



Acoustic Guitar Instrumentals

25 Performances Transcribed Note-for-Note

from Michael Hedges - *Aerial Boundaries*
Aerial Boundaries
 Composed by Michael Hedges

Tuning:
 (low to high) C-C-D-G-A-D

A

Moderately slow ♩ = 90

A5

Gtr. 1 (acous.)

mf
left hand tapping

T
A
B

Dsus2

w/ fingers

First system of musical notation, including a treble clef staff and a guitar staff with fret numbers and 'X' marks.

Second system of musical notation, including a treble clef staff and a guitar staff with fret numbers and 'X' marks.

B

Section B, first system. Chord labels: C₆, A5, C₆, A5. Includes 'A.H.' and 'T' markings below the guitar staff.

*Artificial harmonics produced by tapping strings 12 frets above open or fretted notes.

Section B, second system. Chord labels: C₆, A5, G5, C₆, A5, G5. Includes 'A.H.' and 'T' markings below the guitar staff.

Section B, third system. Chord labels: C₆, A5, G5, C₆, A5, G5. Includes 'A.H.' and 'T' markings below the guitar staff.

C⁹ A5 G5 C⁹ A5

A.H. T T T A.H. T

C

Gmaj11

T T T T T T

Fmaj9

T T T T T T

C⁹ A5 C⁹ A5 G5

A.H. T T A.H. T T T

C⁹ A5 G5 C⁹ A5

A.H. T T T A.H. T

D

Dsus2

Musical notation for Dsus2. The top staff shows a treble clef with a series of chords and melodic lines. The bottom staff shows guitar tablature with fret numbers (0, 2) and bar lines. The progression consists of 12 measures, with the last four measures marked with 'X' on the high strings.

C⁶

Musical notation for C⁶. The top staff shows a treble clef with a series of chords and melodic lines. The bottom staff shows guitar tablature with fret numbers (0, 2, 3) and bar lines. The progression consists of 12 measures, with the last four measures marked with 'X' on the high strings.

Dsus2

C⁶

Musical notation for Dsus2 and C⁶. The top staff shows a treble clef with a series of chords and melodic lines. The bottom staff shows guitar tablature with fret numbers (0, 2, 3) and bar lines. The progression consists of 12 measures, with the last four measures marked with 'X' on the high strings.

EC⁶

Musical notation for C⁶ (first system). The top staff shows a treble clef with a series of chords and melodic lines. The bottom staff shows guitar tablature with fret numbers (0, 2, 3) and bar lines. The progression consists of 12 measures.

Musical notation for C⁶ (second system). The top staff shows a treble clef with a series of chords and melodic lines. The bottom staff shows guitar tablature with fret numbers (0, 2, 3) and bar lines. The progression consists of 12 measures.

C[♯]sus4

C13sus4

C[♯]sus4

C13sus4

C[♯]sus4

C13sus4

C[♯]sus4

C13sus4

C[♯]sus4

C13(no3rd)

C[♯]sus4

C13(no3rd)

C⁶sus4

C13(no3rd)

C⁶sus4

C13(no3rd)

Musical notation for the first system, including a treble clef staff with chords and a guitar fretboard diagram below it.

F

F⁶

Musical notation for the second system, including a treble clef staff with chords and a guitar fretboard diagram below it.

C⁶sus4

Musical notation for the third system, including a treble clef staff with chords and a guitar fretboard diagram below it.

G

Dm

Fadd2

Musical notation for the fourth system, including a treble clef staff with chords and a guitar fretboard diagram below it.

*Notes on 5th str. are slurred, notes on 6th str. are plucked.

C⁶sus4

Musical notation for the fifth system, including a treble clef staff with chords and a guitar fretboard diagram below it.

H

Dsus2

C⁶

Dsus2

C⁶

Dm

C⁶

Dm

I

Dm

Am

*Fret-hand 4th finger.

Dm Am

T

*As before

Dm

T

T

J

Dm C⁹ B^bmaj7

T

C⁹ Dm

T A.H. T

C⁹ B^bmaj7

T (2) 0 A.H. 10 T

C⁹ Dm

T (10) 0 T.H. 2 T

K

N.C.

from Simon & Garfunkel - *Sounds of Silence*

Anji

Words and Music by Davy Graham

Gtr. 1: Capo II

A

Moderately fast ♩ = 170 (♩ = $\overset{\frown}{\text{3}}$)

*Gtr. 1 (acous.)

Bm (Am) **Aadd2** (Gadd2) **G** (F) **F#** (E) **Bm** (Am) **Aadd2** (Gadd2) **G** (F) **F#** (E)

mp
w/ fingers
let ring throughout
**P.M. -----

5th & 6th strings only. *Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoeed fret is "0" in tab. Chord symbols reflect implied harmony. ***T = Thumb on 6th string

Bm (Am) **Aadd2** (Gadd2) **G** (F) **F#** (E) **Bm** (Am) **A6add2** (G6add2) **G** (F) **F#** (E)

P.M. -----

Bm (Am) **A6add2** (G6add2) **G** (F) **F#** (E) **Bm** (Am) **A6add2** (G6add2) **G** (F) **F#** (E)

P.M. -----

B

Bsus4/F# (Asus4/E) **Bm/F#** (Am/E) **Bsus4/F#** (Asus4/E) **Bm/F#** (Am/E) **Bsus4/F#** (Asus4/E) **F#7** (E7) **B5** (A5)

P.M. -----

Bsus4/F# (Asus4/E) **Bm/F#** (Am/E) **Bsus4/F#** (Asus4/E) **F#7** (E7) **Bm** (Am)

P.M. -----

†Downstroke

C

Bm (Am) A (G) G (F) F#7 (E7) Bm (Am) A (G) G (F) F#7 (E7)

P.M. P.M. P.M. P.M.

*Upstroke

Bm (Am) A (G) G (F) F# (E) F#m (Em) C#m (Bm) A (G) G (F) F# (E)

P.M. P.M.

D

Bm (Am) F#m/A (Em/G) G (F) F# (E) Bm (Am) Aadd2 (Gadd2) G (F) F# (E)

mp P.M.

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm/F# (Am/E) Aadd2 (Gadd2) G (F) F# (E)

P.M.

Bm (Am) A6add2 (G6add2) G (F) F# (E) Bm (Am) A6add2 (G6add2) G (F) F# (E)

P.M.

E

Bsus4/F# (Asus4/E) Bm/F# (Am/E) Bsus4/F# (Asus4/E) F#7 (E7) Bm (Am)

P.M.

Bsus4/F# (Asus4/E) Bm/F# (Am/E) Bsus4/F# (Asus4/E) F#7 (E7) Bm (Am)

P.M. -----

1/4 1/4 1/2 1

2 3 2 3 2 2 3 2 3 2 3 0 2 2 3 (3) 2 0 1 1 (1) 0 0 2 0 1 2 2

F

Bm (Am) A (G) G (F) F#7 (E7) Bm (Am) C#m (Bm) Bm (Am) A (G) G (F) A (G) G (F) F#7 (E7)

P.M. P.M. P.M.

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

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

0 0

Bm (Am) A (G) G (F) F#7 (E7) F#m (Em) C#m (Bm) A (G) G (F) F# (E) Em7 (Dm7) A (G) Em (Dm) A C#m (G) (Bm)

P.M. P.M. P.M.

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

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

0 0

Bm (Am) A (G) G (F) F# (E) G (F) A (G) Bm (Am) A (G) G (F) F# (E) G (F) A (G) Bm (Am) A (G) G (F) F# (E) G (F) F# (E)

(3) 3 1 0 2 1 (1) 2 0 1 0 2 1 (1) 2 0 1 0 2 1 2 4 4

(4) 4 2 0 3 2 (2) 3 0 2 0 3 2 (2) 3 0 2 0 3 2 (2) 3 0 2 0 3 2 3 0 0

G

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm (Am) Aadd2 (Gadd2)

mp P.M. -----

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

0 0 3 3 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

G (F) F# (E) Bm (Am) Aadd2 (Gadd2) G (F) F# (E)

P.M. -----

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

1 1 0 0 0 0 0 0 0 0 0 3 3 1 1 0 0 0 3

H

Bm (Am) A (G) Bm (Am)

mf

*Slap strings w/ right hand fingers.

A (G) F#5 (E5) F#13sus4 (E13sus4) F#7 (E7) F#13sus4 (E13sus4) Bm (Am)

P.M. P.M.

I

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm (Am) Aadd2 (Gadd2) G (F) F# (E)

mp

P.M.

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm (Am) Aadd2 (Gadd2) G (F) F# (E)

P.M.

Bm (Am) Aadd2 (Gadd2) G (F) F# (E) Bm (Am) A6add2 (G6add2) G (F) F# (E) N.C.

P.M.

F#m (Em) Bsus2 (Asus2) Bmaj7 (Amaj7)

from Led Zeppelin - *Led Zeppelin*
Black Mountain Side
 Words and Music by Jimmy Page

DADGAD tuning, down 1/2 step:
 (low to high) Db-Ab-Db-Gb-Ab-Db

A

Slow ♩ = 74

*D5

Dadd4

G/B

Fsus2

Dadd4

Gtr. 1 (acous.)

*Chord symbols reflect implied harmony.

Pitches: A
G
D
A
D

G/B

F

Dadd4

G/B

F

Dadd4

G/B

F

Dadd4

G/B

F6

Dadd4

G/B

F6

Dadd4

G/B

F#

Dadd4

B

G/B

F6

D5

A/C#

D

Dadd4

C G/B Dadd4

G/B F Dadd4 G/B F6 Dadd4 G Gsus2 B5/F# D5

D D5 G/D B5/D G/D D5 D G/D D

C

Dadd4 G/B F Dadd4 G/B F# Dadd4 G/B F6 Dadd4

D

G/B F# D5 A/C# D Dadd4

C G/B Dadd4

G/B F6 Dadd4 G/B F6 Dadd4 G Gsus2 D6 D5

D D5 G/D B5/D G/D D5 G/B F6 Dadd4

G/B F6 Dadd4

G/B F6 Dadd4 G/B F6 Dadd4 G/B F6

E

Dadd4

G/B

F6

Dadd4

G/B

F6

Dadd4

Gtr. 2 (acous.)

Gtr. 1

G/B

F6

Dadd4

G/B

F6

D5

Dsus2

F

Gtr. 2 tacet

D

Dadd4

Gtr. 1

C G/B Dadd4 G/B F6 Dadd4

G/B F6 Dadd4 G D/F# D6 D5 D D5

G/D B5/D G/D D5 G/B F6 Dadd4

G

G/B F6 Dadd4 G/B F6 Dadd4

G/B F6 Dadd4 G/B F6 Dadd4 G/B F6 D5 N.C.

from Original Motion Picture Soundtrack - THE DEER HUNTER

Cavatina

from the Universal Pictures and EMI Films Presentation THE DEER HUNTER

By Stanley Myers

⌘ A

Slowly ♩ = 56

E E G#m/D#

**1/2CIV-----1 5/6CVII-----1 5/6CVI-----1

*Gtr. 1 (nylon-str. acous.)

mp
w/ fingers
let ring throughout

T
A
B

*Two gtrs. arr. for one.

**Traditional classical guitar barre indicated by "C." Fractional prefix denotes number of strings barred (1/2 = first 3 strings); Roman numeral suffix indicates fret barred by index finger. Numbers on note staff indicate essential left hand fingerings for ease of playing.

A/C# F#m7 A/B

CIX-----1 CVII-----1

10 12 9 0 10 7 9 0 0 7 5

12 11 9 11 12 9 7 6 6 7 7 6 6 7 7 6 6

9 9 7 7

Emaj7 E7 Amaj7 Dmaj7

1/2CIV-----1 1/2CII-----1

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

6 4 4 4 6 6 4 3 4 6 6 5 6 0 2 2 2 2

0 0 0 0

Gmaj7 Cmaj7 F#m7 B9

5/6CII-----1

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

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

3 3 2 2

B

Esus4 E

C#m7
CIX-----

E/F#

Bmaj7
CVII-----

B6

F#m7

A/B

Emaj7

E7

CVII-----

To Coda

Amaj7

Dmaj7
5/6CV-----

F#7/E
1/2CVI-----

B/D#
2/3CIV-----

Bm/D

Cmaj7

Bsus4
CVII-----

1/2CV-7

C

A tempo

F#7/E

Bm/D

Bb/Ab

2/3CIII-----

Ebm/Gb Eb/Dbb Bmaj7 E

1/2CIII-----

5/6CVII-----

1 3 4 2 3 4 1 3 4 3 4 3 6 4 4 4 4 6 7 9 9 9 7 0 7 9 9 9 7

B7 E7 A F#m7

CVII----- 1/2CII-----

7 9 7 8 7 9 7 9 7 8 7 9 0 5 6 4 6 5 9 5 4 2 0 0 2 2 0 2 2

B9sus4 B7 Esus4 E

CII-----

D.S. al Coda

rit.

5 2 2 2 4 0 2 4 1 1 2 1 0 1 0 0 4 5

⊕ Coda

Dmaj7

1/2CII-----

2 2 2 2 2 5 0 2 2 2 2

Gmaj7 Cmaj7 F#m7 B9sus4 B7 Esus4 E

5/6CII-----

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

Free time

C#m7 N.C. F#m B7sus4 Esus2 B7sus4 E/G#

5/6CIV----- CII-----

rit. Harm.

0 1 0 5 4 7 11 12 2 4 5 2 5 7 4 7 0 0 2 2 4 6 4 4 2 2 0

Am G/B C Am F Esus4

(1) 2 1 0 3 0 | 0 0 3 1 3 | 1 0 | 2 3 0 2 2 0
 0 2 2 | 3 0 2 2 | 2 | 3 1 1 2 2 0

A5 G Am G/B C G7/F

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

D7 G E Am

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

D Am D Am

(7) 5 7 5 5 5 | 8 7 5 8 5 7 | 8 5 8 5 5
 5 5 5 | 5 5 5 5 7 | 5 5 5 7

D G C/G F B \flat /F

8 7 5 5 5 5 5 7 7 8 5 7 8 3 3 5 5 1 3 3 0

5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

To Coda \oplus

Asus4 Dm(add9)/A

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

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

Am

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

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

C

5 5 5 3 4 3 1 2 | 1 0 0 0 2 0 1 0 | 0 3 0 1 0 1 0

0 0 0 | 0 0 | 3 3

G/B Am G5

(0) 0 3 0 1 0 3 0 | 0 3 0 1 2 1 0 | 0 3 0 1 0 3 0

2 2 2 | 0 0 | 3 3 3

C G/B Am

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

3 3 | 2 2 2 | 0 0

G G/F# Em A5 G Am7 G/B

(0) 0 0 0 0 0 | 0 2 0 2 0 0 | 2 0 0 0 2 1 0 3 0

3 2 0 0 | 0 0 0 0 | 0 3 0 2

D.S. al Coda

⊕ Coda

C F D G E

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

3 1 0 3 0

Dm(add9)/A

2 3 0 3 2 3

0

Am G G/F# Em

0 1 0 1 2 1 0 | 0 0 0 0 0 0 | 0 2 0 2 0 2

0 0 2 0 2 0 0

3 2 0 0 0 0

A5 Am G G/F# Em

(2) 2 2 2 2 0 2 | 0 1 0 1 2 1 0 | 0 0 0 0 0 0

0 0 2 0 2 0 2

0 0 0 2 0

3 2 0 0 0

A5 G Am G/B

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

0 0 0 0 0 2

0 2 3 0 2

C Am F Esus4 A5 G Am7 G/B

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

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

C F D G E A5 D/A G C/G

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

3 1 0 3 0 | 0 5 5 5 7 5 | 5 7 7 0 4 3 3 | 0 3 3 3 0

F Bb/F Dm(add9)/A

5 1 3 0 | 0 3 2 3 0 | 3 2 3 2 3 0

(3) 0 3 1 | 0 3 0 | 0 3 2 3 0 | 3 2 3 2 3 0

Dadd9/A A

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

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

rit. *p*

from Ozzy Osbourne - *Blizzard of Ozz*

Dee

Music by Randy Rhoads

Transcribed by Jim Schustedt

Slowly $\text{♩} = 45$

**G D6 Bm

*Gtrs. 1 & 2 *mp* w/ fingers let ring throughout

8va-7 Harm.

loco

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The guitar accompaniment is shown in tablature with fret numbers 7, 8, 7, 10, 9, 10, 7, 7, 7, 7, 7. Chord symbols G, D6, and Bm are placed above the staff. Performance instructions include 'mp' (mezzo-piano), 'w/ fingers let ring throughout', '8va-7' (octave up), 'Harm.' (harmonic), and 'loco' (loco). The system ends with a double bar line.

*Gtr. 1 (nylon-str. acous.), Gtr. 2 (acous.)
**Chord symbols reflect implied harmony.

G/B A/C# G

The second system continues the melody and accompaniment. The treble clef staff shows the melody: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The guitar accompaniment tablature includes fret numbers 10, 7, 8, 7, 10, 8, 9, 11, 9, 10, 12, 11, 12, 7, 7, 7, 8, 7. Chord symbols G/B, A/C#, and G are placed above the staff. The system ends with a double bar line.

D/F# A7/E D A/C# Bm Em/G

The third system continues the melody and accompaniment. The treble clef staff shows the melody: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The guitar accompaniment tablature includes fret numbers 10, 9, 8, 6, 8, 7, 5, 3, 5, 4, 5, 7, 4, 2, 3. Chord symbols D/F#, A7/E, D, A/C#, Bm, and Em/G are placed above the staff. The system ends with a double bar line.

A D/F# Dadd2/F#

Gtr. 2

Gtr. 1

The fourth system continues the melody and accompaniment. The treble clef staff shows the melody: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The guitar accompaniment tablature includes fret numbers 5, 3, 6, 3, 3, 4, 2, 3, 2, 5, 3, 5, 7, 5, 0, 5, 3, 6, 3, 3, 4, 4, 2, 3, 2, 5, 2, 2, 3, 2, 0. Chord symbols A, D/F#, and Dadd2/F# are placed above the staff. The system is divided into two parts: Gtr. 2 (top) and Gtr. 1 (bottom). The system ends with a double bar line.

B7/D# B7 Em E7

A7 D

Gtrs. 1 & 2

Harm.

G/B D A7 D

Gtr. 2

Gtr. 1 divisi

*Gtr. 2 to left of slashes in tab.

A/C# Bm Bm/A A7

Gtrs. 1 & 2

Gtr. 2

Gtr. 1 divisi

Gtrs. 1 & 2

D/F# Em A7/C# D6

Gtr. 2

rit.

Harm.

Gtr. 1

rit.

Harm.

from Pat Metheny - *One Quiet Night*
Don't Know Why

Words and Music by Jesse Harris

Nashville tuning:
 (low to high) A-D-G♯-C♯-E-A

A

Freely ♩ = 96

*Gmaj7 G7 C B7 Em9 A7

Gtr. 1 (baritone acous.)

mf
 w/ fingers
 let ring throughout

*Chord symbols reflect implied harmony. Notation and chord symbols have been written up a Perfect 5th (relative to standard tuning) for ease of reading.

B

A tempo

Em/D D C/D D C/D Gmaj9 G7 Cmaj7/G Cm/G

rit.

G A7/G C/G G/D Gmaj9 G7 Cmaj7/G Cm/G

G A7/G C/G G Em7 A7 C/D G

δva 7
 Harm.

C

Gmaj7 F6/G Cmaj9 B7#5 Em7 A13 Cmaj7/D Gmaj7

loco

14 10 10 13 10 12 12 12 11 11 7 5 7 7 5 2 7 7 0 7

0 10 10 10 10 10 0 0 0 6 7 6 5 7 5 7 10 0

10 12 10 8 7 7 0 0 5 2 5 7 10 0

F6/G Cmaj9 B7#5 Em7 A13

Harm.

14 10 10 13 10 12 12 12 7 11 10 11 7 7 5 5 5

0 10 10 10 10 10 0 0 0 7 10 10 7 7 6 7 0 5

10 12 10 8 7 7 0 0 7 7 7 6 7 0 5

D

D7sus4 G Em7 A7 D7sus4 G Em7

0 10 0 0 0 0 3 7 5 3 0 0 10 0 0 8 8 12 12 15 0 0 11 12 0

10 10 10 0 0 0 0 0 0 10 10 0 0 10 10 0 0 0 0 0 0 0

10 10 10 0 0 0 0 0 0 10 10 0 0 10 10 0 0 0 0 0 0 0

A13 D C/D Dsus2 Em

14 14 10 10 8 10 8 5 3 5 3 5 3 3 3 15 15 12 15

(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

A7 F#m/A Em/A D C/D Bm/D Am/D

rit.

17 17 17 13 14 13 12 10 8 6 7 5 5 5 0 0 0 2 0

14 14 14 13 14 13 12 10 8 6 7 5 5 5 0 0 0 2 0

0 0 0 13 14 13 12 11 8 9 0 6 7 7 5 5 0 0 0 2 0

E

A tempo

Gsus2 G7 C B7#5 Em1 A7 Cmaj7/D G5

Em/D G13/D Csus2 B7#5 Em7 A7 Cmaj7/D G/D

G7 Csus2 B7 Em Cmaj7 G

C/G G°7 G7 C B7#5 Em A7 C/D G5

F

Em A13b9 Bb/D Dsus2 Ab/D G/D G7add4/D Dm7

Em7 Em(maj7) Em A7sus4 A7 D Ab/D B/D Bbmaj7/D

G

Slower ♩ = 88

Emaj9 E7add4 Bbm7b5 Am G#7#5 C#m9 F#7#5

F#m7 G#/E Em(maj7)#11 D6/E Bbm7b5 Am9 G#7#9

C#m G° F#m7 E Eadd9/G# Emaj7/A B5/C A5/G

F#m11 E Eadd9/G# C#m9 E/F# A/B Esus2

from Jefferson Airplane - *Surrealistic Pillow*

Embryonic Journey

Music by Jorma Kaukonen

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately ♩ = 108

*D G/D D G/D D G/D D G/D D G/D D

Gr. 1 (acous.)

*Chord symbols reflect implied harmony.

G/D D Em7/D D G/D D

G/D D G/D D G/D D G/D D G/D D

G/D D Em7/D D G/D D G/D

B

Gmaj7/F# Em7 A/E A7/E D Dsus4 D5 G/D

G Gmaj7#11/F# Em A A7 D Dsus4 Dsus2

G Gmaj7/F# Em7 A/E A7/E D Dsus4 D5 G/D

G Gmaj7#11/F# Em A A7 D

C

D Dsus4 D Dsus4 D6sus2 Dm7b13 Dsus2 Dsus4 D6sus2 Dsus4

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with eighth and quarter notes. The bass line is on a six-string guitar staff with fret numbers and bar lines.

D6sus2 Dsus4 D Dsus4 D Dsus2 D Dsus2 D

Musical notation for the second system, continuing the melody and bass line from the first system.

D6sus2 D D6sus4 A D

Musical notation for the third system, continuing the melody and bass line.

D6sus2 D D6sus4 A Dsus2

Musical notation for the fourth system, concluding the piece with a double bar line.

D

D Em7/D D Em7/D D Em7/D D6 Em7/D D

The first system of music features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, often beamed together. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. Fingering numbers (0-11) are placed on the strings to indicate finger positions for each chord.

Em7/D D Em7/D D Em7/D D6 Em7/D D6

The second system continues the musical notation with the same treble clef staff and guitar fretboard diagram. The chord progression and fingering are consistent with the first system.

Em7/D D Em7/D D Em7/D D Em7/D D6 Em7/D D Em7/D D6

The third system of music follows the same notation style, showing the continuation of the melody and guitar accompaniment.

G/D D G/D D G/D D G/D D G/D D G/D

The fourth system of music shows a change in the chord progression to G/D and D. The notation includes a treble clef staff, a key signature of one sharp, and a guitar fretboard diagram. The piece concludes with a double bar line.

E

G Gmaj7/F# Em7 A/E A7/E D Dsus4 D5 G/D

Musical notation for the first system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature, and a guitar fretboard diagram below it. The fretboard shows fingerings for the first two measures, including a barre at the 5th fret and a natural sign on the 4th string.

G Gmaj7#11/F# Em A A7 D 1. Dsus4 Dsus2

Musical notation for the second system, including a treble clef staff and a guitar fretboard diagram. The fretboard shows fingerings for the first two measures of the first ending, including a barre at the 5th fret.

2.

Em7/D D

Musical notation for the third system, including a treble clef staff and a guitar fretboard diagram. The fretboard shows fingerings for the first two measures of the second ending, including a barre at the 5th fret and a natural sign on the 4th string.

Em7/D D A7/D

Musical notation for the fourth system, including a treble clef staff and a guitar fretboard diagram. The fretboard shows fingerings for the first two measures of the third ending, including a barre at the 9th fret.

D

Musical notation for the fifth system, including a treble clef staff and a guitar fretboard diagram. The fretboard shows fingerings for the first two measures of the fourth ending, including a barre at the 9th fret and a "rit." marking.

from Andy McKee - *Joyland*

Everybody Wants to Rule the World

Words and Music by Ian Stanley, Roland Orzabal and Chris Hughes

Open D6 tuning:
(low to high) D-A-D-F#-B-D

A

Moderately ♩ = 120 (♩ = ♪♩)

Gr. 1 (acous.)
mf *mp*

*D6

*Chord symbols reflect basic harmony.

[1., 2., 3. | 4.]

B

A/D

G/D

**Slap all strings w/ pick hand when low D X is written throughout.

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C

A/D G/D A/D G/D

mf

*Vibratos pertain to fretted upstemmed notes only.

D

Em D/F# G

D/F# Em D/F# G A

E

A/D G/D A/D G/D

F

A/D G/D

A/D G/D A/D G/D

0 0 0 X 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Dmaj7 D6 G/D

(0) 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0

*Pull off fingers separately.

G

Em D/F# G

2 2 X 2 2 X 2 4 4 4 X 4 4 X 0 5 5 X 0 5 5 X 0

D/F# Em D/F# G A

4 4 X 4 0 4 X X 0 2 2 X 2 4 4 X 0 5 5 X X 0 2 4 4 2 0 X 0

H

G D A5 G

5 X 5 5 X 0 0 X 0 0 X 0 5 X 5 5 X 0

D A5 G D A5

I

Em D/F# G

D/F# Em D/F# G A

1., 2., 3. | 4.

J

Gmaj9 D6 D6/A D6 D6/A

*Upstemmed notes only

K

Bm C Bm A

Play 3 times

Harm. ----- 1 Harm. ----- 1 **A.H. T

(12) 7 12 13 7 12 0 0 7 12 7 12 0 7 12 (0)

9 9 X 9 9 X 9 10 10 X 10 10 X 10 9 9 X 9 7 0 7 12 (0)

**Artificial harmonic produced by tapping string w/ pick hand.

L

G A A/D G/D

(12) 8 10 10 10 10 0 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 4 0

5 X 0 0 X 0 0 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0 X 0 0

A/D G/D A/D G/D

(0) X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

A/D G/D

(0) X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

M

Em

D/F#

G

D/F#

Em

D/F#

G

A

N

Em

D/F#

G

D/F#

Em

D/F#

G

A

O

A/D

G/D

A/D

G/D

P

Em D/F#

G D/F# Em D/F#

Q

G A A/D G/D

A/D G/D A/D G/D

A/D G/D A/D

from Jeff Beck - *Truth*

Greensleeves

Traditional
Arrangement by Rod Stewart and Jeff Beck

A

Moderately slow $\text{♩} = 96$

*Dm

Dm/C

Dm/B

Dm/Bb

Asus4

Gr. 1 (acous.)

mf
w/ pick & fingers
w/ heavy reverb
let ring throughout

rit.

*Chord symbols reflect implied harmony.

B

A tempo

Dm

Gadd9

C

Am

Dm

E7

P.M.
**T

**T = Thumb on 6th string

Am

Am/G

Dm

Gadd9

C

T

Am

Dm

A9

Dm

Dsus2

rit.

C

Slightly faster ♩ = 102

F/C Em/B Am Dm

*Staccato lowest note only.

E7 Am Am/G F/C

Em Am Dm A9 Dsus2

D

Slower ♩ = 87

Dm Gadd9 C Am Dm

E7 Am Am/G Dm Gadd9 C

Am Dm A9 Free time D

from The Allman Brothers Band - *Eat a Peach*

Little Martha

Written by Duane Allman

Open E tuning:
(low to high) E-B-E-G#-B-E

A

Free time

**E B5 E B7/E E B

*Gtr. 1 (National resonator)

*Duane Allman **Chord symbols reflect combined harmony.

B

Moderately $\text{♩} = 91$

***Gtr. 2 (acous.)

***Dickey Betts

A Aadd \sharp Aadd \sharp A Aadd \sharp A Eadd9 A E

Eadd \sharp E Eadd \sharp E Eadd \sharp E B E *To Coda* \oplus

C

C \sharp m/B A/B B C \sharp m/B A/B B7sus2

1.

C#m/B A/B B E B7 E

2.

C#m/B A/B B E B7 E

D

B C#m/B B A/B B C#m/B B A/B

1.

B C#m/B B A/B F#m/B A/B B

2.

C#m/B A/B B7sus2 E B7 E

D.S. al Coda

⊕ Coda

Free time

E B E B E

w/ nails
Harm. -----|

Pitch: G#
E
B

Harm. -----|

from Triumph - *Thunder Seven*
Midsummer's Daydream

By Richard Emmett, Michael Levine and Gil Moore

Drop D tuning:
 (low to high) D-A-D-G-B-E

A

Moderately slow ♩ = 84

*D G A5 D G A5 D G A5

Gtr. 1
 (nylon-str. acous.)

mp
 w/ fingers
 let ring throughout
 Harm. -----

T
 A
 B

Pitch: F#

*Chord symbols reflect implied harmony.

D G A5 N.C.

Harm. -----

T
 A
 B

B

D A7(no3rd) D A A/D G/D A Dmaj9

T
 A
 B

D A9(no3rd) D A G/D A D Dmaj7sus2 D

T
 A
 B

G A D G A D

P.M.-----

G A Bm A G A Bm A G F#m Em D (♩ = ♩)

*Harm.

*Top 3 notes only.

C#m Bm A7 (♩ = ♩)

mf

C D Em7/D A G/A G/D A Dmaj9

D A9(no3rd) D A G/A G/D A D

G A D G A D

Harm. steady gliss.

G A Bm A G

A Bm A G F#m Em D C#m Bm

(♩ = ♩) (♩ = ♩)

D D G A5

Harm.

D G A5 D G A5 D G A5

N.C. Dmaj7/sus2 D

from Yes - *Fragile*
Mood for a Day

Words and Music by Steve Howe

A

Moderately fast ♩ = 135

Gr. 1
 (nylon-str. acous.)

G/D F#7/C# G/D F#7/C# G/D F#7/C#

mf
w/ fingers

T
A
B

*Tap face of guitar, below the soundhole, with pick-hand fingers.

1.

2.

N.C.

B

Bm A G F# G/B F#/A#

To Coda

Bm A G F#7 G/B F#/A# N.C.

F#5

C
Slower ♩ = 86

Bm/D E7 G D Em/G

Bm Gm/Bb Bb C Bb A/C# D/A

E7 G D/A Em/G Bm

Gm/Bb N.C. (F#5) (♩. = ♩)

1.

D

Eadd4 D A G F#7 Bm F#/A#

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

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

2.

F#/A# Bm/F# F#7/E Bm F#7#5

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

1 4 | 2 4 | 3 4 | ||||| ||||| ||||| |||||

*T = Thumb on 6th string

Eadd4 D6 C#m D E7/G# A G

5 4 5 7 5 12 | 12 10 9 | 14 12 10 10 9 7 | 9 7 5 7 5 3 |

2 0 | 9 | 0 6 | 7 0 |

**Played behind the beat.

E

D Gadd9 D Gadd9

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

0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

F

Tempo I
F#7/C#

D.S. al Coda

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

4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 |

***Rasgueado: strum is performed by fanning the fingers of the pick hand and using the fingernails to sound the strings.

††Exaggerated rake with nails.

†As before

⊕ Coda

Bm A G F#7

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

G/B F#/A# Eadd4 D A G F#7 G/B F#/A#

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

F#/A# Eadd4 D6 C#m D E7/G# A G

2 2 4 5 4 5 7 5 12 12 12 10 9 14 12 10 10 9 7 9 7 5 7 5 3 1 4 2 0 9 0 6 7 0

H Slower ♩ = 80 D Gadd9 D Gadd9

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

D Gadd9 D/F#

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

*Tap onto 6th string w/ pick-hand index or middle finger.

from Rodrigo y Gabriela - *Rodrigo y Gabriela*

Orion

Music by James Hetfield, Lars Ulrich and Cliff Burton

Em 12
Bm7/F# 113121
B7/F# 113141
Em7 13121
Bm7 131111
B7 131211
B 134211
A5 134
F# 134211
B5 134
Bm 134111
A 134211
F#m 134111



Moderately fast ♩ = 128

*Em

D

B/D#

Gtr. 3
(nylon-str. acous.)

Play 4 times

pp
fade in
let ring

T
A
B

Gtr. 1
(nylon-str. acous.)

pp
fade in
let ring

T
A
B

Gtr. 2
(nylon-str. acous.)

pp
fade in

*Chord symbols reflect implied harmony.

**Lower x's = slap top of guitar w/ pick-hand palm.
Upper x's = slap top of guitar w/ fret-hand fingers.

Em

D

B/D#

mf
let ring

T
A
B

mf
let ring

T
A
B

mf

B

Em Rhy. Fig. 1A Bm B End Rhy. Fig. 1A

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

Rhy. Fig. 1 End Rhy. Fig. 1

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

Em Bm B

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

1.

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

Rhy. Fig. 2 End Rhy. Fig. 2

2.

Bm B

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

4 5 7 7 7 7 | 4 5 7 4 5 7 | 4 6 7 7 7 7 | 4 6 7 4 6 7

5 7 7 7 7 7 | 5 7 7 7 7 7 | 6 7 7 7 7 7 | 6 7 7 7 7 7

3.

Bm B

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

4 5 7 7 7 7 | 4 5 7 4 5 7 | 4 6 7 7 7 7 | 4 6 7 4 6 7

5 7 7 7 7 7 | 5 7 7 7 7 7 | 6 7 7 7 7 7 | 6 7 7 7 7 7

C

Chords: E5, A5, E5, C5, E5, C5, E5

Gtr. 1 Riff A

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

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

Gtr. 3 Rhy. Fig. 3

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

0 0 0 0 7 9 10 10 10 10 9 0 0 0 0 8 10 9 0

Gtr. 2

*Tap top of gtr. w/ pick hand.

X X X X X 7 9 10 10 10 10 9 0

X X X X X 5 0 8 8 8 8 0

Gtr. 1: w/ Riff A (3 times)
 Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Chords: A5, E5, A5, E5, C5

End Riff A

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

7 7 7 7 7 7 8 8 8 7

End Rhy. Fig. 3

7 5

Gtr. 2

X X X X X 7 7 5 0

E5 C5 E5 A5

let ring -----|

E5 C5 E5 A5

let ring -----|

let ring -----|

D

Gr. 2: w/ random percussive slaps (next 7 1/2 meas.)

Gr. 1 E5 Am E5 C E5 F5 E5 C E5

Gr. 3

Am E5 F5 E5 Rhy. Fig. 4 Am E5 C E5 F5 E5

*Gtrs. 1 & 3

*Composite arrangement

Gtrs. 1 & 3

C E5 Am E5 F5 E5

End Rhy. Fig. 4

Gtr. 2

*Tap top of guitar in rhythm indicated.

Gtrs. 1 & 3: w/ Rhy. Fig. 4

Gtr. 2

Am E5 C E5 F5 E5 C E5 Am E5 F5 E5

E

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

6 Bm B (cont. in slashes)

Gtr. 2

F

*Em
Rhy. Fig. 5

Bm7/F#

Gtr. 2

Gtr. 1

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

B7/F#

Gtr. 2: w/ Rhy. Fig. 5
Em

End Rhy. Fig. 5

Gtr. 1

Bm7/F#

B7/F#

5 5 4 5 5

5 5 4 4

Gtr. 2

Em7

Bm7

Gtr. 1

4 5 5 7 7 9 9 12

12 14 14 14 14 17 12 14

14 12 11 12

B7

Em7

(12) 11 12 12 15

14/16 16 14 16

15 17 17 17 15 17 17 17 15 17

Bm7

B

sva

15 14 17 15 14 17 15 17 15 14 17 15 17

19 19 19

A5

sva

14 14 17 15 16 15 14

14 17 15 15 16

16 15 14 15 14 15 14 15 14 15 14

*Slap top of guitar w/ fret hand fingers on beats 3 and 4 next 7 meas.

F# B5 A5

sva *loco*

F# Em

(cont. in notation)

*While holding chord, slap top of guitar w/ pick-hand palm.

Bm A F#m Em

Gtrs. 1 & 2

rit. P.M.-----| *rit.* P.M.-----| P.M.-----|

G

Slower $\text{♩} = 53$

Gtr. 2 tacet

F#5 A5 Bsus4 E5 F#5 A5 Bsus4 E5

Gtr. 4 (nylon-str. acous.)

mp

sva

Gtr. 1

mp

F#5 A5 Bsus4 E5 F#5 A5 Bsus4 E5

Gtr. 4

*w/ slide

*

24

24

*Position slide over hypothetical fret location.

Gtr. 5
(nylon-str. acous.)

mp
w/ slide

Gtr. 1

Gtr. 2

F#5 A5 Bsus4 Esus2 F#5 A5 Bsus4 E5

Gtr. 4 **Riff B** *loco* *mf* **End Riff B**

Gtr. 5 **Riff B1** *mf* **End Riff B1**

Gtr. 6 **Riff B2** (nylon-str. acous.) *mf* w/ slide **End Riff B2**

Gtr. 1

Gtr. 2 **Rhy. Fig. 6** **End Rhy. Fig. 6**

Gtr. 2: w/ Rhy. Fig. 6 (12 times)
Gtrs. 4, 5 & 6: w/ Riffs B, B1 & B2

F#5 A5 Bsus4 Esus2 F#5 A5 Bsus4 E5

Gtr. 1

Chords: F#5, A5, Bsus4, Esus2, F#5, A5, Bsus4, E5

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 1

2 2 4 4 0 2 0 | 2 2 2 0 2 4 0 | 2 4 4 0 2 0 | 2 2 2 / 4 2 4 2 5 4

Chords: F#5, A5, Bsus4, Esus2, F#5, Bsus4, E5

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 1

2 4 4 0 2 0 | 2 2 2 0 2 4 0 | 2 2 4 4 0 2 0 | 2 2 2 2 5 4 2 5 4

F#5 A5 Bsus4 Esus2 F#5 A5 Bsus4 E5

P.M. -----|

P.M. -----|

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

F#5 A5 Bsus4 Esus2 F#5 A5 Bsus4 E5

Gr. 6 tacet

7 7 5 7 5 6 4 6 2 2 2 2 2 1 1/2 1/4 5 5 5

6 6 4 6 4 7 6 7 4 4 4 4 4 4 2 2/4 4/6 5 5 5

4 7 6 7 6 4 2 4

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

Chords: F#5, A5, Bsus4, Esus2, F#5, A5, Bsus4, E5

Gtr. 4

Gtr. 5

Gtr. 1

Chords: F#5, A5, Bsus4, E5, F#5, A5, Bsus4, E5

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 1

F#5 A5 Bsus4 E5 F#5 A5 Bsus4 E5

*steady gliss.

*Slide pick hand down dampened string.

2

2

4

2 2 2

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

Gtrs. 4 & 6 tacet

F#m Amaj7 Bm(add4) E F#m Amaj7 Bm(add4) E

Gtr. 5

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

Riff C

Gtr. 1

End Riff C

2 2 4 4 4 0 2 4 1 0 2 2 2 4 2 0 5 4 0 0 2 2 4 4 4 0 2 4 1 0 2 2 2 4 2 0 5 4 0 0

Gr. 1: w/ Riff C

Gr. 4 F#m Amaj7 Bm(add4) E F#m Amaj7 Bm(add4) E

Gr. 5

F#m A D E A D E

Gr. 4 Riff D End Riff D

Gr. 5 Riff D1 End Riff D1

Gr. 1

Gtrs. 4 & 5: w/ Riffs D & D1

Gr. 1 A D E A D E

Gtrs. 4 & 5 tacet

F#m A E C#5 F#m A E C#5

Gtr. 3

P.M.-----4

9 11 12 9 11 11 12 9 11 12 9 11 12 9 11 12 9 10 12 14 15 17 17 17 17 14 17 14 14 17 14 14 14 16 14 16 14 16 14 17 14 17 14

Gtr. 4

2

Gtr. 5

2

Rhy. Fig. 7

*Gtrs. 1 & 2

End Rhy. Fig. 7

2 2 2 2 5 5 5 5 0 0 0 0 2 2 2 2 5 5 5 5 0 0 0 0

2 2 2 2 6 6 6 6 1 1 1 1 2 2 2 2 6 6 6 6 1 1 1 1

4 4 4 4 7 7 7 7 2 2 2 2 4 4 4 4 7 7 7 7 2 2 2 2

4 4 4 4 7 7 7 7 2 2 2 2 4 4 4 4 7 7 7 7 2 2 2 2

2 2 2 2 5 5 5 5 0 0 0 0 2 2 2 2 5 5 5 5 0 0 0 0

*Composite arrangement.

Gtrs. 1 & 2: w/ Rhy. Fig. 7

F#m A E C#5 F#m A E C#5

Gtr. 3

11 11 13 14 10 12 12 14 13 11 12 14 11 13 14 12 14 12 12 14 13 14 13 9 9 7 7 9 11 9 7 9 9 7 9 7 11 9 7 9

Em G D5 B5 Em G D5 B5

Gtr. 3

hold bend
1/2

P.M. - -1 P.M.

11 11 11 (11) 9
7 7 7 9 9 4 5 7 4 5 4 7 4
5 4 7 4 5 4 7 4 5 4 7 4 5
4 5 7 5 4 5 4 7 4 5 4 5

Gtr. 4

hold bend
1

2 2 2 (2) 0

Rhy. Fig. 8 End Rhy. Fig. 8

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 8

Em G D5 B5 Em G D5 B5

Gtr. 3

hold bend
1/2

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

Gtr. 4

hold bend
1/2

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

A tempo

Gtr. 4 tacet

Em

A5

E5

C5

E5

A5

Gtr. 3

Musical staff for Gtr. 3. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F#4, E4, with a slash below the notes. The second measure contains a slash. The third and fourth measures contain whole rests. The fifth measure contains a slash. The sixth measure contains a whole rest. The seventh measure contains a slash. The eighth measure contains a whole rest. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

Gtr. 4

Musical staff for Gtr. 4. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F#4, E4, with a slash below the notes. The second measure contains a slash. The third and fourth measures contain whole rests. The fifth measure contains a slash. The sixth measure contains a whole rest. The seventh measure contains a slash. The eighth measure contains a whole rest. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

Gtr. 1

Musical staff for Gtr. 1. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F#4, E4, with a slash below the notes. The second measure contains a slash. The third measure contains a quarter note G4. The fourth measure contains a quarter note A4. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note F#4. The eighth measure contains a quarter note E4. The ninth measure contains a quarter note G4. The tenth measure contains a quarter note A4. The eleventh measure contains a quarter note B4. The twelfth measure contains a quarter note G4. The thirteenth measure contains a quarter note F#4. The fourteenth measure contains a quarter note E4. The fifteenth measure contains a quarter note G4. The sixteenth measure contains a quarter note A4. The seventeenth measure contains a quarter note B4. The eighteenth measure contains a quarter note G4. The nineteenth measure contains a quarter note F#4. The twentieth measure contains a quarter note E4. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

P.M. -- 4

*Slap top of guitar w/
alternations of the
pick-hand palm and
fret-hand fingers.

Gtr. 2

Musical staff for Gtr. 2. The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a rhythmic pattern of eighth notes: G4, A4, B4, G4, F#4, E4, with a slash below the notes. The second measure contains a slash. The third measure contains a quarter note G4. The fourth measure contains a quarter note A4. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note G4. The seventh measure contains a quarter note F#4. The eighth measure contains a quarter note E4. The ninth measure contains a quarter note G4. The tenth measure contains a quarter note A4. The eleventh measure contains a quarter note B4. The twelfth measure contains a quarter note G4. The thirteenth measure contains a quarter note F#4. The fourteenth measure contains a quarter note E4. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

(cont. in slashes)

HBm
Rhy. Fig. 9

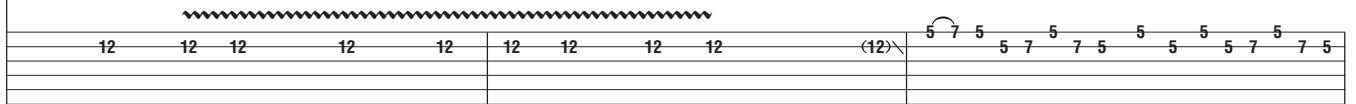
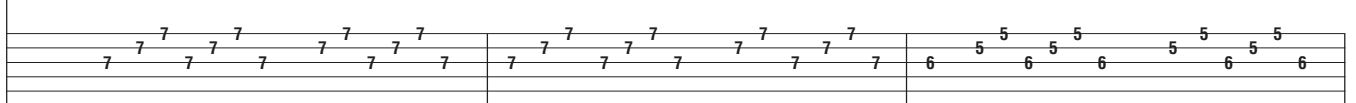
A



Gtr. 3



P.M.

Gtr. 1
Riff E

F#m

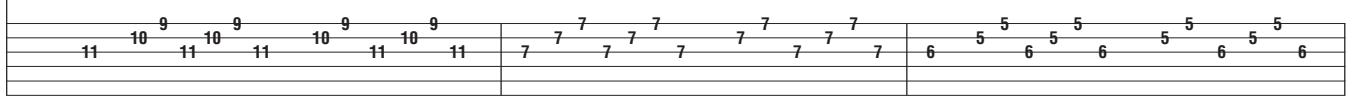
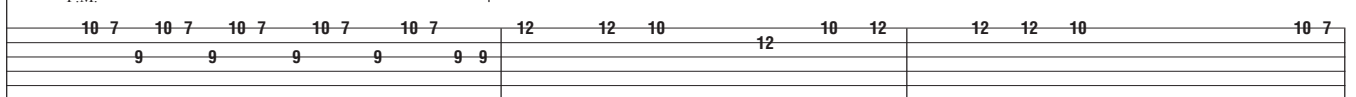
Bm

A

End Rhy. Fig. 9

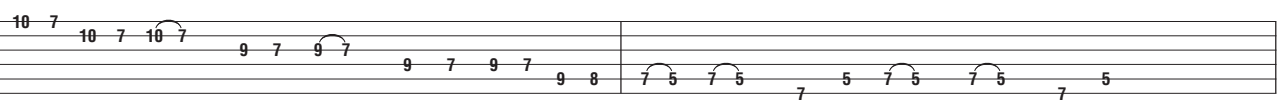


P.M. -----|

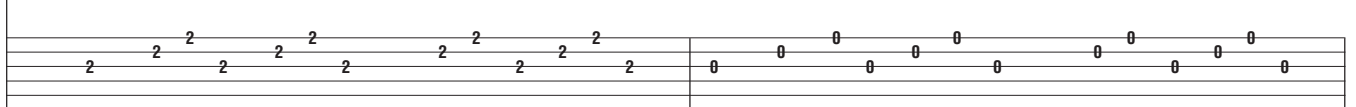


F#m

Em



End Riff E



Gtr. 1: w/ Riff E
 Gtr. 2: w/ Rhy. Fig. 9

Bm

Gtr. 3

A

F#m

Bm

A

*Tap top of guitar w/ pick-hand knuckles.

F#m

Em

Gtr. 2

Gtr. 3

I

Gtr. 3 A5 E5 C5 E5 A5

Gtr. 1 Rhy. Fig. 10 End Rhy. Fig. 10

Gtr. 2 Rhy. Fig. 10A End Rhy. Fig. 10A

*Large X's = Slap top of gtr. w/ fret-hand fingers.

Gtrs. 1 & 2: w/ Rhy. Figs. 10 & 10A (till fade)
Gtr. 3 tacet

Gtr. 3 E5 C5

*Tap top of gtr. w/ fingers.

Rhy. Fig. 11 E5 A5 End Rhy. Fig. 11 Gtr. 3: w/ Rhy. Fig. 11 (till fade)

Begin fade *Fade out*

6

from Uncle Tupelo - March 16 - 20, 1992

Sandusky

Words and Music by Jay Farrar and Jeff Tweedy

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Gtr. 2 Tuning, capo XII:
(low to high) E-A-G|D-A-E

A

Moderately slow $\text{♩} = 80$

**D

Gtr. 1 (acous.)

rake - -
mf
let ring throughout

1/2

TAB: x 9 (9) | 7 | 10 | 8 7 8 7

*Gtr. 2

mf

TAB: | | | 2 4 0 2 4 0 2 4 | 0 2 4 0 4 2 0 4

*Mandolin arr. for gtr.

Gtr. 3 (acous.)

mp
let ring throughout

TAB: 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 | 2 2 2 2

**Chord symbols reflect basic harmony.

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rake - 4

9 7 10 7 10 8 7 7

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

Rhy. Fig. 1

End Rhy. Fig. 1

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

Em

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

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

Rhy. Fig. 2

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

C

10 9 8 9 8 9 | 8 10 | 10 8 9 10 9 | 10 9 10 9 8

let ring ----- 1

(0) 5 4 | 2 0 0 | 5 0 5 0 | 5 0 5 0 5

End Rhy. Fig. 2

B

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

D

Gtr. 1

rake - 1

1/2

x x 9 (9)

7 0 | 0 10 7 10 7 | 10 8

Gtr. 2

Rhy. Fig. 3

2 2 | 2 2 | 2 2 2 2 | 2 4 0 2 4 0 2 4 | 0 2 4 0 4 2 0 4

rake - 1

1/2

7 x 9 (9)

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

2 2 | 2 2 | 2 2 2 2 | 2 4 0 2 4 0 2 4 | 0 2 4 0 4 2 0 4

Gr. 3: w/ Rhy. Fig. 2
Em

9 9 0 7 9 | 7 9 7 7 | 9 9 7 7 9 | 7 9 8 8

2 4 | 4 5 0 4 2 | 2 4 0 2 4 0 2 4 | 0 2 4 0 2 4 0

C

10 9 8 9 8 | 8 9 10 10 8 | 10 8 9 10 9 | 10 10 8 0

(0) 5 4 | 2 0 0 | 5 0 5 0 | 5 0 5 0 5

End Rhy. Fig. 3

C

Gr. 2: w/ Rhy. Fig. 3
Gr. 3: w/ Rhy. Fig. 1 (2 times)

D

7 x 9 (9) | 7 | 7 10 7 10 7 | 10 10 (10)

rake - 1/2

7 x 9 (9) | 7 0 0 | 7 10 7 10 7 | 10 8 7

rake - 1/2

Gtr. 3: w/ Rhy. Fig. 2
Em

Musical notation for the Em guitar part. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and quarter notes. Below it is a guitar staff with fret numbers: 9 9 7 9 7 9 | 7 9 9 8 8 9 | 9 9 7 9 9 7 | 7 9 0 0 0 0.

C

Musical notation for the C guitar part. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and quarter notes. Below it is a guitar staff with fret numbers: 10 8 9 9 9 | 10 8 9 8 9 8 | 9 8 0 8 9 8 | 10 8 8 10 9 0.

§ D

1st time, Gtr. 2: w/ Rhy. Fig. 3
2nd time, Gtr. 2: w/ Rhy. Fig. 3 (1st 12 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

D

Musical notation for the D guitar part (first system). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a 'rake' technique on the 9th fret, indicated by an 'x' and a '1/2' slur. The guitar staff has fret numbers: 0 0 9 7 | 0 0 10 10 | 0 0 8 7 8.

Musical notation for the D guitar part (second system). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody continues with a 'rake' technique on the 9th fret. The guitar staff has fret numbers: 0 0 9 7 | 0 7 10 (10) | 0 8 (8) 0.

To Coda ◊

Gtr. 3: w/ Rhy. Fig. 2
Em

Musical notation for the Em guitar part (second system). It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and quarter notes. Below it is a guitar staff with fret numbers: 9 9 7 9 7 9 | 7 9 9 8 9 9 8 9 | 9 0 7 9 9 | 7 0 9 7 0 0.

C

E

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

D

Gtr. 3: w/ Rhy. Fig. 2

Em

D.S. al Coda

C

♩ Coda

C

Gtr. 1

Gtr. 2

let ring -----

F

Gtr. 2: w/ Rhy. Fig. 3 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

D

Gtr. 1

rake - 1/2 (9)

Gtr. 1

rake - 1/2 (9)

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 3 (last 8 meas.)
Gtr. 3: w/ Rhy. Fig. 2

Em

Gtr. 1

C

Musical notation for guitar part C, showing a melodic line in treble clef and a bass line with fret numbers.

G

Gtr. 2: w/ Rhy. Fig. 3 (1st 12 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

D

Musical notation for guitar part D, first system, including a 'rake' technique diagram and fret numbers.

Musical notation for guitar part D, second system, including a 'rake' technique diagram and fret numbers.

1st time, Begin fade

Gtr. 3: w/ Rhy. Fig. 2
Em

2nd time, Fade out

Musical notation for guitar part Em, showing a melodic line and fret numbers.

Gtr. 1

C

Musical notation for guitar part Gtr. 1, showing a melodic line and fret numbers.

Gtr. 2

Musical notation for guitar part Gtr. 2, showing a melodic line and fret numbers, with a 'let ring' instruction.

from Eric Clapton - MTV Unplugged

Signe

By Eric Clapton

A

Moderately slow $\text{♩} = 88$

*Gtr. 1
(nylon-str. acous.)

A E/A A E/A A E/A A

mf
w/ fingers

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

*Two gtrs. arr. for one.

E/A A E/A A E/A

(2)	2	0	X	2	2	0	0	2	0	0	X
<0>	0	X	0	0	0	0	0	0	0	X	0

B

A E/A A N.C. A B11/A E/G#

**T

2	2	0	2	2	2	0	2	2	0	4	0	5
0	0	0	0	2	1	2	0	2	0	0	0	4

**T = Thumb on 6th string

E7sus4 E7 A

T

B11/A E/G# F# Bm7 E

T

A E/A F#7 Bm7

E A Dadd9/F#

T

E7sus4 E7 A

Dadd9/F# E7sus4 E7

C
C#m7 F#m Bm7

E C#m7 F#m

Bm7 E

(2) 2 2 2 3 2 2 3 2 0 1 0 2 1 2 0

(2) 2 2 2 2 2 2 0 0

C#m7 F#m Bm7 E

5 5 5 2 2 2 3 2 0 1

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

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

A Dadd9/F# E7sus4

(1) 0 0 2 2 0 3 3 3 3

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

T T-----

E7 A Dadd9/F#

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

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

T

E7sus4 E7 A

T

D A B11/A E/G# F# Bm7 E

T

A E/A F# Bm7

E A Dadd9/F#

T

E7sus4 E7 A

T-----

Dadd9/F# E7sus4 E7

T T

A Dadd9/F# E7sus4

T T

E7 A Dadd9/F#

dim. poco a poco T

E7sus4 E7 A

T-----|

p

Dadd9/F# E7sus4 E7

T T-----|

A Dadd9/F# E7sus4

T T

E7 A

mf

from Pete Huttlinger - *Fingerpicking Wonder: The Music of Stevie Wonder*

Sir Duke

Words and Music by Stevie Wonder

A

Moderately ♩ = 106 (♩ = ♪♪)

Gr. I (acous.)

B G#m G7

mf
w/ fingers
*

**

P.M. -----|

P.M. -----

T
A
B

7 6 9 9 X 4 4 7 7 6 5 6 6 X 3 3 7 7

*Drop right-hand palm on strings. **Pluck w/ right hand index finger while muting w/ left hand index finger.

1. F#7 2. F#7

let ring - 1

3

P.M. -----|

P.M.

5 4 5 5 4 9 10 11 9 10 11 9 10 9 7 9 7 (7) 2 0 2 9 9 6 9

B

B G#m G7

CVII-----

***P.M.

***Slightly P.M. 6th & 5th strings, next 16 meas.

T
A
B

X 9 8 7 7 9 7 8 9 4 2 4 4 4 1 4 4 4 2 3 2 4 1 3 7 9 8 7 7 9 7 8 9

F#7 B

CII----- CVII-----

***Slightly P.M. 6th & 5th strings, next 16 meas.

T
A
B

4 3 4 3 2 4 2 2 3 2 4 2 3 4 X X 9 8 7 7 9 7 8 9

G#m **G7** **F#7**

4 2 4 1 4 2 2 3 2 4 1 4 3 4 2 3 2 4 X

C

F7 **E7** **Eb7** **D7** **Db7** **D7** **D#7** **E7** **E9**

1 2 1 X 2 4 4 3 3 2 2 1 1 2 2 3 3 4 12 12 11 11 11 11 2

E7 **Eb7** **D7** **Db7** **D7** **D#7** **E7** **F7** **F#7**

4 4 3 3 2 2 1 1 2 4 3 4 5 6 7 6 7 7 X X 2

D

B **Fm** **Emaj7**

2/3CIV *2/3CVI* *5/6CVII*

X X 4 7 7 4 7 4 6 9 6 9 5 4 4 6 3 7 X 9 7 9

D#m7 **C#m9** **F#13** **F#13**

5/6CVII *5/6CVII*

X X 7 4 4 2 4 2 4 2 2 2 2 2 2 2 4 2

E

N.C. (B) **(Cm7)** **(F#)** **(B)**

⑥ i p i ⑤ i p i i p i p p i p m p i ③ i m p

2 X 7 6 9 X 4 6 4 X 4 2 4 5 6 4 6 4 6 7 8

9 8 7 6 6/8 6 4 6 4 8 6 4 6 4 (4)

(F#)

6 7 8 (8) 6 4 6 4 6 4 6 4 6 4 6 4 6 4 2 4 2 4 2 4

(B) F#7

2 4 2 4 6 4 6 4 6 4 6 7 6 4 6 4 6 4 7 7 9 9 X 2

F B CVII G#m G7

*P.M.

X 9 8 7 7 9 7 8 9 4 2 4 4 4 1 4 4 4 2 3 2 4 1 3

*Slightly P.M. 6th & 5th strings, next 16 meas.

F#7 CII B CVII

4 3 4 3 2 2 2 2 4 2 4 2 3 4 X 9 8 7 7 9 7 8 9

G#m G7 F#7 CII

4 2 4 4 1 4 2 3 2 4 1 3 4 3 4 3 4 2 2 2 4 X

G

F7 CI-----
E9 Eb9 D9 Db9 D9 D#9 E9 E9

1 1 3 7 7 7 6 6 5 5 4 4 5 6 7 8 9 9 15 15 12 12 11 11 11 11 3

E9 Eb9 D9 Db9 D9 D#9 E9 F9 F#9

7 7 6 6 5 5 4 4 5 6 7 8 9 9 9 9 2

H

B 2/3CIV----- Fm 2/3CVI-----

7 7 6 6 6 9 6 9 5 6 6 6 3

Emaj7 5/6CVII----- D#m7 C#m9 F#13 5/6CVII-----

7 9 7 9 6 4 4 2 4 2 4 3 2 2 2 2

B CVII----- Fm7 5/6CVIII-----

7 9 8 7 7 8 7 8 11 9 11 9 8 8 9 9 10 8 8 10

Emaj7 5/6CVII----- D#m7 C#m9 F#13 5/6CVII-----

9 9 7 9 6 4 4 2 4 2 4 3 2 2 2 2

B 2/3CIV Fm 2/3CVI

Emaj7 D#m7 C#m9 F#13

5/6CVII 5/6CVII

I

N.C. (B) (Cm7) (F#) (B)

⑥ i p i ⑤ i p i i p i p p i p m p i ③ i m p

(F#)

(B) F#7

J

B CVII----- Fm7 5/6CVIII-----

*P.M. P.M.

*Slightly P.M. 6th & 5th strings, next 11 meas.

Emaj7 5/6CVII----- D#m7 5/6CVI----- C#m9 E/F#

P.M.

B CVII----- Fm7 5/6CVIII-----

P.M.

Emaj7 5/6CVII----- D#m7 5/6CVI----- N.C. (F#)

**

**Resume P.M., next 19 meas.

B CVII----- Fm7 5/6CVIII-----

P.M.

Emaj7 5/6CVII----- D#m7 5/6CVI----- C#m9 E/F#

P.M.

B CVII----- Fm7 5/6CVIII-----

Emaj7 5/6CVII----- D#m7 5/6CVI----- C#m9 N.C. (F#)

K

(F#) (B)

(F#)

(B) B N.C.

from Eric Johnson - *Ah Via Musicom*
Song for George

By Eric Johnson

Double Drop D tuning:
 (low to high) D-A-D-G-B-D

A

Moderately slow ♩ = 91 (♩ = $\frac{3}{4}$)

* Dsus4 D5 D7

Gr. 1 (acous.)

*Chord symbols reflect implied harmony.
 **Thumb plays downstemmed notes throughout.

D7/A

B
D7

F \sharp G7 C \sharp sus4

D7

D7/A

C D7

F#9 G7 C#sus4

D7

D7/A

Musical notation for the D7/A chord progression. The staff shows a sequence of chords: D7/A, D7, D7, D7, D7, D7, D7, D7, D7, D7. The bass line includes fret numbers and a 1/4 note rhythm indicator.

D
D7

Musical notation for the D7 chord progression. The staff shows a sequence of chords: D7, D7, D7, D7, D7, D7, D7, D7, D7, D7. The bass line includes fret numbers and a 1/4 note rhythm indicator.

Musical notation for the D7 chord progression. The staff shows a sequence of chords: D7, D7, D7, D7, D7, D7, D7, D7, D7, D7. The bass line includes fret numbers and a 1/4 note rhythm indicator.

F#9 G7 C#sus4

Musical notation for the F#9, G7, and C#sus4 chord progression. The staff shows a sequence of chords: F#9, G7, C#sus4, F#9, G7, C#sus4, F#9, G7, C#sus4. The bass line includes fret numbers and a 1/4 note rhythm indicator.

D7 Dsus4 D5

Musical notation for the D7, Dsus4, and D5 chord progression. The staff shows a sequence of chords: D7, D7, D7, D7, D7, D7, D7, D7, D7, D7. The bass line includes fret numbers and a 1/4 note rhythm indicator.

from John Fahey - *Death Chants, Breakdowns & Military Waltzes*
Sunflower River Blues

Written by John Fahey

Open C tuning:
 (low to high) C-G-C-G-C-E

A

Free time

C Cmaj7 C Cmaj7 C

Gtr. 1 (acous.)

Cmaj7 C Cmaj7 C

Cmaj7 C Cmaj7 C

*2nd string sounded by pull-offs; don't pick.

Cmaj7 C

This system shows the beginning of a piece. The treble clef staff contains a series of chords: Cmaj7, C, and C. The guitar staff shows a capo on the 5th fret and corresponding chord shapes. A double bar line with a repeat sign is present at the end of the system.

B

Slowly ♩ = 92

Am Ab C

w/ thumbpick & fingers

This system is marked 'Slowly' with a tempo of 92 beats per minute. It features a treble clef staff with a melodic line and a guitar staff with a capo on the 5th fret. The chords are Am, Ab, and C. The instruction 'w/ thumbpick & fingers' is written below the first few notes. A double bar line with a repeat sign is at the end.

Am Ab C

This system continues the piece with a treble clef staff and a guitar staff with a capo on the 5th fret. The chords are Am, Ab, and C. A double bar line with a repeat sign is at the end.

G N.C. C

This system features a treble clef staff and a guitar staff with a capo on the 5th fret. The chords are G, N.C. (Natural Chord), and C. The notation includes triplets and a double bar line with a repeat sign.

G N.C. C

This system continues with a treble clef staff and a guitar staff with a capo on the 5th fret. The chords are G, N.C., and C. The notation includes triplets and a double bar line with a repeat sign.

♩ C

C

2nd time, Gtr. 1: w/ Fill 1

D

Am Ab C

To Coda

Am Ab C

Fill 1
Gtr. 1

1.

G NC. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 2 0 0 2 0

0 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 2 0 0 2 0

G NC. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 4 3 4

0 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 0 0

2.

G NC. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 2 0 0 2 0

0 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 2 0 0 2 0

G NC. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 0 0 0 0 0

0 2 0 2 0 | 2/4 0 2 0 0 | 0 2 0 0 2 0 | 0 0 0 0 0 0

E

C5 Bb5/C G5/C C5 Bb5/C G5/C C

① 8 7 8 X | 6 5 3 3 | 8 7 8 X | 6 5 3 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Bb5/C G5/C Cadd2

C5 Bb5/C G5/C C5 Bb5/C G5/C C5

Bb5/C G5/C Cadd2

F

Am Ab C

Am Ab C

G N.C. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 0 2 0 0 0 2 0

0 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 0 2 0 0 0 2 0

D.S. al Coda

G N.C. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 4 3 4

0 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 0 0 0

⊕ Coda

G N.C. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 0 2 0 0 0 2 0

0 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 0 0 0

G N.C. C

① 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 5 5 5

0 2 0 2 0 | 2/4 0 2 0 0 | 0 0 2 0 0 0 2 0 | 0 5 5 5

Coda w/ thumbpick

from Joe Satriani - *The Extremist*

Tears in the Rain

Music by Joe Satriani

A

Freely ♩ = 135

*Am(add4)
Gtr. 1 (nylon-str. acous.)

Fmaj13#11(no3rd)

E7b9/G#

Am(add4)

mp
w/ fingers
let ring throughout

*Chord symbols reflect implied harmony.

Am(b6) Am Am(b6) Am

Fmaj7 Fm(maj13) *rit.*

A tempo
Am/E E7 Am E Am

B

Faster ♩ = 160

Am(add4)

Fmaj13#11(no3rd)

E7b9/G#

Am(add4)

mf

Dm9 Cmaj13

0 9 6 8 6 9 | 0 9 6 8 6 9 | 9 10 7 10 9 | 9 10 7 10 9

Bm11 E7 Dm/A Am

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

Dm9 Cmaj13

0 9 6 8 6 9 | 0 9 6 8 6 9 | 9 10 7 10 9 | 9 10 7 10 9

Faster ♩ = 172
Ab°7 F°7 D°7 B°7

11 12 10 12 10 12 | 8 9 7 9 7 9 | 5 6 4 6 4 5 | 2 3 1 3 1 3

Ab°7 F°7 Am/E E

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

C
Tempo I
Am

5 7 7 5 7 7 | 7 7 5 5 5 7 | 7 5 5 7 9 | 5

*Tap w/ pick-hand index or middle finger.

from Will Ackerman - *Meditations*

The Bricklayer's Beautiful Daughter

Composed by William Ackerman

Tuning, capo V:
(low to high) D[♯]-G[♯]-C[♯]-F[♯]-B-E

A

Moderately slow ♩ = 84

E A Asus2 D/F[♯] A
(B) (E) (Esus2) (A/C[♯]) (E)

*Gtr. 1 (acous.)

mf
w/ fingers
let ring throughout

*Doubled throughout.

**Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

1., 3. 2.

E Esus4 Asus2 Eadd4/G[♯] E Esus4 Eadd4/G[♯]
(B) (Bsus4) (Esus2) (Badd4/D[♯]) (B) (Bsus4) (Badd4/D[♯])

4.

A E Esus4 Asus2 Eadd4/G[♯] E Esus4
(E) (B) (Bsus4) (Esus2) (Badd4/D[♯]) (B) (Bsus4)

A E Esus4 Asus2 Eadd4/G[♯]
(E) (B) (Bsus4) (Esus2) (Badd4/D[♯])

B

A (E) Asus4 (Esus4) A5 (E5) A6/C# (E6/G#) Bm11 (F#m11) E6 (B6) E5 (B5) Bm7/D (F#m7/A) Amaj9/C# (Emaj9/G#) Amaj9/E (Emaj9/B)

w/ chorus

Bm6/D (F#m6/A) F#m (C#m) E7/G# (B7/D#) F#m7 (C#m7) Dadd9 (Aadd9) D6 (A6)

Bm11 (F#m11) F#m/A (C#m/E) E6/C# (B6/G#) D6 (A6) F#5 (C#5) F#sus4 (C#sus4) E (B) rit.

rit.

C

A tempo

F#sus4 (C#sus4) A (E) Asus2 (Esus2) D/F# (A/C#) A (E)

chorus off

E (B) Esus4 (Bsus4) Eadd4/G# (Badd4/D#) A (E) Asus2 (Esus2) D/F# (A/C#) A (E)

E (B) Esus4 (Bsus4) Eadd4/G# (Badd4/D#) A (E) E (B) Esus4 (Bsus4) Asus2 (Esus2) Eadd4/G# (Badd4/D#)

D

A (E) Asus4 (Esus4) A5 (E5) A6/C# (E6/G#) Bm11 (F#m11) E6 (B6) E5 (B5) Bm7/D (F#m7/A) Amaj9/C# (Emaj9/G#) Amaj9/E (Emaj9/B)

w/ chorus

*A tempo

Bm6/D (F#m6/A) F#m (C#m) E7/G# (B7/D#) F#m7 (C#m7) Dadd9 (Aadd9) D6 (A6)

*2nd time.

Bm11 (F#m11) F#m/A (C#m/E) E6/C# (B6/G#) D6 (A6) F#5 (C#5) F#sus4 (C#sus4) E (B)

rit.

E

A tempo

A (E) Asus2 (Esus2) D/F# (A/C#) A (E)

chorus off

1.

E (B) Esus4 (Bsus4) Asus2 (Esus2) Eadd4/G# (Badd4/D#) 2. E (B) Esus4 (Bsus4) Asus2 (Esus2) Eadd4/G# (Badd4/D#)

A (E) E (B) Esus4 (Bsus4) Asus2 (Esus2) Eadd4/G# (Badd4/D#) A (E)

rit.

from John Renbourn - *The Hermit*

The Hermit

Words and Music by John Renbourn

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Free time

*Dadd4

Gr. 1 (acous.)

mf
w/ fingers
let ring throughout

Harm. -|

Harm. -----|

T
A
B

*Chord symbols reflect implied harmony. Pitch: F# G

G

D

Em

A7

Harm. -|

G

D

Gm

Em7b5 A13

Gmaj7

D

B

Moderately ♩ = 124

D

Em

A7

D

Harm. -----|

Harm. -----|

Harm. -----|

Pitch: C#

G D

Harm. Harm. -----| Harm. --|
*
C# *Harm. refers to B-string only.

G D Em A7 D A5 D

Harm. Harm. Harm.

♩ C

D G D

G D A7 Dadd4 G D

Harm.

G D Asus4 A7 D A5 D

Harm. Harm. Harm.

Pitch: D

D

D G D G D A7

G D G D G D

E

Em A7 G Dadd4 D

Pitch: C#

Em A7 D

To Coda

G D G D

Pitch: G G D C#

F

Em A7 D A5 D D G D

Harm.

Em A7 G D G D

Harm. -| Harm. -----|

Pitch: C# G

D.S. al Coda

G Em A7 G Dadd4

Harm. -----|

1/4

Pitch: F#

⊕ Coda

Em A7 D A5 D

rit. Harm.

from Tommy Emmanuel - *Classical Gas*

The Hunt

By Tommy Emmanuel

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately fast ♩ = 163

*D Dsus2 F/D G/D

(Crowd noise) 8 sec.

Rhy. Fig. 1
Gtr. 1 (acous.)

mf
let ring throughout

TAB

*Chord symbols reflect basic harmony.

Dsus2 Csus2 G/B

End Rhy. Fig. 1

TAB

Gtr. 1: w/ Rhy. Fig. 1

D Dsus2 F/D G/D Dsus2 Csus2 G/B

B

D

Riff A

Gtr. 1

TAB

Csus2 G/B
End Riff A

♩
Gtr. 1: w/ Riff A
2nd time, Gtr. 2 tacet
D

Csus2 G/B

♩
3rd time, Gtr. 2 tacet

Gtr. 1

G A Bm A

D Csus2 G/B G6/B Am7

D G A Bm A

To Coda 2

Bbsus2 F♯(no3rd)

mp

1.

D Csus2 G/B

2.

Dsus2

To Coda 1

C
Half-time feel
C

Gtr. 2 (elec.)

Gtr. 1

Harm.

Riff B loco

G/B Bb6 F/A

C G/B Bb6

5 5 5 3 5 | 6 (6) 7 7 | 6 (6) 7 7 4

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

A7 A7/C# Dm F/D G/D

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

End Riff B Rhy. Fig. 2

w/ pick & fingers -----|

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

Bb/D Dm C/D Bb/D A/D Bb/D C/D Dm

5 5 3 5 3 | 3 6 3 5 6 8 | 6 7 6 6 8 5

6 5 3 1 0 1 3 1
6 6 3 3 2 3 2 3
0 0 0 0 0 0 0 0

F/D G/D Bb/D End half-time feel A

8va-----
 1/2 7 7 7 6 5 8 5 (5) 17 1/2-----
 8 8 7 7 6 6 6 2 2 2 2 2 2 2 2 2 2 2 2 2
 10 10 8 8 6 6 6 2 2 2 2 2 2 2 2 2 2 2 2 2
 0

Bb/A A Bb/A A Bb/A A

8va-----
 1/2 (17) 17 (17) 15 17 17 17 19 (19)
 End Rhy. Fig. 2
 3 3 3 3 3 3 2 2 2 2 3 2 2 2 3 2 2 2 2 2
 3 3 3 3 3 3 2 2 2 2 3 2 2 2 3 2 2 2 2 2
 0

1.
 Dm C Dm C Bb A Dm C Dm C Bb A

Rhy. Fig. 3A End Rhy. Fig. 3A
 7 3 3 5 5 3 3 1 2 7 3 3 5 5 3 3 1 2
 Rhy. Fig. 3 End Rhy. Fig. 3
 1 0 1 0 3 2 1 0 1 0 1 0 0 3 3 2
 0 3 0 0 3 1 0 0 3 3 0 0 3 1 0 0

2.

D.S. al Coda 1
(take 2nd ending)

Gm Gm6 Asus4 A

Rhy. Fig. 4 End Rhy. Fig. 4

steady gliss.

Detailed description: This system contains two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It shows four measures of guitar chords: Gm, Gm6, Asus4, and A. The bottom staff is a guitar staff with fret numbers and rhythmic markings. It includes 'Rhy. Fig. 4' and 'End Rhy. Fig. 4' with a 'steady gliss.' instruction. Fret numbers include 5, 7, 12, 11, and 10.

Coda 1

D

Gtr. 1: w/ Riff B

Gtr. 2 C

G/B Bb6

Detailed description: This system shows the first part of Coda 1. It features two guitar staves. The top staff has a treble clef and a key signature of two sharps. Chords G/B and Bb6 are indicated. The bottom staff shows fret numbers and rhythmic patterns, including triplets and a wavy line indicating a glissando.

F/A C G/B Bb6

steady gliss.

Detailed description: This system continues the Coda 1 notation. It features two guitar staves with chords F/A, C, G/B, and Bb6. The bottom staff includes fret numbers and a 'steady gliss.' instruction with a wavy line.

A7 A7/C# Dm F/D G/D

Gtr. 1: w/ Rhy. Fig. 2

Detailed description: This system shows the third part of Coda 1. It features two guitar staves with chords A7, A7/C#, Dm, F/D, and G/D. The bottom staff includes fret numbers and a '1/2' marking.

Bb/D Dm C/D Bb/D A/D Bb/D C/D Dm F/D G/D

Detailed description: This system shows the final part of Coda 1. It features two guitar staves with chords Bb/D, Dm, C/D, Bb/D, A/D, Bb/D, C/D, Dm, F/D, and G/D. The bottom staff includes fret numbers and a '1/2' marking.

B \flat /D A B \flat /A

3 3

steady gliss.

8va

1/2

A B \flat /A A B \flat /A A

8va

loco

17 17 17

Gtr. 2

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A

Dm C Dm C B \flat A Dm C Dm C B \flat A

Gtr. 2

Dm C Dm C B \flat A Gm Gm6

Gtr. 1: w/ Rhy. Fig. 4

D.S.S. al Coda 2

E

Asus4 A D Csus2 G/B

Gtr. 1: w/ Riff A

fdbk.

⊕ Coda 2

Dsus2

Bbsus2

F♯(no3rd)

D

Dsus2

F

Gtr. 1: w/ Rhy. Fig. 1

D

Dsus2

F/D

G/D

Dsus2

Csus2

G/B

from Leo Kottke - 6 and 12 String Guitar

Vaseline Machine Gun

Words and Music by Leo Kottke

Open G tuning, down 2 steps:
(low to high) B \flat -E \flat -B \flat -E \flat -G-B \flat

A

Free time

* G

Gtr. 1 (12-str. acous.)

*Chord symbols reflect implied harmony.

A

D

C

B

Moderately $\text{♩} = 117$

G5

G5

First system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 4, 0, 0, 0, 0) and a 1/2 time signature. The notation includes a repeat sign.

Second system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 4, 0, 0, 0, 0) and a 1/2 time signature. The notation includes a repeat sign.

Third system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 3, 0, 0, 0, 0) and a 1/2 time signature. Chords G7/F and Em7 are indicated above the staff.

Fourth system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 2, 0, 0, 0, 0) and a 1/2 time signature. Chord Ebmaj7 is indicated above the staff.

Fifth system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (7, 0, 7, 0, 7, 0) and a 1/2 time signature. Chords D5, C5, B5, A5, and G5 are indicated above the staff.

Sixth system of musical notation. Treble clef staff with a key signature of one sharp (F#). The guitar staff shows fret numbers (0, 4, 0, 0, 0, 0) and a 1/2 time signature. Chord G5 is indicated above the staff.

C

G F/G C

w/ slide

D G F/G

C D

D

F Eb Bb F C G

F Eb Bb F C

G

E

G5 C

G5 C

G5 C G5 C G5

G7/F

Em7 Ebmaj7

D5 C5 B5 A5 G5

To Coda

D.S. al Coda (take repeat)

Coda

1. 2.

grad. release

from Corrosion of Conformity - Deliverance

Without Wings

Words and Music by Pepper Keenan

Open Dm tuning:
(low to high) D-A-D-F-A-D

A

Moderately ♩ = 121

**Dm

F

Am

Gm

*Gtr. 1 (acous.)

mp
w/ fingers
let ring throughout

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

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Dm

F Am Gm

F Am Gm

Dm

F Am Gm

B

B \flat add9 Riff A Bm7 \flat 5 Dm

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

1 0 1 | 2 2 5 | 5 0 5 0 | 0 0 0 0

Fmaj9 Dm

10 10 0 | 7 7 5 | 5 0 5 3 0 | 5 3 0

7 8 7 0 | 7 8 7 5 | 5 0 5 0 5 | 5 3 0

B \flat add9 Bm7 \flat 5 Dm

0 3 3 | 5 5 5 | 5 0 5 0 | 0 0 0

1 1 | 2 2 5 | 5 5 0 | 0 0 0

Fmaj9 Dm End Riff A

10 10 0 | 7 7 5 | 5 X 5 X 5 | 0

7 8 7 0 | 7 8 7 5 | 5 X 5 X 5 | 0

C

Dm F Am Gm

12 15 12 | 10 10 7 | 7 10 7 | 5 7 8

12 0 0 | 8 0 0 | 7 7 7 | 5 5 5

Dm

F Am Gm

Dm

D

Gtr. 1: w/ Riff A

B \flat add9

Gtr. 2 (acous.)

Bm7 \flat 5

Dm

mp

Fmaj9

Dm

Gtr. 2 $B\flat add9$ $Bm7\flat5$ Dm

Gtr. 3 (acous.) *mp*

Gtr. 3 tacet $Fmaj9$ Dm Gtr. 2 tacet

Gtr. 2

E

Dm F Am Gm

Gtr. 1

Dm F5

Aerial Boundaries
MICHAEL HEDGES

Anji
SIMON & GARFUNKEL

Black Mountain Side
LED ZEPPELIN

The Bricklayer's Beautiful Daughter
WILL ACKERMAN

Cavatina
JOHN WILLIAMS

Classical Gas
MASON WILLIAMS

Dee
RANDY RHOADS

Don't Know Why
PAT METHENY

Embryonic Journey
JORMA KAUKONEN

Everybody Wants to Rule the World
ANDY McKEE

Greensleeves
JEFF BECK

The Hermit
JOHN RENBOURN

The Hunt
TOMMY EMMANUEL

Little Martha
ALLMAN BROTHERS BAND

Midsummer's Daydream
TRIUMPH

Mood for a Day
YES

Orion
RODRIGO Y GABRIELA

Sandusky
UNCLE TUPELO

Signe
ERIC CLAPTON

Sir Duke
PETE HUTTLINGER

Song for George
ERIC JOHNSON

Sunflower River Blues
JOHN FAHEY

Tears in the Rain
JOE SATRIANI

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CORROSION OF CONFORMITY