note is held and sustained by feedback

TAB

5 6 4 2 3

TAB

TAB

6

P H

TAB

4 2 3

6

N.C./E \flat

f

TAB

0 0 7 7 6 5 6

tr

4

H P etc

TAB

5 6 5

4

B D

f

Let ring...

H P

TAB

5 7 7 6 8 8 4 5 8 5 7 7 7 5

D Eb

mf
Let ring...

Gliss

TAB

7 7 7 7 7 7	8 8 8 8 8 8	8 8 8 8 8 10
7 7 7 7 7 7	8 8 8 8 8 8	8 8 8 8 8 10

F G

Gliss

TAB

10 10 10 10 10 10	10 10 10 10 10 12	12 12 12 12 12 12
10 10 10 10 10 10	10 10 10 10 10 12	12 12 12 12 12 12

A

Gliss

TAB

12 12 12 12 12 14	14 14 14 14 14 14	14 14 14 14 14 15
12 12 12 12 12 14	14 14 14 14 14 14	14 14 14 14 14 15

Bb C

Gliss

TAB

15 15 15 15 15 15	15 15 15 15 15 17	17 17 17 17 17 17
15 15 15 15 15 15	15 15 15 15 15 17	17 17 17 17 17 17

C

Am

Gliss

P

P

Gm add⁹

P

P

Gliss

TAB

8-9 10-10-8-10

10-8

10-8-10

10-8

A

P

P

Gm add⁹

Gliss

TAB

10-8-10

11-10

8

8-10

Am

P

Gm add⁹

TAB

11-10

8

6-5-8-6

Am

H P

H P

Gliss

TAB

5-6-5

7

5-6-5

7-9

7-9

Gm add⁹

H H P P P

3 3 3 3

TAB

10 5 6 8 6 8 10 8 10 11 10 11 13 11 13

Am

Gliss

8va ---

Gliss

TAB

13 15 12 15 14 13 12 15 14 13 12 15 14 13 12

Gm add⁹

8va (Cont.) ---

Gliss

loco

Gliss

TAB

15 14 13 12 15 14 13 12 17 17 17 17 17 17

D Open for solos

Am

Gm add⁹

1st time percussion
2nd time flute

TAB

E

Am

Musical notation for the first system, featuring a treble clef staff with a key signature of one flat and a common time signature. The melody starts with a repeat sign, followed by eighth and quarter notes, and ends with a half note. Below the staff is a guitar tablature with two staves, showing fret numbers 7, 8, 10, 7, 9, 10, 8, 10, 11, 8, 10, 9, and 7.

Gmadd⁹

P

Repeat ad lib

Musical notation for the second system, featuring a treble clef staff with a key signature of one flat and a common time signature. The melody starts with a repeat sign, followed by eighth and quarter notes, and ends with a half note. Below the staff is a guitar tablature with two staves, showing fret numbers 6, 5, 7, 5, 5, 7, 5, 8, 5, 7, 7, and 7.

Am

P

Gmadd⁹

P

Repeat to fade

Ad lib solos to fade

3

Musical notation for the third system, featuring a treble clef staff with a key signature of one flat and a common time signature. The melody starts with a repeat sign, followed by eighth and quarter notes, and ends with a half note. Below the staff is a guitar tablature with two staves, showing fret numbers 9, 10, 10, 8, 10, 6, 8, 8, 6, 8.

everything's coming our way

words & music by carlos santana

There are acoustic and electric guitars playing the rhythm throughout, with Santana adding his classic fills. Neal Schon played much of the second guitar on these Santana recordings.

$\text{♩} = 134$
Drum cue

f

D Bm Am

TAB

D Bm Em D Bm

Am D Bm Em

TAB

TAB

A Verse:

Bm

a tempo

Am

rubato

1. O - pen your eyes _____ let it be - gin, _____ with
See Block Lyrics for Verse 3(%)

mp

rubato

mp

a tempo

Light strum

H P

H P

TAB

0	5	7	8	5	7	5	5	2	2	2	2	2	2	2	0
0								3	3	3	3	3	3	3	1
2								4	4	4	4	4	4	4	2
2								4	4	4	4	4	4	4	2
0								2	2	2	2	2	2	2	0

Bm

Am

me here, brand new day, fresh new way to live, the

Musical notation for guitar and bass.

TAB

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

Bm

Am

Bm

morn - in' is call - in', walk with me in -

Musical notation for guitar and bass.

TAB

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

B

Am

G

Bm

Am

to the sun. _____

Ev - 'ry - thing is com - in' our way, _____

mf

TAB

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

G

Bm

Am

ev - 'ry - thing is com - in' our way, _____

2

H

2

TAB

0	0	H	0	0	0	0	2
1	1						
2	2	0-2	0-0	0-0	0-0		
0	0						

To Coda ⊕

G

Bm

Am

D

Bm

Am

ev - 'ry - thing is com - in' our way. _____

TAB

3	3	3	2	2	2	0	0	0	0	0	0	0	10	7	5
0	0	0	3	3	3	1	1	1	1	1	1	1	10	7	5
0	0	0	4	4	4	2	2	2	2	2	2	2	11	7	5
0	0	0	4	4	4	2	2	2	2	2	2	2	11	7	5
2	2	2	2	2	2	0	0	0	0	0	0	0	12	9	7

C Verse:

Bm Am Bm

2. Here's _____ my hand, _____ reach - in' out to

mp H P H P
Let ring... Let ring...

TAB

Am G Am

you, take care, _____ dar - lin'

TAB

D

Bm Am G Bm Am

and please _____ be hon - est. _____ Ev - 'ry-thing is com - in' our way, -

mf

TAB

E

G Am

Ad lib organ solo

Rhythm on 5th & 6th times

mf

TAB

Bm

1-5. Am 6. Am

mf

TAB

F

G Bm Am

Ev - 'ry - thing is com - in' our way,

mf

TAB

G Bm Am

ev - 'ry - thing _____ is com - in' our way, _____

H

TAB

G Bm Am

ev - 'ry - thing is com - in' our way. _____

TAB

D D.%. al ⊕ Coda

(Backing vocals)
pp Ay. _____

TAB

Coda ⊕

TAB

hope you're feeling better

words & music by gregg rolie

Amp turned up and wah-wah kicking! This (**A**) is one of Santana's favourite riffs and should be played with considerable weight behind it. At (**B**) the guitar accompaniment should be played quite percussively – the feel is important. At (**D**) the guitar sound cools off a little to repeat another eight-bar sequence, before cranking up for the solo.

♩ = 184
N.C.

f
Hammond organ cued for guitar

TAB
5—7—5—7—7— 5—7—5—5—7—

A N.C.

Gliss

H

With wah-wah

H

Gliss

H

Gliss

TAB
5—7—5—7—7— 5—7—5—5—7—

H

H

H

H

Gliss

TAB
5—7—5—7—7— 5—7—5—5—7—

B Verse:

Em **G A**

Is that you? _____ Life is slow - ly fad - ing. _____
See Block Lyrics for Verses 2&3(%)

TAB

3 0 0 0 H P etc. 3 Full Full

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

Damped / Palm mute (P.M.) Open Bend *tr* Bend Open Damped / P.M.

Em **G A**

Is that you? _____ Your mind full of tears. _____

TAB

3 0 0 0 H P etc. 3 Full Full

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

Damped / P.M. Open Bend *tr* Bend Open Damped / P.M.

Em **G A**

Is that you? _____ Search - in' for a good time. _____

TAB

3 0 0 0 H P etc. 3 Full Full

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

Damped / P.M. Open Bend *tr* Bend Open Damped / P.M.

Em G

Is that you? _____ Wait - ing for all these years. _____

Bend Open Damped / P.M. tr Bend Open Damped / P.M.

Full H P etc. Full Full

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

C Chorus:

A G Em

Well I hope you're feel - in' bet - ter, _____

Gliss Gliss Ad lib fill 2 & 3x

Bend Bend

Full Full

TAB 4 6 5 2 4 3 12 15 12 15

A G

yes, I hope you're feel - in'

P Pre P Gliss Gliss Gliss

1/2 P Gliss Gliss Gliss

TAB 12 15 12 14 14 14 12 14 4 6 5 2 4 3

Em A G

good. _____ Yes I hope you're feel - in'

8va Pre Bend Pre P P loco Uni

Ad lib fill 2&3x

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ P P Gliss Full Full

17 17 17 18 17 15 17 10 12 10 13

TAB

1. 2.

Em To Coda \oplus Em

bet - ter. _____ bet - ter. _____

Bend Uni Gliss Gliss

With wah-wah With wah-wah

Full Full Gliss Full Gliss

12 15 12 12 12 15 12 12

TAB

D

Em D

mp Ah, ah. _____ Ah, ah. _____

P H P H

Cancel wah-wah mf

P H P H

9 7 9 9 7 9 8 8

TAB

1.

A

Em

Ah, ah. _____ Ah, ah. _____

P P P P

Let ring...

TAB

9 7 9 9 7 9 7 9 0

2.

Em

E Solo: Em

Ah, ah. _____

Pre P H Bend Bend P *8va* Bend

Let ring... *ff* With wah-wah

$\frac{1}{2}$ Full Full P Full

TAB

9 12 15 12 14 12 12 15 12 15 12 20 17

D *8va* (Cont.) --- A

Pre P H $\frac{1}{4}$ loco Bend Bend P H

3

Full P H $\frac{1}{4}$ Full Full P H

TAB

20 17 20 15 15 12 14 12 14

Em H H H H

Gliss Gliss

rubato

TAB 12 11 12 12 12 12 15 12 15 12 15 12 15 12

Em H H H H

TAB 12 15 12 12 15 12 12 15 12 12 15 12

D P H P H Pre P A Bend Bend Pre

TAB 14 12 15 12 15 12 14 12 14 12 12 12 14 14 12 15 12 14

Em/A Bend Bend Bend Bend Bend

TAB 12 14 12 14 12 12 14 12 15 12 14 12 15 12 14 12 15

G A Bm D Em

Bend Bend Bend Bend Bend Bend Bend

12 14 12 15 12 14 12 15 12 14 12 15

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

TAB

G A Bm D

8va ---

Pre P Bend Bend Bend

12 15 12 14 12 14 12 15 12 17 20

1/2 Full Full P Full Full

TAB

Em 8va (Cont.) ---

loco

Gliss Bend Pre P H H P

15 15 12 15 12 15 12 14 12 15 12 14 12 14

Full 1/2 P P H

TAB

D.S. al Coda (no repeat)

Gliss P H Gliss

Gliss P H Gliss

TAB

Coda \oplus

[illegible]

A

H P P H P P H P P Gliss

TAB

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

N.C.

With wah-wah

H

H

Gliss

TAB

5-7 5 7 7

5-7 7 5-5 7

12 12 12

The Highway

Key: F# (Two Sharps)

Time Signature: 4/4

Staff 1 (Treble Clef):

- Measure 1: F#4 (half note), G#4 (quarter note), A4 (quarter note), B4 (half note).
- Measure 2: C#5 (half note), D5 (quarter note), E5 (quarter note), F#5 (half note).
- Measure 3: G#5 (half note), A5 (quarter note), B5 (quarter note), C#6 (half note).
- Measure 4: D6 (half note), E6 (quarter note), F#6 (quarter note), G#6 (half note).

Staff 2 (Guitar Tab):

- Measure 1: 5-7 (half note), 5 (quarter note), 7 (quarter note), 7 (half note).
- Measure 2: 5-7 (half note), 5 (quarter note), 5-5 (quarter note), 7 (half note).
- Measure 3: 12 (half note), 12 (quarter note), 14 (quarter note), 12 (half note).
- Measure 4: 12 (half note), 12 (quarter note), 14 (quarter note), 12 (half note).

Annotations:

- "H" (Harmonics) above the first and second measures of the treble staff.
- "Bend" above the third measure of the treble staff.
- "Full" above the fourth measure of the guitar tab.

(Em)

Play 4 times

Ad lib guitar solo with wah-wah

H

Gliss

H

Gliss

TAB

H

H

5 7 5 7 7

5 7 5 7 5 5 7

Gliss

Gliss

(Em)

H

H

Drum cue

dim.

TAB

H

H

12 14 12 14 12 14

G

A

Bm

D

Em

Bend

P

Bend

Full

P

Full

1/2

P

Bend

TAB

15 12 17 21 14 15 14 14 12 15

8va (Cont.) ---

G

A

Bm

D

loco

3

P

Bend

P

P

Gliss

3

Bend

P

loco

TAB

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

Em

Let ring...

H P 3 P P Gliss

TAB

12 12 12 14 12 14 13 12 10 12

P H

12 11 12 12 11 12

P H Gliss

TAB

P H Gliss

12 11 12 12 11 12

Verse 2:

Is that you
 Lookin' across the ocean.
 Is that you
 Thinkin' about the journey there.
 Is that you
 Waitin' for the sun to shine.
 Is that you
 When all you'll see is cloud.

Chorus 2:

And I hope you're feelin' better
 Yes, I hope you're feelin' good
 Yes, I hope you're feelin' better.

Verse 3(♫):

Is that you
 Who never saw your baby.
 Is that you
 Who never had a friend.
 Is that you
 Movin' to a new town.
 Is that you
 What happened to replace your past.

Chorus 3:

Well I hope you're feelin' better
 Yes, I hope you're feelin' good
 Well I hope you're feelin' better.

incident at neshabur

words & music by albert ginkinto & carlos santana

Another classic Santana groove is set up with piano and bass, but changes into a triplet riff at **A**. This is really a set up for a long vamp/solo section for organ, followed by guitar, before returning to the triplet riff again at **D**. The flavour changes at **E** into a half-time groove, where Santana plays some beautifully crafted phrases.

♩ ≈ 136

Percussion cue

N.C.

Play 5 times

mf

Optional piano chords

Bass arranged for guitar

A

N.C.(Gm7)

f

Overdriven sound

3

H P

H P

Dm⁷
Solo:
mf
Clean sound

Gliss

TAB

P P H P H P P P

TAB

P P

Gliss

TAB

Gliss Gliss Gliss Gliss Gliss Gliss

TAB

Cmaj⁷ Fmaj⁷ Cmaj⁷

pp p pp p

TAB

4 4 5 7 5 0 0 3 0 0 0 5 0 0 0 7 0 0 0 8 0

Fmaj⁷ Cmaj⁷ Fmaj⁷

pp p

TAB

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

Cmaj⁷ Fmaj⁷

pp

TAB

15 13 12 13 12 10 8 10 12 10 8 8 10 8 10 8 5 7 5 3 5 3

Cmaj⁷ Fmaj⁷

p pp

TAB

15 13 12 13 12 10 8 10 12 10 8 8 10 0 3 0 5 4 2 0

G Piano solo:

Double tempo (tempo 1) ♩ = ♩

Cmaj⁷

Fmaj⁷/G

1-4.

mp Light strum

5-5-5 5 5-5-5 5 0-0-0 0 0-0-x-0-x-0

4-4-4 4 4-4-4 4 1-1-1 1 1-1-x-1-x-1

5-5-5 5 5-5-5 5 2-2-2 2 2-2-x-2-x-2

3-3-3 3 3-3-3 3 3-3-3 3 3-3-x-3-x-3

H Half tempo ♩ = ♩

5.

Cmaj⁷

Fmaj⁷

Cmaj⁷

Bend

tr

Bend

P

3

p

mf

dim.

pp

mp

Full

H P etc.

Full

P

0-4

1-3

0

5 0 3 0 3 1-0 0-4 1-3 0

Fmaj⁷

Cmaj⁷

Fmaj⁷

Cmaj⁷

tr

tr

tr

tr

0 7 10 7 8 10 8 7 10 7 8 10 8

Freely

Cmaj⁷

Fmaj⁷

Gliss

H

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

no one to depend on

words & music by mike carrabello, coke escovedo & gregg rolie

The spacey intro of vibes and guitars should not be mistaken as being the feel of the song! At **B** the Latin rhythm takes over, with two guitars (with sustain) in harmony (Santana and Schon). The riff at **C** under the vocals is classic Santana – what a feel! Similarly at **F** – a great riff for Santana to blow over.

$\text{♩} = 110$
Bass cue

The musical score is divided into three systems. The first system shows a guitar part in 4/4 time with a tempo of 110. It includes a 'Bass cue' section with a melodic line and a 'Bass figure continues sim.' section. The guitar part has a 'Gliss' (glissando) and a 'H' (harmonic) mark. The bass part has a 'Gliss' and a 'H' mark. The second system is marked with a box 'A' and shows a guitar part with a 'Clean sound + reverb With vibes' instruction. The guitar part has a 'Gliss' and a 'H' mark. The bass part has a 'Gliss' and a 'H' mark. The third system shows a guitar part with a 'Gliss' and a 'H' mark. The bass part has a 'Gliss' and a 'H' mark. The score includes TAB notation for both guitar and bass, with fingerings and fret numbers indicated. The guitar part has a 'Gliss' and a 'H' mark. The bass part has a 'Gliss' and a 'H' mark. The score includes TAB notation for both guitar and bass, with fingerings and fret numbers indicated.

A

Gm C Gm C Gm C

Clean sound + reverb
With vibes
mp

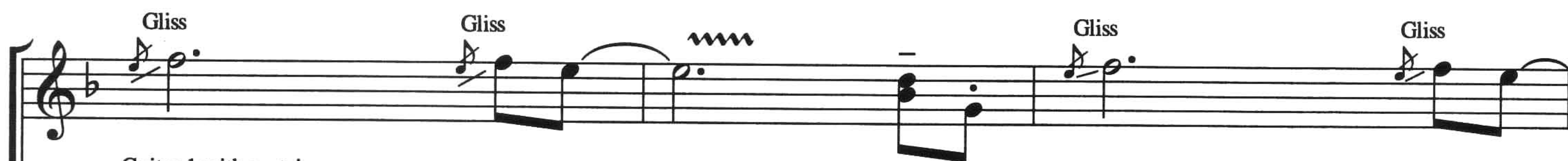
+ sustain

B  Gm

C

Gm

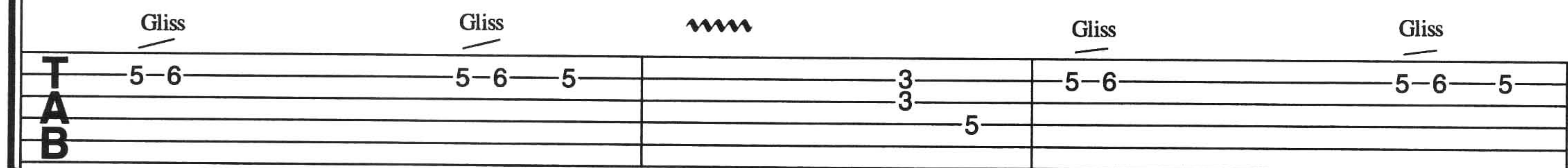
Gliss Gliss Gliss Gliss



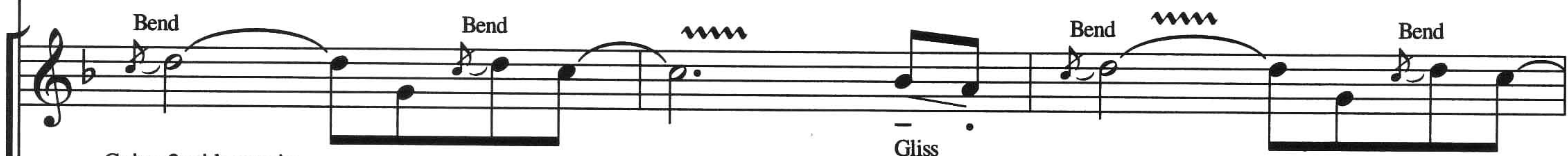
Guitar 1 with sustain

mf

Gliss Gliss Gliss Gliss



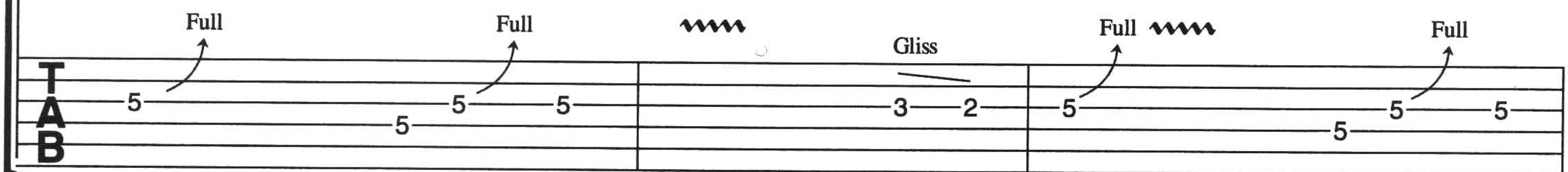
Bend Bend Gliss Bend Bend



Guitar 2 with sustain

mf

Full Full Gliss Full Full



C

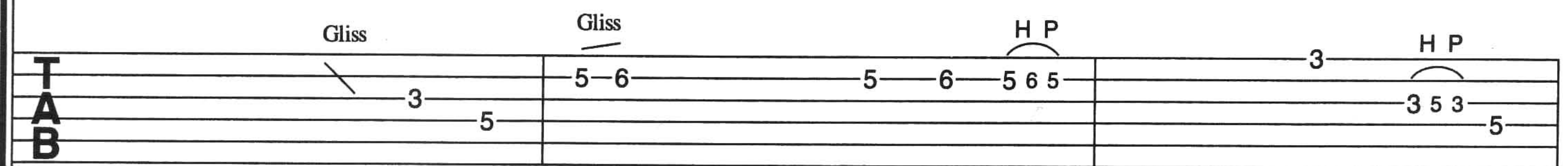
Gm

C

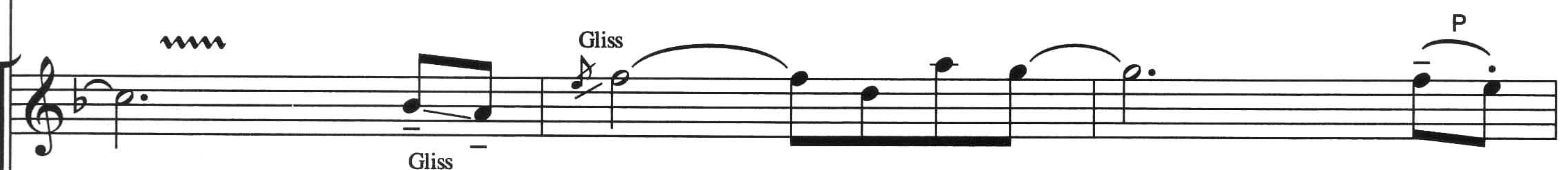
Gliss Gliss



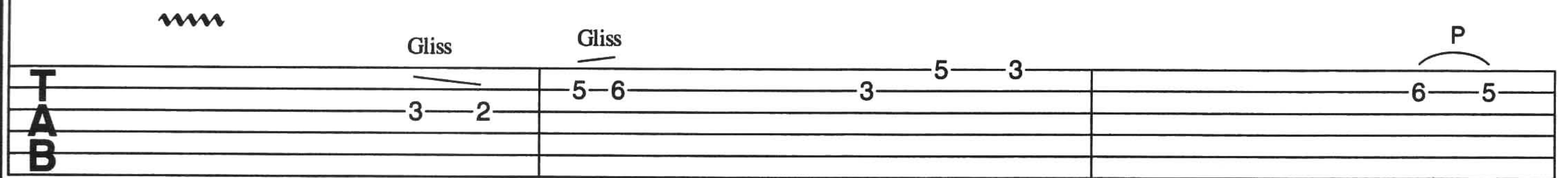
Gliss Gliss H P H P



Gliss Gliss P



Gliss Gliss P



C

Gm C Gm C

got no - bo - dy that I can de - pend on.

Guitar 1
Guitar 2 plays sim. rhythm

TAB

Gm C
 I ain't got no - bo - dy that I can de -
 H H H H H H
 TAB 3 5 5 5 3 3 3 5 5 5 5 5 3 5 3

Gm C To Coda (Gm)
 pend on.
 tr
 tutti
 f
 H H H P etc.
 TAB

Gm C

8va (Cont.) ---

Gliss loco

Ain't

sim.

TAB

Gm C Gm C

got no - bo - dy that I can de - pend on.

TAB

Gm C

Ain't got no - bo - dy that I can de -

TAB

Gm C D Gm

pend on.

Gliss

Gliss

TAB

Ain't got no -

Gliss Gliss

Bend Bend

P

Gliss Gliss

1/2 1/2

P

TAB

Gm C Gm C

- one that I know of,

H P

H P

TAB

Gm C

that I can de - pend on. Ain't got no -

P

TAB

Gm C Gm C

one that I know _____ of,

2

TAB

Gm C

that I can de - pend on.

P

TAB

E Double tempo

Gm N.C.

Percussion cue

TAB

3 1

F N.C.

Play 8 times

Gliss

TAB

3 3 1 3 1 3 1 3 1 3 3 1

Gliss

G Ad lib guitar solos:

(Gm) 32 (Gm) 48 N.C.

Guitar 2 solo: Guitar 1 solo:

TAB

32 48 3 3 1 3 1 3 1 3

1. 2. Half tempo (tempo 1)


Percussion cue

TAB

1 1 3 1 3 3 1

Coda \oplus
Gm

Guitar 2
pick-up



T
A
B

5

[illegible]

(Gm)

Percussion cue

+ echo repeats to fade
ff

TAB

10 10 10 10 6 6 5 6 6

persuasion

words & music by gregg rolie

Santana's rhythm guitar is quite superb on this track from the band's first album. The two-bar pattern at **A** should be played persuasively with quite a dirty sound. Try to make the rhythm accurate without blurring the notes together.

♩ ≈ 132
N.C.

Uni

pp

Full

TAB

Uni

mf

Gliss

f

Gliss

TAB

(13)

A

Fm

Treble staff: Key signature of three flats (Fm).
 Guitar staff: Chords and single notes with upstroke (V) and downstroke (P) markings.
 Bass staff: Repeating eighth-note pattern with a 'P' marking above the first measure.

▢ = Downstroke
 V = Upstroke

Treble staff: Continuation of the melody.
 Guitar staff: Continuation of chords and single notes with upstroke (V) and downstroke (P) markings.
 Bass staff: Continuation of the repeating eighth-note pattern with a 'P' marking above the fifth measure.

B Verse:

Fm

Treble staff: Key signature of three flats (Fm).
 Guitar staff: Chords and single notes with upstroke (V) and downstroke (P) markings.
 Bass staff: Repeating eighth-note pattern with a 'P' marking above the first measure.

You _____ got per - sua - sion.
 See Block Lyrics for Verses 2&3(%)

This 2 bar pattern is reversed on Verses 2&3

C⁵ B^{b5} A^{b5} G⁵ G^{b5}

3

some - thing a - bout you ba - by keep me from goin' to some - bo - dy else...

TAB

10	8	6	5	4
10	8	6	5	4
8	6	4	3	2

1. Fm

Yeah, _____ ah, ha. 2. The

P H P P

TAB

1	1	3	1	3	1	1	3	1	3	1
3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	1	1	1

P H P P

2,3. Fm

kind. _____

To Coda ⊕

P H P P

TAB

1	1	3	1	3	1	1	3	1	3	1
3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	1	1	1

P H P P

C

Fm

mf
Damped
Fig. 1...

Open

...end Fig. 1.

TAB

[illegible]

The musical score consists of three staves:

- Treble Clef Staff:** Shows the pitch contour of the melody. It begins with a whole rest, followed by eighth notes G₄, A₄, and B₄. This is followed by a dotted quarter note C₅, a quarter note D₅, another dotted quarter note C₅, and a final quarter note B₄.
- Standard Notation Staff:** Provides detailed fingering and articulation. Fingering numbers 1-4 are shown under the first four notes. An accent mark (^) is placed over the fifth note (C₅). A "Bend" instruction with a curved arrow indicates a full bend on the sixth note (D₅). A palm mute symbol (P) is placed above the seventh note (C₅). The final note (B₄) is also accented.
- TAB Staff:** Contains fret numbers corresponding to the notes on the standard staff: 3, 1-4, 1-4, 4, 1, 1, 3, 1, 3, 1, 1, 4, 1.

First system of musical notation. Treble staff: triplet of eighth notes, pickup note, half note, quarter note. TAB staff: fret numbers 4, 6, 4, 3, 3, 8, 8, 8, 13, 13. Annotations: P, Gliss.

Second system of musical notation. Treble staff: eighth notes with 'Bend' annotations. TAB staff: fret numbers 13, 13, 13, 15, 13, 13, 16, 13, 13, 13, 16, 13, 16, 13, 13, 13, 13. Annotations: Full, Bend.

Third system of musical notation. Treble staff: eighth notes with 'Bend' annotations and '8va' marking. TAB staff: fret numbers 16, 13, 16, 13, 13, 13, 13, 16, 13, 16, 13, 16, 13, 16, 13, 16, 13. Annotations: Full, Bend.

Fourth system of musical notation. Treble staff: eighth notes with 'Bend' annotations, 'Gliss' marking, and 'loco' marking. TAB staff: fret numbers 16, 13, 13, 16, 13, 13, 16, 13, 13, 16, 13, 13, 16, 13, 13, 16, 13. Annotations: Full, Bend, Gliss, loco. Chord progression: A^bm, Fm.

soul sacrifice

words & music by carlos santana

The opening percussion sets the stage which befits the title. Santana's guitar begins quietly at **A** and is then wound up to play the chord phrasing at **B**. By cranking up the volume of the guitar the distortion sets in and the various levels in between give a huge dynamic range to the sound. By playing more delicately at **C**, his tone is sweet but still has an edge.

♩ = 136

Congas

A Am

Bass arranged for guitar

Let ring ... *mp*

p

p

B Am *tutti* D Am

f

Gliss

Gliss

Play 4 times

Am⁷ D Am⁷ D Am⁷ D

First system of musical notation. The treble staff contains notes with accidentals and articulation marks (P, H, Gliss). The guitar tablature staff shows fret numbers (8, 5-8, 5-8, 5, 8-11-12, 8-12, 8, 5-8, 5-8, 5) and techniques (P, H, Gliss).

Am⁷ D Am⁷ D Am⁷ D

Second system of musical notation. The treble staff continues the melody with notes and articulation marks. The guitar tablature staff shows fret numbers (12, 15, 12, 5-8, 5, 5-8, 5, 5, 8-5) and techniques (P, H, Gliss).

Am⁷ D/A

8va ---

Third system of musical notation. The treble staff includes a trill (5) and glissando (Gliss) techniques. The guitar tablature staff shows fret numbers (7, 4-5-7, 5-7-8, 5-7, 7-8-8, 8-10, 10-10, 10-12-12, 12-17) and techniques (H, Gliss).

Am⁷ D/A

8va (Cont.) ---

Fourth system of musical notation. The treble staff continues the trill and glissando techniques. The guitar tablature staff shows fret numbers (17-12-17, 12-17, 14-17, 12-17, 12-17, 12-17, 12-17, 12-17, 12-17, 12-17).

8va (Cont.) - - -

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar tablature staff with fret numbers. The melody is written in a key with one sharp (F#) and a 2/4 time signature. The tablature corresponds to the melody, with fret numbers ranging from 12 to 17. The song title "The Rose Tree" is written in a decorative font at the top left.

The Rose Tree

Musical notation (Treble Clef):

12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 14

Tablature (TAB):

12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 12 — 17 — 17 — 14

8va (Cont.) - - -

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in G major. The bottom staff is a guitar tablature staff with the letters "TAB" written vertically on the left. The fret numbers are written above the staff: 17, 17, 14, 17, 17, 14, 17, 17, 14, 17, 17, 14, 17, 17, 14, 17.

8va (Cont.) - - -

```

- - - } loco

```

[illegible]

(loco)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar tablature (TAB) section. The guitar part features a complex rhythm with many beamed eighth and sixteenth notes, and a melodic line in the upper register. The TAB section shows the fretting for the guitar, with numbers 5, 7, and 9 indicating specific frets. The score is in G major and 4/4 time.

D

Percussion solo:

Drums & percussion solo:

Am⁷

24 14

24 14

TAB

E

Am

D

Am

2

mf

Gliss

2

TAB

Am

D

Am

Am⁷

TAB

F

Am⁷

D

Am⁷

mf

sim.

TAB

▮ = downstroke

Am⁷ D Am⁷

The first system of music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains two measures of music. The first measure starts with an Am⁷ chord, followed by a series of eighth notes with bends, and ends with a D chord. The second measure starts with a D chord, followed by a series of eighth notes with bends, and ends with an Am⁷ chord. The bottom staff is a guitar TAB staff with six lines. It contains two measures of music. The first measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string. The second measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string.

Am⁷ D Am⁷ D Am⁷

Gliss P H

With organ

The second system of music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains two measures of music. The first measure starts with an Am⁷ chord, followed by a series of eighth notes with bends, and ends with a D chord. The second measure starts with a D chord, followed by a series of eighth notes with bends, and ends with an Am⁷ chord. The bottom staff is a guitar TAB staff with six lines. It contains two measures of music. The first measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string. The second measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string.

Am⁹ D Am⁷ Am⁹ D

H P

The third system of music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains two measures of music. The first measure starts with an Am⁹ chord, followed by a series of eighth notes with bends, and ends with a D chord. The second measure starts with a D chord, followed by a series of eighth notes with bends, and ends with an Am⁷ chord. The bottom staff is a guitar TAB staff with six lines. It contains two measures of music. The first measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string. The second measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string.

Am⁷ D Am⁷

The fourth system of music consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains two measures of music. The first measure starts with an Am⁷ chord, followed by a series of eighth notes with bends, and ends with a D chord. The second measure starts with a D chord, followed by a series of eighth notes with bends, and ends with an Am⁷ chord. The bottom staff is a guitar TAB staff with six lines. It contains two measures of music. The first measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string. The second measure starts with a 5 on the low E string, followed by a series of bends on the 5th, 4th, and 3rd strings, and ends with a 5 on the low E string.

Am⁷ D P Am⁷ **G** Am⁹ D

8va ---

Gliss

3

12 10 12 10 13 17 17 17 (0) 17 (0) 17 (0) 17 (0) 17 14

TAB

Am⁷ Am⁹ D

8va (Cont.) ---

3

17 17 (12) 17 17 (12) 17 17 (12) 17 17 (12) 17 19 19 17 17 17 15 15 14 14

TAB

Am⁷ Am⁹ D

8va (Cont.) ---

loco

P P

P P

P P

P P

12 12 10 10 8 8 7 7 8 7 5 8 5 8 7 5 8 5 8 7 5 8 5

TAB

Am⁷

H P P

3

3

3

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

TAB

Am⁹ D Am⁷

Gliss Gliss

3 3 3 3

Gliss Gliss

7 4 5 7 5 7 8 5 7 7 8 10 10 10 12 12 12 12

TAB

Am⁹ D

Gliss sim. Gliss Gliss Gliss Gliss

11 12 0 0 12 12 0 12 12 0 12 12 0 12 0 0 0

TAB

Am⁷ Am⁹ D

Gliss P

12 0 0 0 10 0 0 0 8 0 0 0 7 0 0 0 5 7 8 5 7 8 7 7

TAB

Am⁷ Am⁹ D Am⁷

P

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

TAB

samba pa-ti

by carlos santana

Probably the most famous of Santana tunes – recorded in 1970 on the *Abraxas* album. The wiry sustain of his guitar is beautifully controlled throughout. Notice his use of embellishments and dynamics that set the emotion of the piece.

♩ ≈ 84
N.C.

A

G Bm

Gliss H P H Gliss H P H

mf *pp* *mp* *pp*

Gliss H P H Gliss H P H

TAB

7—9—10 7—8—9 8 5—7 4—4—7 6—7 7—8—7 9

Em Am G

Gliss H P H

mf *p*

Gliss H P H

TAB

7—9—10 7—8—9 8 5—7 4—4—7

Bm Em Am

Gliss H P H H P

pp *mf*

Gliss H P H H P

TAB 6-7-7-7-8-7-9 5-7-5-7-5-8-5

Bm Am⁷ D

Uni Uni H P H P P Bend P H P

Full Full H P H P P Full P H P

mp

TAB 5-8-7-10 5-7-5-7-5-8-5 8-5-5-5-7-5-7

Am Bm

Gliss Gliss H Gliss H

mf *p*

Gliss Gliss H Gliss H

TAB 5-7-5-4-5-7-5 7 4-7-4-5-7-(4)-7

Am D N.C.

H H P Pre Uni bend Gliss

mf *mf*

H H P Full Gliss

TAB 5-7-5-7-5-5-8-8-5-8-5-8 7-9-10-7-8-9-8

Am Bm Em

Gliss H P

p *pp*

TAB

5-7 4-7 6-7-7 7-8-7 7 (9) 9

Am G Am

Gliss H Gliss H P

mf *p*

TAB

7-9-10 7-8-9 8 5-7 4-7 6-7-7 7-8-7 9

Em Am D

Bend Pre P H H P Uni Uni

Guitar 2 with reverb effect

mf *pp* *mf*

Full Full

TAB

(12) 12 15 12 14 10 14 12-14 5-7-5 7 5 8 5 8 7 10

Am D

H P H P P Gliss H P Gliss Gliss H

6 3

TAB

5-7-5-7-5 8-5 3-5 5-5 7-5 7 5 7-5-4-5-7 5

Am Bm Am Pre Unibend

3

Gliss

p

Gliss

H

H P

P

Full

TAB

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

D C G

Gliss

Gliss

pp

mf

Gliss

Gliss

Full

TAB

5 7 8 8 8 10 7 7 10

Bm Am D

Uni

Uni

H

+ guitar 2, 6th lower & hold

Full

Full

H

H P

TAB

10 13 12 15 12 5 7 5 7 5 8 7 7 8 5

G Bm Am

Uni

Uni

H

+ guitar 2, 6th lower

Doubled by guitar 2

Full

Full

H

H P

TAB

8 8 8 10 7 7 10 10 13 5 7 5 7 5 8 7

D Solo: Double tempo $\text{♩} = \text{♩}$

D

G

Am

sim.

Gliss

H

Rhythm guitar

mf

H

Gliss

T
A
B

G

Am

H

H

P

H

H

P

T
A
B

G

Am

H

H

Gliss

H

H

Gliss

T
A
B

G

Am

Gliss

H

H

P

Gliss

H

H

P

T
A
B

Chord: G Am

3 3 8-10 10 10 10 10 10 8 7 5 7 5 8 7

Chord: G

8 5 7 3 3 5 3 0 3 0 2

Chord: Am G

0 0 3 0 2 0 2 7-10 10 10 10 7-10 7-10 10

Chord: Am G

8 7 5 7 5 8 7 8 5 7 3 3 5 3 12

Am G

Bend

Full

P

Bend

P

TAB

15 15 15 15 15 15 15 15 15 15 15 12 14 12 14

Am G

Bend

Full

P

Pre

P

TAB

12 14 15 12 15 15 12 15

Am

Pre

P

Bend

Bend

Full

Full

TAB

12 15 12 15 15 15 14 14 12 14

G Am

Bend

Bend

Pre

P

Full

Full

TAB

12 14 14 14 14 12 14

Am *gua ---* G

Am *loco*

G Am

toussaint l'overture

words & music by michael shrieve,
gregg rolie & michael carabello

Santana's searing guitar opens this improvisational piece. The bluesy sections **A** to **C** lead to bar 5 of **C** where the phrasing is played by the whole band (similarly section **D**). The contrast of freedom and structure is very much part of the Santana style.

$\text{♩} = 140$
Percussion cue

A Cm

Bend P P P

f Full P 10-8 P 11-8

TAB

B \flat P A \flat Bend Bend P Bend G Bend Pre P

Full Full P Full Full Full P

TAB 11 10-10-11-10-8 11 11 11 8 10 11 10 10 8 10 8

Cm B \flat A \flat

gza --- Bend --- loco

Full 13 13

TAB

G Cm

loco

Bend

P

3

Bend

P

Full

Full

TAB

10 11 10 11 10 11 10 11 10 11 10 9 8 11 10 9 8 10 8 8

B \flat A \flat

P

Bend

P

tr

P

Bend

P

P H P

P

Full

Full

P

H P etc.

P

P

P H P

TAB

11 8 10 8 10 8 10 8 10 8 10 8 10 10 8 10 8 10 8 10 8 10 8 10 8

G Cm

Bend

P

Gliss

Gliss

P H P H P

H

H

H

H

H

H

Full

P

Gliss

Gliss

P H P H P

H

H

H

H

H

H

TAB

10 8 7 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

B \flat A \flat

H

H

H

H

H

H

H

H

H

H

H

H

H

H

H

TAB

10 8 8 10 8 8 10 8 8 10 8 8 10 8 8 10 8 8 10 8 8 10 8 8 10 8 8

B Organ solo:

1-20.

G Cm F Cm

Gliss H *mf* H H

TAB 8-7 8-10 8 8 8 8 10 8 8 8 8 8 8 H H 8-10 8-10

21.

C Solo:

Cm Cm

Gliss Bend P H Bend H P

TAB 8 8 8 8 8 8 8 8 Gliss 8 11-11 8 Full P H Full H P 8 8

P Bend P Uni Pre H P H P

TAB 11 10 13 10 11 10 11 8 Full P 8 Full 8 11 8 Full 8 10 8 10 8

N.C.

With organ

Gliss P Full

TAB 8 10 11 10 8 10 8 8 7 7 8 11

Gliss P Bend P

8 10 11 10 8 10 8 8 7 7 8 10 8 10 10 8

TAB

Gliss P

8 10 11 10 8 10 8 8 7 7 8 10 10 8

TAB

D N.C. 1,2.

Gliss Gliss Gliss

Gliss Gliss

8 8 10 15 3 3 5 6 10 3 3 1 4 3 3

TAB

3.

Gliss Gliss Gliss

3 1 4 3 10 10

TAB

E

Cm

Play 10 times

Los cuer - os, me - lla____ man.

mf

TAB

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

*All lower notes added ad lib.

Ev - 'ry - bo - dy, ev - 'ry -

sim.

TAB

2 2 5 8 7 5 8 5 8

sim.

Play 8 times

bo - dy, ev - 'ry - bo - dy.

TAB

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

F Solo:

Chords: Cm, B \flat , A \flat

Techniques: Uni, \diamond , H, P, P, f, Full

Tab: 8-11, 10-11, 10-11-10-8, 11, 8-11, 9-8-8

Chords: G, Cm *sim.*, B \flat

Techniques: Pre, H, P, Bend, P, H, P, Gliss, 1/2, Full

Tab: 11-8, 10-7, 8-7-8-7, 10-7-8, 10, 8-10-8-7, 10-8-10

Chords: A \flat , G, Cm

Techniques: H, H, Uni, Pre, Bend, 1/2, Full

Tab: 7-8-10, 8-11, 8-11-8, 10, 10-8-8-10, 10-8-8-10

Chords: A \flat , G

Techniques: Pre, Bend, P, Gliss, H, H, H, Uni, Full

Tab: 8-8-10-8-10, 8-7-8-10-8-11, 8-11, 10-13, 11-14, 13-16

Cm B \flat A \flat

8^{va} (Cont.) ---

Uni Bend

Full 15 18 15-18

G Cm

8^{va} (Cont.) ---

Bend Bend Bend Gliss loco Uni P P

Full Full Full Gliss Full P P

20 20 20 8 11 8 8 8 8 8 10 8 11 8

B \flat A \flat G

P P Bend wavy wavy Bend Gliss

3 3 3 3 3 3 3

wavy Full wavy Gliss

11 10-10-11-10-8 11 11 10-9-8 11-10-9-8 10

Organ solo:

Cm B \flat A \flat G

mf

8 8 8 8 6 6 6 6 4 4 4 4 3 3 3 3

8 8 8 8 6 6 6 6 4 4 4 4 3 3 3 3

10 10 10 10 7 7 7 7 5 5 5 5 4 4 4 4

8 8 8 8 8 8 8 8 6 6 6 6 5 5 5 5

G

Cm

B \flat A \flat

G

Play 11 times

Va - mo - nos ne - gra, a bai - lar mi Gua - gu - co.

Rhythm guitar

Ad lib guitar solo 1-3 times
Organ solo 4-5 times
Guitar solo 6-11 times

TAB

8	8	8	8	6	6	6	6	4	4	4	4	3	3	3	3
8	8	8	8	6	6	6	6	4	4	4	4	3	3	3	3
8	8	8	8	7	7	7	7	5	5	5	5	4	4	4	4
10	10	10	10	8	8	8	8	6	6	6	6	5	5	5	5

Cm

B \flat

Bend P Bend P P P Gliss P

f

Full P Full P 8 10 8 11 8 11 11 Gliss 10 10 11 10 8 11

TAB

11	8	10	8	8	10	8	11	8	11	11	10	10	11	10	8	11
----	---	----	---	---	----	---	----	---	----	----	----	----	----	----	---	----

A \flat

G

Uni Bend Pre P tr

3

Full Full Full P P H P etc.

8 11 8 11 8 10 11 10 8 10 8 10 8

TAB

8	11	8	11	8	10	11	10	8	10	8	10	8
---	----	---	----	---	----	----	----	---	----	---	----	---

Cm

B \flat

H H H H H H H H H H H

H H H H H H H H H H H

8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10

TAB

8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----

A^b

H H H H H

Bend

tr

TAB

8 8 10 8 8 10 8 8 10 8 8 10 8

Full

10

H P etc.

8 10 8

C^m

H H H H H

TAB

8 10 8 8 10 8 8 10 8 8 10 8 8

B^b

H H H H H

TAB

10 8 8 10 8 8 10 8 8 10 8 8 10

A^b

H H H H H

G

Gliss

TAB

8 8 10 8 8 10 8 8 10 8 8 10 8

Gliss

8