

IMMIGRANT SONG

GUITAR

"Immigrant Song" starts with a powerful punchy 16 beat guitar riff. It is a short number with no solo, so the guitarist's function is to provide the tight rhythmic backing for the band, which should be strong and concentrated.

BASS

The exciting bass part calls for powerful picking in unison with the guitar. The riff pattern is changeable, so the bass rhythm must be tight and accurate. Play with the treble

well up for a more guitar-like sound, and stay right with the tight beat.

DRUMS

The drum part throughout the number consists of the same bass drum pattern and strong snare hits on the second and fourth beats of the bar. There are no fills and only the cymbals are used for accents, so each beat needs to be accurate and played with the right balance. The main point is the rhythm of the bass drum on the first and second beats, so practise until this goes really smoothly.

Intro. F#m

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

1x tacet

1 (Gt.) : Alternate picking with a flat pick and a strong attack.

2 (Dr.) : The riff pattern is the main characteristic of the number, so its accents must be practised until they are exact.

Edited by Bachlmage Editor, please visit www.kiksoft.com

F#m

ah,

We

We

A E A F#m

(1,2x) come from the land of the ice and snow, from the mid-nite sun where the hot springs blow, (1x) The ham-mer of the gods will
 (2x) blow. (2x) How soft your fields so green, can

③ (Ba.) : Alternate picking like the guitar. Stay right with the drummer.

F#m

Vo. drive our ships to new lands, to fight the horde, sing-ing and cry-ing:
whis-per tales of gore, of how we calmed the tides of war.

Gt.-I

Gt.-II

Ba.

Dr.

A

E A F#m

Vo. Val-hal-la, I am com-ing!
We are your o-ver-lords.

Gt.-I

Gt.-II

Ba.

Dr.

B A B C

Vo. (1,2x) On we sweep — with thresh-ing oar, — our on - ly goal — will be the west - ern — shore. —

Gt.-I

Gt.-II

Ba.

Dr.

C F#m **D** F#m

Vo. So now you'd bet-ter stop — and re-build all your — ru- ins, for

Gt.-I

Gt.-II

Ba.

Dr.

① (Ba.) : For these 16th note major scale phrases, use alternate picking and keep it tight and accurate.

⑤ (Gt.) : Bring out the 9th in the C7⁽⁹⁾ on the 4th beat with extra attack to add colour here.

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$

peace and trust can win the day de spite all your los ing.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$

Woo Woo

Gt.-I

Gt.-II

Ba.

Dr.

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$

WOO

Gt.-I

Gt.-II

Ba.

Dr.

Vo. $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$ $C7^{(9)}$ $F\sharp m$

WOO

Gt.-I

Gt.-II

Ba.

Dr.

FRIENDS

GUITAR

This song is based on C and played with open C tuning. The main point is the use of the open string in the riff, which is sometimes wild and sometimes delicate. The guitar backing is the basis of the song, so aim to achieve a smoothness in your playing by a light touch when cutting.

BASS

A simple bass line with few notes allows the bass guitarist to concentrate on blending in with the other instruments. Special attention should be paid to the timing both in the unison sections with the strings and in the 11/8 sections.

Intro. C

Vo.

Gt.

(Open C Tuning)

Kb.

Ba.

Dr.

(Conga)

C

Vo.

Gt.

Kb.

Ba.

Dr.

C

Vo.

Gt.

Kb.

Ba.

Dr.

❶ (Gt.) : This is the main pattern, which makes the most of the first and second strings, but without muting. The main point is to bring out clearly the contrast between the sounded chord and the melody of the riff.

❷ (Gt.) : In this bar the time changes to 11/8, and guitar and bass play in unison, so watch out for wrong notes; keep it accurate.

❸ (Ba.) : The whole song is in eight beats to the bar, but in places like this where the rhythm might be difficult to pick up, you would do well first to master the phrase and then fit it to the eight beat count later.

Vo. 

Gt. 

B. 

Ba. 

Dr. 

Vo. 

Gt. 

B. 

Ba. 

Dr. 

Bright light al - most blind - ing, black night still there shining, — I can't stop, keep — on climb - ing,
Met a man on the road - side cry - ing, without a friend, there's no deny - ing. — you're in - com - plete, they'll be no find - ing,

④ (Gt.) : Unison backing on strings and guitar. Here too no muting is necessary. Feel an accent on the first and fourth beats as you play, to give a dynamic touch.

⑤ (Ba.) : Bass and strings in unison. Listen to the guitar backing and keep good time.

Edited by BatchmagEditor, please visit www.jklsoft.com

C (Chorus)

Vo. look-ing for what_I knew. Had a friend, she once told me, "You got a love, you ain't lone - ly,"
look-ing for what_you knew. So an - y-time some-bod-y needs you, don't let them down, al-tho'it grieves you,

Gt. 4. 4.

Kb. 4. 4.

Ba. 5. 2x

Dr. % % %

C 3 ()=(2x;Chorus) (Chorus) Ah ah

Vo. now she's gone and left me on - ly look-ing for what_I knew.
some day you'll need some - one like they do, look-ing for what_you knew.

Gt. 4. 4.

Kb. 4. 4.

Ba. 4. 4. 2x 5 2x

Dr. % % %

C

ah ah ah ah ah ah

Vo.

Gt.

Kb.

Ba.

Dr.

C

Vo.



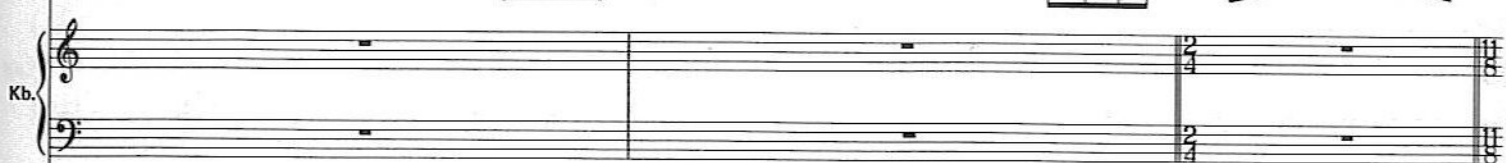
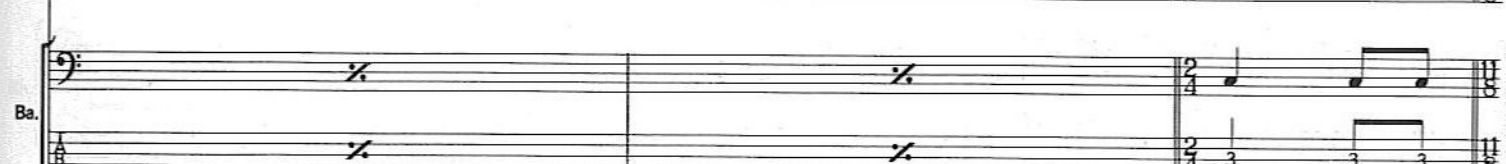

Gt.

Kb.

Ba.

Dr.

Vo. 
Gt. 
Kb. 
Ba. 
Dr. 

Vo. 
Gt. 
Kb. 
Ba. 
Dr. 

C

Vo. ah — yeah — — — — — ma — ma — — — — —

Gt.

Ba.

Dr.

B

C

Vo. ma — ma — — — — — ma — ma — — — — — ma — ma — — — — —

Gt.

Kb.

Ba.

Dr.

C

Vo.

Gt.

Kb.

Ba.

Dr.

8va

C

Vo.

Gt.

Kb.

Ba.

Dr.

I'm tell-ing you—now, the great-est thing you ev-er can do—now,

C

Vo. is trade a smile with some-one who's blue now, it's ver- y easy just it's very easy it's ver- y eas - y it's

Gt.

Kb.

(Synth.)

Ba.

Dr.

C

Vo. eas - y yeah yeah

Gt.

Kb.

Ba.

Dr.

(8va)

LED ZEPPELIN

CELEBRATION DAY

by Jimmy Page/Robert Plant/John Paul Jones
© 1970 SUPERHYPE PUBLISHING

CELEBRATION DAY

GUITAR

One of the classic Zeppelin numbers which features some truly characteristic riffing from Jimmy Page. Make sure you're really on top of the slides and bends which make up the main riff before trying for the powerful rhythm section drive, and then accent the rhythm as you go.

BASS

The bass needs clean hard picking which brings out the

offbeat, where the timekeeping must be especially exact. The bass line should be powerful and energetic without being either too even or too jerky.

DRUMS

A basic eight beat pattern with an offbeat feel. The main point for the drummer is how to bring out that tremendous drive with such a simple pattern. Despite this seeming simplicity, it's best to go for a careful approach, building up the phrases gradually.

Intro. G7 G#7 A7

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): This section calls for tight cutting, accurate slides and exact rhythm.

Vo. 

t.-I. 

t.-II 

Ba. 

Dr. 

Vo. 
 Her face is cracked from smiling, all the fears that she's been hiding, and it seems that pret-ty

Gt.-I 

Gt.-II 

Ba. 

Dr. 

② (Gt.): Pick the 5th string while the slide on the 4th string is still sounding.

A7

Vo. soon ev-'ry-bod-y's gon- na know. And her

(Non Distortion)

cho. C.D. cho. C.D. cho. C.D. cho. C.D.

2

3

Gt.-I

Gt.-II

Ba.

Dr.

A7

Vo. voice is sore from shout - ing, cheer-ing win-ners who are los- ing, and she wor-ries if their days are few
train that leaves the sta - tion head-ing for your des-ti - na-tion, but the price you pay to no-where has in -

h. p. h. p.

g. s. g. s. g. s. g.

g. s. g. s. g. s. g.

Ba.

Dr.

③ (Ba.): Play downstrokes on all these eight beats for a strong attack.

Vo. ^{A7}

and soon they'll have to go.
creased a dol-lar more.

Yes, it has!

Gt.-I

cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

Vo. ^{A7} to Φ ^B ^C ^G ^{Bb}

And if you (1,2x) My, my, my, I'm so hap-py, I'm gon-na join the band,

Gt.-I

cho. C.D. cho. C.D. cho. C.D. cho. C.D.

Gt.-II

Ba.

Dr.

① (Gt.) : Classic rock 'n roll style playing. Watch out for wrong notes with your little finger.

⑤ (Ba.) : The bass line here is a simple 16 beat rhythm, but don't let it get too even.

F C G Bb

Vo. (1x) we are gon-na dance and sing and cel - e - bra-tion, (1,2x) we are in the prom-ised
(2x) We're gon-na sing and dance and cel - e - bra-tion,

Gt.-I

Gt.-II

Ba.

Dr.

1. F7 E7 A7 C

Vo. land. She hears them talk of new ways to pro- tect the home she lives in, then she won-ders what it's all about

Gt.-I

Gt.-II

Ba.

Dr.

2.
[E C G Bb F]

Vo. —————

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho. cho. C.D.p. cho. p. p. cho. cho. cho. (8va)

15 15 15 15 15 15 15 12 12 14 13 15 13 14 13 15 13 15 15 15 15 8 5 8 8 5 7 5

6

C G Bb F7 E7

Vo. ————— There — is a

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho. cho. C.D.p. cho. p. s. s. 8.

7 7 7 7 7 7 7 5 5 7 5 7 5 7 5 5 7 9 8 14 13 13 12 12 8.

6

⑥ (Gt.) : The bending phrases here are slightly restrained so as to give the whole section an accented feeling.

D.S.

A7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four staves, labeled on the left as Vo. (Vocal), St.-I (Soprano I), St.-II (Soprano II), and Ba. (Bass). The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4.

Vocal Parts:

- Vo. (Vocal):** The first staff shows the vocal melody. It begins with a whole note chord labeled "A7". The lyrics "moan." and "yeah" are written below the staff.
- St.-I (Soprano I):** The second staff contains vocal lines for the first soprano. It includes the word "cho." (choir) and "C.D." (Crescendo/Decrescendo) markings.
- St.-II (Soprano II):** The third staff contains vocal lines for the second soprano, also including "cho." and "C.D." markings.

Instrumental Parts:

- Ba. (Bass):** The fourth staff shows the bass line, which includes a double bar line with repeat dots (//).
- Dr. (Drum):** The fifth staff shows the drum part, which includes a double bar line with repeat dots (//).

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

A7

Vo. _____

ch. _____ yeah yeah yeah

Gt.-I

Gt.-II

Ba.

Dr.

G A7

Vo. _____

yeah _____ yeah _____ my, _____ my, _____

Gt.-I

Gt.-II

Ba.

Dr.

❶ (Dr.) : Avoid any irregularity here and keep up the power throughout.

[illegible]

A7

Vo. *bye bye bye bye bye bye bye you're gone you're gone*

Gt.-I

Gt.-II Over Dub. ()

Ba.

Dr.

A7

Vo. *bye bye yeah*

Gt.-I

Gt.-II Over Dub. ()

Ba.

Dr.

Fade Out

SINCE I'VE BEEN LOVING YOU

GUITAR

Full of the bluesy phrases for which Jimmy Page is renowned, "Since I've Been Loving You" requires a considerable amount of technique, but it's worthwhile adding it to your repertoire if you're interested in mastering the feeling and phrasing of blues guitar. You can learn a lot in that direction from just this one song.

BASS

A slow minor key blues number with the rhythm in triplets. For the bass guitarist, the main point, in addition to keeping in with the restrained rhythm, is the need for a heavy broad sound. For the most part, the bass line

centres on the root notes of the chords, but there's no fixed pattern, so the main thing is how to blend in with the overall mood of the song. A really laid-back feel is essential.

DRUMS

The drumming on this song needs to be powerful and restrained yet very relaxed. There's a variety of fills: eight beat, sixteen beat, triplets, sextuplets, and it's a challenge to the drummer to negotiate their way smoothly through them. The central rhythm, however, is the triplet. Listen closely to the guitar for the climax points.

The musical score is written for six parts: Voice, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into an 'Intro.' and a 'cho.' (chorus) section. The guitar parts (Gt.-I and Gt.-II) feature complex triplet and sextuplet patterns. The bass part (Ba.) has a steady triplet rhythm. The drums (Dr.) provide a consistent triplet pattern throughout. Chords Cm7 and Fm7 are indicated above the vocal line.

① (Gt.): The bends should be restrained and relaxed, the picking light and the phrasing smooth.

② (Ba.): Feel the rhythm from the drummer's snare entry on the second beat of the bar.

③ (Dr.): The rhythm of this bar sets the tone for the whole song, so be sure to get it right.

Cm7 **Fm7**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fm7 **Cm7**

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D7 D#Δ7 A Cm7 Fm7

Work-ing from sev-en to e-lev-en ev-'ry night, cho. cho.

5. 5 4 5 5 5 5 4. 5 3 4 5 5 5

Cm7

The musical score is arranged in five systems, each with a different instrument or voice part. The key signature is B-flat major (two flats) and the time signature is 4/4.

- Vo. (Vocal):** The vocal line is written in a single staff. It begins with a rest, followed by the lyrics "I did what I could," and then "'cause I love you, ba-by, how I love you, dar-ling, how I love you, ba-by,". The melody is simple and melodic, with triplets and sixteenth notes.
- Gt.-I (Guitar I):** The first guitar part is written in a single staff. It features a complex, fast-paced melody with many triplets and sixteenth notes. The second guitar part is written in a single staff and is mostly a bass line with some chords.
- Gt.-II (Guitar II):** The second guitar part is written in a single staff and is mostly a bass line with some chords.
- Kb. (Keyboard):** The keyboard part is written in a single staff. It features a simple, melodic line with some chords and triplets.
- Ba. (Bass):** The bass part is written in a single staff. It features a simple, melodic line with some chords and triplets.
- Dr. (Drums):** The drum part is written in a single staff. It features a simple, rhythmic pattern with triplets and sixteenth notes.

B Cm7 Fm7 Cm7

Vo. Ev-'ry-bod-y try-ing to tell me that you did-n't mean me no-good I've been try-ing Lord, let me

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm7 Fm7

Vo. tell you, let me tell you I real-ly did the best I could. I've been work-ing from sev-en to e-lev-en ev-'ry night, it kind-a makes my life a drag.

Gt.-I

Gt.-II

Kb. L.H. L.H.

Ba.

Dr.

⑥ (Gt.): This sextuplet arpeggio passage is a fast-flowing run, so be sure to stay with the rhythm section and keep your picking free of irregularities.

6 (Gt.) : Powerful picking needed for the bending here as you take off into the solo.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for guitar, piano, and drums. The score is written in G major (one sharp) and 4/4 time. It begins with a key signature change from G major to E minor (three flats) for the first system, then returns to G major for the second system. The guitar part (Gt.-I and Gt.-II) features intricate fingerings and triplets. The piano part (Kb.) includes complex chord voicings and arpeggios. The drums (Dr.) provide a steady rhythm with various patterns. The vocal part (Vo.) is written for a male voice, with lyrics in Italian. The score is divided into two systems, each with a key signature change. The first system is marked with a "C" in a box, indicating a key signature change to E minor. The second system is marked with an "F" in a box, indicating a key signature change to G major. The score includes various musical notations such as triplets, arpeggios, and dynamic markings.

System 1: Key signature: E minor (three flats). Chords: Cm7, Fm7. The guitar part (Gt.-I and Gt.-II) features intricate fingerings and triplets. The piano part (Kb.) includes complex chord voicings and arpeggios. The drums (Dr.) provide a steady rhythm with various patterns. The vocal part (Vo.) is written for a male voice, with lyrics in Italian.

System 2: Key signature: G major (one sharp). The guitar part (Gt.-I and Gt.-II) continues with intricate fingerings and triplets. The piano part (Kb.) includes complex chord voicings and arpeggios. The drums (Dr.) provide a steady rhythm with various patterns. The vocal part (Vo.) continues with lyrics in Italian.

⑦ (Gt.) : Make sure you've got the positions for the minor scale phrases down before you begin. Get stuck in and ride the rollercoaster, but don't lose the rhythm on the bends !

8 (Ba.) : Try to avoid any wrong notes as you back up the guitar solo; keep every beat relaxed and laid back.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and vocal parts. The key signature is F major (one flat), and the time signature is 4/4. The score includes a vocal line (Vo.), guitar I (Gt.-I), guitar II (Gt.-II), keyboard (Kb.), bass (Ba.), and drums (Dr.). The guitar parts feature complex fingerings and triplets. The piano part includes a prominent bass line with triplets and a melody in the right hand. The vocal line is written for two voices, with lyrics in Italian. The score is divided into two systems, with a double bar line and repeat signs indicating the end of the first system.

Vo. *Fm7*

Gt.-I

Gt.-II (Portament) 3 9 cho. cho. C.D. cho. C.D. cho. C.D. cho. cho. (8va)

Kb.

Ba.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel, set in the key of C minor (Cm7). The score is arranged for a full band and includes the following parts:

- Vo. (Vocals):** The vocal line is written in a single staff, showing the melody and lyrics.
- Gt.-I (Guitar I):** The first guitar part, featuring a melodic line with triplets and a bass line with a 5/3 chord.
- Gt.-II (Guitar II):** The second guitar part, featuring a melodic line with triplets and a bass line with a 5/3 chord.
- Kb. (Keyboard):** The keyboard part, featuring a melodic line with triplets and a bass line with a 5/3 chord.
- Ba. (Bass):** The bass line, featuring a melodic line with triplets and a bass line with a 5/3 chord.
- Dr. (Drums):** The drum part, featuring a melodic line with triplets and a bass line with a 5/3 chord.

The score includes various musical notations such as triplets, chords, and dynamics (p. for piano). The key signature is Cm7, and the time signature is 4/4.

This musical score is for the song "Cm7" by Gm7. It is a full-band arrangement featuring guitar (Gt.-I, Gt.-II), bass (Ba.), and drums (Dr.). The score is written in C minor (three flats) and 4/4 time. The guitar parts are highly technical, featuring many triplets and chromatic runs. The bass part provides a steady rhythmic foundation with some triplet patterns. The drum part is a simple, driving pattern. The score is divided into two systems, with a double bar line and repeat signs indicating a break in the music between the two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 16. The score is written for a solo guitar (Gt.-I) and a second guitar (Gt.-II), which likely plays a rhythm part. The bass (Ba.) and drums (Dr.) are also included. The score is written in C minor (three flats) and 4/4 time. The guitar parts are highly technical, featuring many triplets and chromatic runs. The bass part provides a steady rhythmic foundation with some triplet patterns. The drum part is a simple, driving pattern. The score is divided into two systems, with a double bar line and repeat signs indicating a break in the music between the two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 16. The score is written for a solo guitar (Gt.-I) and a second guitar (Gt.-II), which likely plays a rhythm part. The bass (Ba.) and drums (Dr.) are also included.

[illegible]

D Cm

Vo. Said I've been cry - ing, yeah

Gt.-I cho. cho. My tears they fell like rain,

Gt.-II

Kb.

Ba.

Dr.

E_b **D**

Vo. don't you hear don't you hear them falling, don't you hear, don't you hear them fall - ing.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑨ (Gt.) : Get a good hold on the tempo here to avoid both haste and hesancy.

Vo. E Cm7

Gt.-I 3 cho.C.D. 3 cho. Do you re-mem-ber, ma-ma, when I knocked up-on your door? I said you had the nerv

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo. to tell me you did- n't want me no more, yeah I open my front door hearing...my back door slam, you must have

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑩ (Dr.) : From E on to the end of the song build up the pressure with ever stronger accents.

Cm7

Vo. one of them new fan-gled new fan-gled back door man, yeah I've been work-ing from sev-en, sev-en, sev-en to e-

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Fm7 Cm7

Vo. - lev - en ev - 'ry night, it kind - a makes my life a drag, a drag, drag, ah,

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. *ah, yeah* Since I've Been Lov-in' You I'm a-bout to lose, my

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Cm (on Eb) G (on D) Cm Eb D7 *rit.* Db47 Cm7

Vo. *wor-ried mind.*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑩ (Gt.): Watch your timing with the rhythm section to enable a smooth ritardando.

Vo. *F#m* *E* *Bm* *A*

is no doubt about the words are clear, the voice is strong, is oh so strong.
 nothing more that I can say but on a day like to-day I pass the time away and walk a quiet mile with

Gt.

Ba.

Dr.

1. *F#m* 2. *F#m* *E* *A* (Chorus; Unison)

Vo. I'm you. All I need from you
 All I need from you

Gt.

Ba.

Dr.

Vo. *A* *E* *A* *E*

is all your love, all you got to give to me is all your love,
 is all your love, all you got to give to me is all your love.

Gt.

Ba.

Dr.

③ (Gt.) : The guitar is on overdrive here, but don't mute these 16 beat riffs.

④ (Ba.) : With occasional hammering-on, these phrases should really drive along. Make sure you hit the first note of each beat firmly.

⑤ (Dr.) : A high point in the song, so your cymbal/bass drum timing should be spot-on. The snare on the third beat is a flam stroke.

Vo. A G F#m A G F#m

Ooh Yeah, _____ ooh yeah, _____ ooh yeah, _____ ch yeah, _____

Gt. cho. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr. cho. cho. cho. cho.

Vo. A F#m E A

(Chorus; Unison) D

I'm so glad I'm liv - ing and gon-na tell the world _____ I am,
Stand-ing in the noon - day sun _____ try-ing to flag a ride _____

Gt. cho. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr. cho. cho. cho. cho.

Vo. F#m E A F#m

I got me a _____ fine wo - man and she says that I'm _____ her man,
peo - ple go _____ and peo - ple come _____ see my rid - er right by my side, _____ it's a
one thing that I know for sure _____ gon - na
to - tal dis - grace, _____ they set the pace, _____ it

Gt. cho. cho. cho. cho.

Ba. cho. cho. cho. cho.

Dr. cho. cho. cho. cho.

[illegible]

Repeat & Fade Out

⑥ (Gt.) : A moving chord pattern with the root on the 5th string while the 16th note Es on the open 6th string are played at the same time - accurately!

⑦(Dr.) : From here on, the hi-hat is played with the pedal only, while the hands play the cymbals as usual.

8 (Dr.) : A sextuplet phrase on snare and tom-toms; keep your hi-hat timing steady.

GALLOWS POLE

GUITAR

From the gentle sounds of its opening solo acoustic guitar to the eventual entry of the overdrive pedal steel guitar, this is a song which really raises a storm. The electric guitar style of the backing riff in the latter half is especially noteworthy. The pedal steel guitar phrases towards the end should be played just as if on a regular guitar.

BASS

The bass line is basically in eight beats, but it has a staccato feel to it, so don't let the notes spread out too

much. There are syncopated 16 beat phrases in the second half which call for strict timekeeping. You'd do well to practise first with a metronome.

DRUMS

The drum part consists only of snare and bass drum combinations, and sounds at first like a simple eight beat, but notice the 16th note offbeats on the bass drum. With 16 beat phrases on the snare, always accent the first note and play the others very softly without getting caught up by the bass drum timing.

Intro. A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): The main riff here makes skillful use of open strings. The C at 2/1 sounds really good. Chordwise, change from A7 to Am7 and then simply slide along two frets.

musical score for "The Ballad of the Flag". The score is written for five parts: Voice (Vo.), Guitar I (Gt. I), Guitar II (Gt. II), Bass (Ba.), and Drums (Dr.). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures. The first measure contains the lyrics "mile. Pole?" and the second measure contains "What did you". The third measure contains "bring me to keep me from the Gal-lows" and the fourth measure contains "Pole?". The score includes various musical notations such as chords (A7, A7(#9), G, D), triplets, and fingerings. The guitar parts are written in standard notation with fret numbers and string numbers. The bass and drums parts are written in standard notation with rests.

A7 A7(#9) A7 A7(#9) A7 A7(#9) A7 A7(#9)

Vo. I couldn't get no sil-ver, I couldn't get no gold, you know that we're too.damn poor to—

Gt.-I

Gt.-II

Ba.

Dr.

G D A7 A7(#9) A7 A7(#9) C A G D G

Vo. keep you from the Gal-lows Pole. Hang - man, hang-man,

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *hold it a lit-tle while, — I think I see my bro-th-er com-ing rid-ing man-y a mile.*

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *Broth-er, did you get me some sil-ver? Did you get a lit-tle gold? — What did you bring me, my broth-er, to
Broth-er, I brought you some sil-ver, I brought a lit-tle gold, — I brought a lit-tle of ev-'ry thing — to*

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt.) : This riff features the low notes. Be sure to mute firmly on the rests on the first and second beats. Chop the third and fourth beats with alternate strokes. You'll get the right sound if you mute them very gently as you do so.

③ (Gt.) : Backing play which features a bold use of brushing technique. Bar the A chord with the index finger at the second fret. Brush by muting all six strings firmly with the left hand.

④ (Ba.) : Note the staccato bass line. It's the hint of a 16 beat which gives it this springing feeling.

keep me from the Gal-lows Pole? Pole.
keep you from the Gal-lows Pole. Yes, I brought you to keep you from the Gal-lows-Pole.

Gt.-I

Gt.-II

Ba.

Dr.

Hang-man, hang-man, turn your head a while, I think I see my sis-ter com-ing,

Gt.-I

Gt.-II

Ba.

Dr.

rid-ing ma-ny a mile, _____ mile, mile, mile, Sis-ter, I im-plore you,

Gt.-I

Gt.-II

Ba.

Dr.

6

take him by the hand, _____ take him to some sha-dy bow-er, save me from the wrath of this man,

Gt.-I

Gt.-II

Ba.

Dr.

6 (Dr.) : Always accent the first notes and play the others softly. Watch your timing with the offbeats and don't be too hasty.

A A

Vo. G

Please take him, save me from the wrath of this — man, — man.

Gt.-I

Gt.-II

Ba.

Dr.

A G D

Vo.

Hang - man, Hang - man, up - on your face a smile, pray tell me that I'm free to ride, — ride for man- y a mile, —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *A*
_____ mile, _____ mile, _____
Oh, yes, you got a fine sis - ter, she

Gt.-I
_____ / _____ / _____
_____ / _____ / _____

Gt.-II
_____ / _____ / _____
_____ / _____ / _____

Ba.
_____ / _____ / _____
_____ / _____ / _____

Dr.
_____ / _____ / _____
_____ / _____ / _____

Vo. *A* *G* *D* *A*
warned my blood from cold, she brought my blood to boil- - ing hot to keep you from the Gal- lows Pole, Pole, Pole, Pole, yeah, -

Gt.-I
_____ / _____ / _____
_____ / _____ / _____

Gt.-II
_____ / _____ / _____
_____ / _____ / _____

Ba.
_____ / _____ / _____
_____ / _____ / _____

Dr.
_____ / _____ / _____
_____ / _____ / _____

A

Vo. — yeah. — Your broth - er brought me sil-ver, your sis-ter warmed my soul, but now I laugh and pull so hard and see you

Gt.-I

Gt.-II

Ba.

Dr.

G D A

Vo. swing-ing on the Gal-lows — Pole, yeah, but now I laugh and pull so hard and see you

Gt.-I

Gt.-II

Ba.

Dr.

G D A G D A
 Vo. swing-ing on the Gal-lows Pole, Pole, Pole, swing-ing on the Gal-lows Pole,
 Gt.-I
 Gt.-II
 Ba.
 Dr.
 (Chorus) Ah ah ha
 swing-ing on the Gal-lows Pole, swing-ing on the Gal-lows Pole, swing-ing on the Gal-lows Pole, Pole, Pole, Pole, Pole,
 Gt.-I
 Gt.-II
 Ba.
 Dr.

⑥ (Ba.) : Note the chromaticism here. Don't lose the tempo over the open strings. The third and fourth beats are staccato.

Vo. *ah* *ah ha* *ah* *ah ha* *ah* *ah ha* *ah* *ah ha*

— Pole, yeah, — Ah ha ha — ah ha ha — ah ha ha —

Gt.-I

Gt.-II

Ba.

Dr.

Vo. *ah* *ah ha* *ah* *ah ha ha ha* *ah* *ah ha* *ah* *ah ha ha ha*

— ah ha ha — ah ha ha ha ah ha ha ha ah ha ha —

Gt.-I

Gt.-II

Ba.

Dr.

an an ha ah ah ha ha ha ah ah ha ah ha ha

oh yeah oh yeah ah ha ha ah ha ha

Gt.-I

Gt.-II (Gt.-III)

Ba.

Dr.

ah ah ha ah ha ha ha ha ha ah ha ah ha ha ha

ah ha ha ah ha swing-ing on the Gal-lows yeah, swing-ing on the Gal-lows Pole

Gt.-I

Gt.-II (Gt.-III)

Ba.

Dr.

Edited by www.klart.com

Vo. G D A ah ha ha G D ah ha ha ha G D A ah ha

swing-ing on the Gal-lows — Pole swing-ing on the ha ha I got-ta swing

Gt.-I

Gt.-II (Gt.-III) g. s. cho. g. s. cho. g. s. cho. g. s. cho.

Ba. 0 0 4 2 0 4 3 2 3 5 3 0 0 0 0 4 2 0 4 3 2 3 5 3 5

Dr.

Vo. G D A ah ha ha G D A ah ha ha G D A ah ha G D A ah ha ha ha

ah swing — — — — — ah I got-ta swing keep a swing-ing yeah

Gt.-I

Gt.-II (Gt.-III) cho. cho. cho. cho. cho. cho. cho. cho. cho.

Ba. 0 4 2 0 4 3 2 3 5 3 5 0 0 4 2 0 4 3 2 3 5 3 5 0 0 4 2 0 4 3 2 3 5 3

Dr.

G D A G D A G D A G D A
 ah ah ha ah ha ha ha ah ah ha
 keep a cool-ing yeah keep a — ah — ch yeah

Vo. 8va upper

Gt.-I

Gt.-II (Gt.-III) s. cho. cho. cho. cho.

Ba.

Dr.

G D A G D A G D A G D A
 — — — —

Vo.

Gt.-I

Gt.-II (Gt.-III) g. g. —(8va)

Ba.

Dr.

Fade Out

TANGERINE

GUITAR

In the impressive 12 string acoustic intro, there's much use of open strings in the low chords, so it's very easy to play. Another characteristic of the song is the two "shades" of pedal steel guitar, overdrive and distortion-free, while the solo features bottleneck playing.

BASS

This is a comparatively slow eight beat number, and there are no difficult phrases for the bassist. The accent is on the first beat of each bar, and the mood should be relaxed and laid-back. There are several long breaks for

the bass and drums, so watch the tempo when you come back in. It's best to play silently through the breaks.

DRUMS

The rhythm is the most basic eight beat pattern, and as it's a difficult tempo to get any kind of mood out of, you can at least add a nuance by setting the hi-hat a little loose. Strict timekeeping is not the name of the game in this number, rather let your strokes be very relaxed and even a touch delayed. Mistakes tend to stick out all the more with such a simple pattern, so any kind of roughness should be avoided.

The musical score for 'Tangerine' is presented in a standard three-staff format: Guitar (top), Bass (middle), and Drums (bottom). The key signature is one sharp (F#), indicating A major or D minor. The time signature is 4/4. The guitar part begins with a 12-string acoustic intro, featuring a mix of open strings and fretted notes. The bass part is a simple, laid-back pattern. The drums part is a basic eight-beat pattern. The score includes a 'Guitar' section with a 'Bass' section and a 'Drums' section. The guitar part is marked with 'Am', 'G', 'D', 'Am', 'G', 'D', 'C', and 'G' chords. The bass part is marked with 'C' and 'G' chords. The drums part is marked with 'C' and 'G' chords. The score includes a 'Guitar' section with a 'Bass' section and a 'Drums' section. The guitar part is marked with 'Am', 'G', 'D', 'Am', 'G', 'D', 'C', and 'G' chords. The bass part is marked with 'C' and 'G' chords. The drums part is marked with 'C' and 'G' chords.

① (Gt.) : The two continuous G notes here (3/6) suddenly sound different, but actually, they aren't. The trick is to use alternate picking. If you play both with the same downward stroke, they sound completely different.

Am G D **A** D Am G D Am

Vo. Mea - sur - ing a sum - mer's day, I on - ly find it

Gt.-I

Gt.-II

Ba.

Dr.

G D C G Am G D C D G

Vo. slips a - way to grey, the hours, they bring me pain.

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D Am G D C G Am G D

does she still re - mem - ber times like these to think of us a - gain?

Gt.-I

Gt.-II

Ba.

Dr.

Vo. D D Am G D F

And I do.

Gt.-I

Gt.-II

Ba.

Dr.

③ (Gt.) : The original features an overdrive pedal steel guitar solo from this point on. Instead, you can use a regular guitar with a bottleneck and distortion.

Edited by BatchlmageEditor, please visit www.klinsoft.com

Vo. E F E

Gt.-I

Gt.-II

Ba.

Dr.

D C D C G D C D G D C

Vo. [E] (Chorus)

Tan - ger - ine, Tan - ger - ine, liv - ing re - flec - tion

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.): Play this section with the same feel as you did in [B], only here it's an octave higher. The position doesn't allow the use of the bottleneck, but where you have two notes together, you could use it just for the lower of the two. The same applies to [B].

from a dream; I was her love, she was my queen, and now a thousand years be - tween.

Gt.-I

Gt.-II

Ba.

Dr.

D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

⑤ (Gt.): Here you'll need the bottleneck. The final D note (3/7) can also be played with the index finger. The sound should be clear.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal (Vo.), Guitar I (Gt.-I), Guitar II (Gt.-II), Bass (Ba.), and Drums (Dr.).

- Vocal (Vo.):** The vocal line is written in treble clef with a key signature of one sharp (F#). It begins with a whole rest in the first measure, followed by a series of whole notes in the subsequent measures.
- Guitar I (Gt.-I):** The guitar I part is written in treble clef. It features a complex, fast-paced melody in the first measure, followed by a series of whole notes in the subsequent measures.
- Guitar II (Gt.-II):** The guitar II part is written in treble clef. It features a complex, fast-paced melody in the first measure, followed by a series of whole notes in the subsequent measures.
- Bass (Ba.):** The bass part is written in bass clef. It features a complex, fast-paced melody in the first measure, followed by a series of whole notes in the subsequent measures.
- Drums (Dr.):** The drum part is written in bass clef. It features a complex, fast-paced melody in the first measure, followed by a series of whole notes in the subsequent measures.

The score is written in 4/4 time and includes various musical notations such as rests, notes, and accidentals. The key signature is one sharp (F#).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gt. I) features a complex, melodic line with many triplets and sixteenth notes. The bass part (Ba.) provides a steady, rhythmic foundation with a mix of eighth and quarter notes. The drums (Dr.) play a simple, steady pattern. The vocal part (Vo.) is a simple melody that follows the lyrics. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers and fingerings. The bass part includes fret numbers and fingerings. The drums part includes a simple rhythmic pattern. The vocal part includes the lyrics and a simple melody. The score is written in a standard musical notation style with a key signature of one sharp and a time signature of 4/4.

THAT'S THE WAY

by Jimmy Page/Robert Plant
© 1970 SUPERHYPE PUBLISHING

THAT'S THE WAY

GUITAR

The combination of the drawn out acoustic guitar riff and the sound of the pedal steel guitar in the back is very impressive. We've shown the pedal steel guitar part as written for normal guitar plus bottleneck. Note that there are a number of places which require you to play with the other fingers of the left hand when you have the bottleneck on.

BASS

The bass enters only towards the end and there are no difficulties for the bassist. Just watch your timing on the first beat of the bar and don't let the tempo slip. The bass line in this song needs to blend well with the other instruments. There's a long wait before the bass entry, and it's important to feel that you're playing along with the guitarist while you're waiting.

[Recorded $\frac{1}{2}$ Step Lower (G \flat Major)]

Intro. G

Voc. G

Gt.-I

(Open G Tuning)

Gt.-II

Voc. G

tell you _____ I can't play with you no more, I don't know how I'm gon- na do what ma-ma told me,

Gt.-I

[Bottleneck Play]

Gt.-II

① (Gt.) : The main riff. For the second beat of the first bar, just move the same position along.

G

Vo. My friend, the boy next door.

Gt.-I

Gt.-II

G

B G

Vo. I can't be-lieve what peo-ple say-ing

Gt.-I

Gt.-II

G

Vo. you're gon-na let your hair hang down, I'm sat-is-fied to sit here work-ing all day long, You're on the dark-er side of

Gt.-I

Gt.-II

Vo. G

walk - ing _____ why don't your eyes see me, _____ could it be you've found an - oth - er game to play, _____

Gt.-I

Gt.-II

③ (Gt.) : Here you have two notes at the same fret, so this calls for the bottleneck. The slides at 2/15 and 3/16 can be negotiated by straddling the bottleneck diagonally across both positions.

Edited by Batchmag Editor, please visit www.klnsoft.com

System 1:

Vo. G D B^b
 what did ma- ma say to me. That's The Way, oh, That's The Way it ought to be,

Gt.-I

Gt.-II

System 2:

Vo. G B^b D
 yeah, yeah, ma- ma say That's The Way it ought to stay, yeah, yeah,

Gt.-I

Gt.-II

System 3:

Vo. E F₆ (on G) C₆ (on G) G
 ooh, ooh, ooh, ooh, ooh,

Gt.-I

Gt.-II

F **G**

Vo. And yes - ter - day — I saw you stand - ing by the riv - - ver, and weren't those tears that filled your eyes, — And all the fish that lay in

Gt.-I

Gt.-II

G

Vo. dirt - y wa - ter dy - ing, had they got you hyp - no - tized?

Gt.-I

Gt.-II

G

Vo.

Gt.-I

Gt.-II

① (Gt.) : This part is for normal guitar.

⑤ (Gt.) : In the slide from 2/10 to 2/12, there's also the note B at 1/10, so keep the bottleneck above and away from the first string.

Vo. ^G ^G Yes-ter-day I saw you kiss-ing ti - ny flow - ers, but all that lives is born to die,

Gt.-I

Gt.-II

8va

Vo. ^G And so I say to you that noth - ing real - ly mat - ters, and all you do is stand and cry.

Gt.-I

Gt.-II

(8va)

8va

Vo. ^G

Gt.-I

Gt.-II

6

⑥ (Gt.) : Play as per normal guitar. If you're using a bottleneck then play only the first string.

Vo. G H G

I don't know what to say about it, when all your ears have turned a -

Gt.-I

Gt.-II

(8va)

Vo. G

- way, but now's the time to look and look a- gain at what you see, is that the way it ought to stay?

Gt.-I

Gt.-II

Vo. I Bb G Bb

That's The Way, oh, That's The Way it ought to be, oh, don't you know now ma ma

Gt.-I

Gt.-II

B \flat D C D C D C D

Vo. say ma - ma say That's The Way it's gon - na stay, yeah, ah, ah, ah,

Gt.-I

Gt.-II

F \flat 6(onG) C \flat 9(onG) G rit. G Am7 Bm7 C

Vo. ah ah ah ah

Gt.-I

Gt.-II

D C G C G C G D

Vo.

Gt.-I

Gt.-II

⑦ (Gt.) : An effective piece of cutting using only the second, third, and fourth strings. Play the 2/5 on the fourth beat with the ring finger and the 4/5 with the middle finger.

(Perc.) Tambourine

8 (Gt.) : The bottleneck can be used diagonally here.

Chords: C G D G Am7 Bb7 C

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Chords: C G C G C G D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Fade Out

⑨ (Gt.): Here again use the bottleneck diagonally to play 2/13 while sliding at the same time from 3/12 to 3/14.

⑩ (Ba.): Glissando (3rd string) and slides with the ring finger.

LED ZEPPELIN

BRON-Y-AUR STOMP

by Jimmy Page/Robert Plant/John Paul Jones
© 1970 SUPERHYPE PUBLISHING

BRON-Y-AUR STOMP

GUITAR

There are a lot of tempo changes in Bron-Y-Aur Stomp, and the different colours of the guitar sound play a very important role. The open tuning arpeggios should be played with a flat pick and plenty of attack. Practise the tempo change sections repeatedly until you can manage them smoothly.

BASS

A double bass style of playing which supports the vocal line is the main point in this song. If you're using an electric bass,

soften the tone and slightly mute the sound throughout. Try to find the setting which you feel comes closest to the double bass sound.

DRUMS

It's interesting to note how such a simple hi-hat and bass drum combination can create such a driving rhythm. You'll need to take a little extra care over the tempo changes where they occur, and rehearse them as patterns. The hi-hat can be played with sticks, and the bass drum tuning should be set low.

Intro. F (Guitar in Open D Tuning and Capo up 3 frets=Open F Tuning)

Vo. *[Vocal line]*

Gt. *[Guitar part with Harmonic and Arpeggio sections]*

B. *[Bass line]*

Dr. *[Drum line]*

F

Vo. *[Vocal line]*

Gt. *[Guitar part with Arpeggio section]*

B. *[Bass line]*

Dr. *[Drum line]*

① (Gt.): This section determines the tempo of the whole song, so practise it well. With the glissandos adding an extra nuance, the whole sound should be very smooth.

Vo.

Gt.

B.

Dr.

Vo.

Gt.

B.

Dr.

Vo.

Gt.

B.

Dr.

② (Gt.) : Hard-edged cutting with an upright pick. The key point is in the placing of the accents.

③ (Dr.) : Right from the beginning, the drummer needs to maintain absolutely sure timekeeping.

F B \flat (Chorus)

Vo. Ah Ah caught you smil - ing times at me, that's the
all the good times we had, I sang

Gt.

Ba.

Dr.

A \flat B \flat F A \flat B \flat F A \flat F

Vo. way it should be, like a leaf is to a tree, so fine.
love songs so glad al - ways smil - ing, nev - er sad, so fine.

Gt.

Ba.

Dr.

F B G B \flat F A \flat B \flat

Vo. As we walk down a coun - try lane, I'll be sing - ing a song, hear me call - ing your name.

Gt.

Ba.

Dr.

(Hand Clap)

① (Ba.) : The bass line is very similar to the vocal, melodious and smooth.

② (Gt.) : Here come the tempo changes which include 7/8 and 9/8, so you'll need clear and decisive cutting patterns.

③ (Ba.) : Watch your timing with the bass drum here. Play clearly to avoid errors.

Vo. 

Gt. 

Ba. 

Dr. 

Vo. 

Gt. 

Ba. 

Dr. 

Vo. 

Gt. 

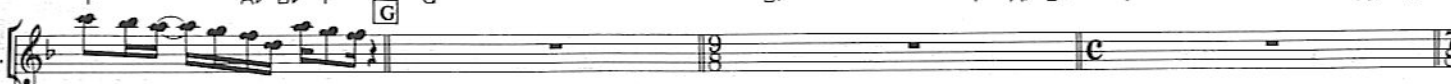
Ba. 

Dr.

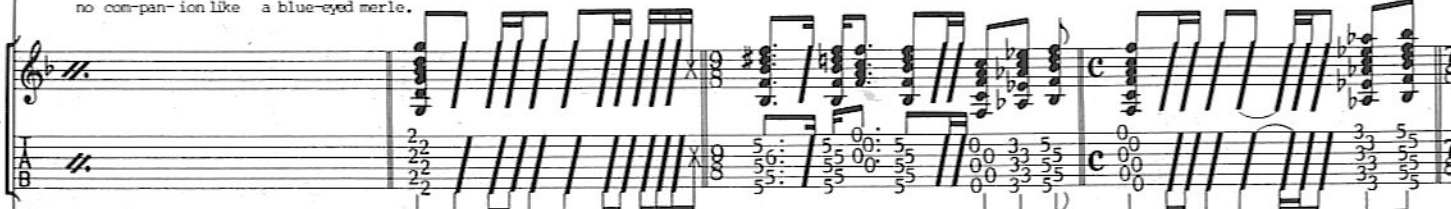
⑦ (Dr.) : During this multiple tempo change section, listen carefully to the vocal and the other instruments and watch your hi-hat timing.

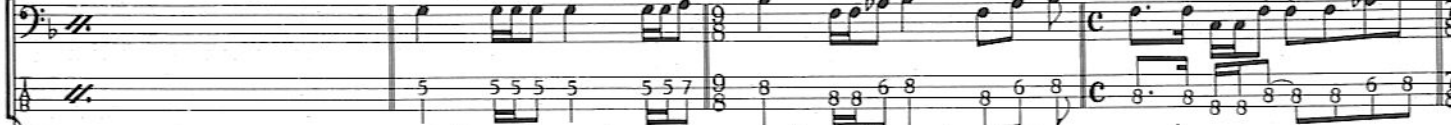
The musical score for 'The Ballad of the Flag' is presented in a five-staff format. The top staff is for the Voice (Vo.), followed by Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The score is divided into three measures by double bar lines. The first measure is in G major, the second in B-flat major, and the third in F major. The lyrics 'As we walk down a coun-try lane, I'll be Sing-ing a song, hear me call-ing your name.' are written below the voice staff. The guitar part features a complex, rhythmic melody with many beamed sixteenth notes. The bass part provides a steady, rhythmic accompaniment. The drum part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

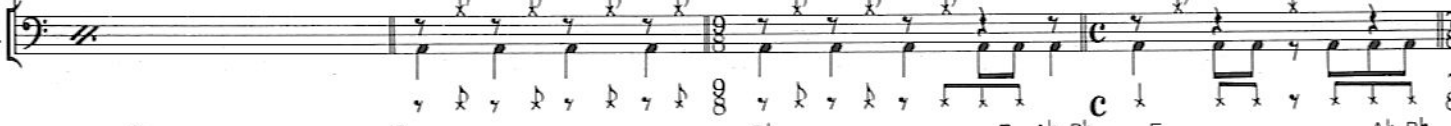
F A \flat B \flat F G B \flat F A \flat B \flat F A \flat B \flat

Vo. 

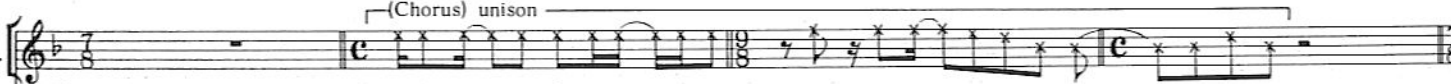
no com-pan-ion like a blue-eyed merle.

Gt. 


Ba. 

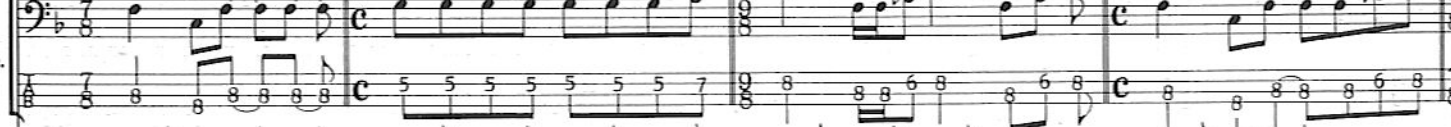
Dr. 

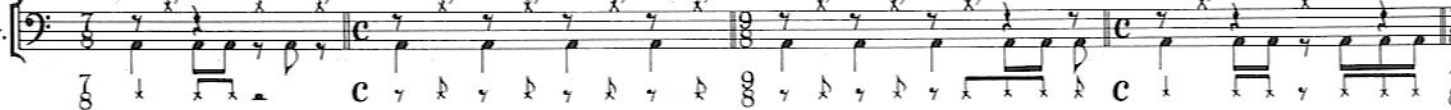
F G (Chorus) unison B \flat F A \flat B \flat F A \flat B \flat

Vo. 


Come on now — well let me tell — you, what you're miss-ing, miss-ing, round — them brick walls,


Gt. 

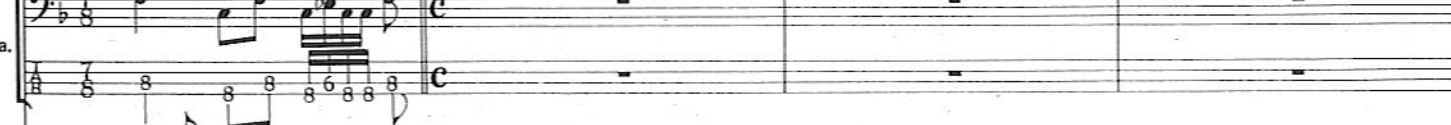
Ba. 

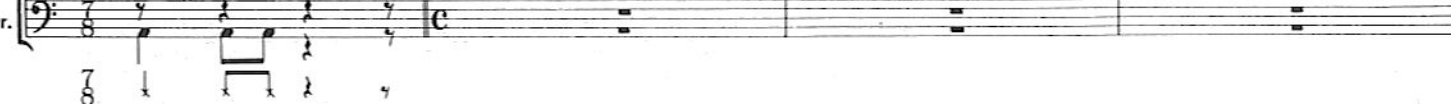
Dr. 

F H F

Vo. 

Gt. 

Ba. 

Dr. 

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano and voice. The score is written in 4/4 time and features a key signature of one flat (B-flat). The piano part is composed of a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score is divided into four measures, each with a specific chord indicated above the staff: F, A-flat B-flat, F, and A-flat B-flat F. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like "p" (piano) and "f" (forte). The voice part is written in a single staff with a treble clef and a key signature of one flat. The score is presented in a clean, professional layout with clear notation and a well-organized structure.

The musical score is arranged in four staves. The vocal staff (Vo.) is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a fermata and a dynamic marking of *f*. The guitar staff (Gt.) is in treble clef with a key signature of one flat (Bb). It features a complex arrangement of chords and melodic lines, including a section with a *p* dynamic and a *cho.* (choir) marking. The bass staff (Ba.) is in bass clef with a key signature of one flat (Bb). It features a simple bass line with a *p* dynamic and a *cho.* marking. The drum staff (Dr.) is in bass clef and includes a *Hand Clap* and *Shaker* section, with a *Simile* marking.

Vo. *F* *B^b* (Chorus) *F* *A^b* *B^b* *F* *A^b* *B^b* *F* *A^b*

So of one thing I am sure, it's a friend-ship so pure, an-gels

Gt. *B^b* *A^b* *F* *B^b*

Ba. 8 8 8 6 7 8 8 8 8 6 6 8 8 8 6

Dr. (Castanet)

Vo. sing-ing all a- round my door so fine. C.D. p. Yeah, ain't but

Gt. *B^b* *A^b* *F* *B^b* *F* *A^b* *B^b* *F* *A^b*

Ba. 6 8 8 6 6 8 8 8 8 6 8 8 8 6

Dr.

Vo. *A^b* *B^b* *F* *A^b* *B^b* *F* *A^b* *B^b* *A^b* *F*

one thing to do spend my nat-'ral life with you, you're the fin-est dog I knew, so fine.

Gt. 6. 6.

Ba. 6 8 8 8 6 6 8 8 6 6 8 8 8 6

Dr.

When you're old and your eyes are dim, there ain't no old Shep gon-na hap-pen a-gain,

The image shows a musical score for the song "The Ballad of the Green Berets". The score is arranged for five parts: Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The key signature is one flat (Bb), and the time signature is common time (C). The score is divided into three measures, each with a different chord indicated above the staff: F, Ab Bb, and F. The lyrics "we'll still go walking down coun-try" are written under the voice part in the third measure. The guitar part features a complex, fast-paced melody with many beamed notes and slurs. The bass part has a steady, rhythmic line with some slurs. The drums part consists of a simple, rhythmic pattern with many slurs.

The musical score for "The Prayer" is presented in a standard four-staff format. The vocal line (Vo.) is in treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The lyrics are: "lanes, I'll sing the same old songs, hear me call your name." The guitar (Gt.) part is in treble clef, featuring a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The bass (Ba.) part is in bass clef, providing a steady, rhythmic accompaniment. The drum (Dr.) part is in bass clef, showing a consistent drum pattern with various note values and rests. The score is divided into two systems, each containing four measures. The first system ends with a double bar line, and the second system continues the piece. The overall style is a contemporary pop ballad with a driving instrumental accompaniment.

HATS OFF TO (ROY) HARPER

GUITAR

A bluesy bottleneck number in open C tuning. A solo guitar provides the only backing, so the main point is the breathing between guitar and vocals. Also, mind your pitch doesn't start to wander because of the low tuning.

The musical score is written for voice and guitar. The key signature is one flat (Bb), and the time signature is common time (C). The guitar part is in open C tuning (C-E-G-C-E-G). The score includes a bottleneck guitar part, indicated by the text "Bottleneck (Open C Tuning)". The vocal part has lyrics: "When I done quit hol-ler-in' ba-by I be-lieve", "I'll shake'em on down", "my ba-be won't be late, you know by that I mean seconds late ah, must I". The guitar part includes a bottleneck pattern marked with a circled "1".

① (Gt.): This open tuned bottleneck pattern recurs frequently. Avoid any unnecessary sounds by cutting off excess vibration with the tips of the fingers you aren't using. For example, when playing with the little finger, mute with the ring finger.

Edited by BatchmagEditor, please visit www.kinsol.com

Vo. *C*
hol - ler, must I shake 'em on down,

Gt.

Vo. *C*
well I've been mis- treat- ed, ba- be, I be lieve I'll shake 'em on down. Shake

Gt.

Vo. *C* *B* *C* *F* *C*
ah

Gt.

Vo. *C* *F* *C*

Gt.

Vo. *C* *C*
Well, I ain't no non - key. I can't climb no tree

Gt.

② (Gt.) : Synchronising with the vocal line and dynamics are the points to watch here.

Vo. C F

no brown skin wom-an gon-na make no mon-key out of me, — yeah yeah I ain't — no mon - key,

Gt.

Bottleneck

Vo. F G

I can't climb no tree, — Well I've been mis-treat-ed babe — I be -

Gt.

Bottleneck

Vo. F C D C

- lieve I'll shake 'em on down, — When I done quit hol-ler-in' baby

Gt.

Bottleneck

Vo. C

I be-lieve — I'll shake'em on down —

Gt.

Vo. C

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Gt.

ha ha ha ha ha ha ha ha

Gt.

C

Gt.

(Bottleneck)

C

Gt.

Bottleneck

cho.

cho.

C

Vo.

Lis-ten ma-ma,

Gt.

p. cho.

cho.

p. cho.

cho.

C

Vo.

I'll shake 'em on down,

Gt.

p.

p.

p.

p.

s.

p.

p.

③ (Gt.) : Use a single finger slide to produce a smooth flow of notes.

[illegible]

The musical score for 'C' consists of two staves. The top staff is for the voice (Vo.) and the bottom staff is for the guitar (Gt.). The key signature has one flat (Bb) and the time signature is 4/4. The guitar part features a complex arrangement of chords, including triads and dyads, with some sections marked with 'p.' (piano). A 'Bottleneck' section is indicated by an arrow pointing to a specific part of the guitar line. The score includes various musical notations such as notes, rests, and dynamic markings.

Vo. C F C

Gave my baby

Gt. C.D. p. C.D. p. C.D. p. C.D. p.

B. C.D. p. C.D. p. C.D. p. C.D. p.

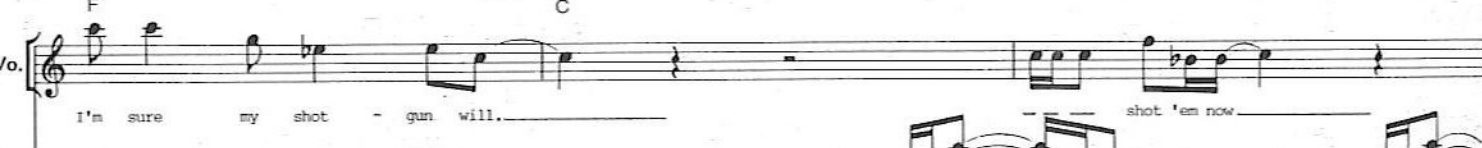
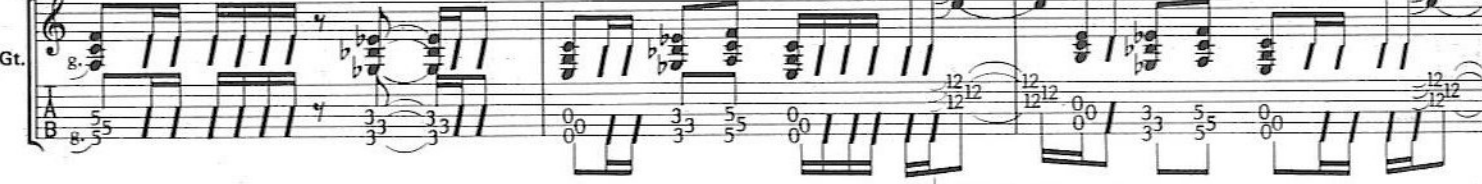
① (Gt.) : You'll get the right mood by playing all three bars with a slight vibrato. It doesn't matter if the pitch slips a little here; concentrate on the feeling.

5 (Gt.) : By now the tension should have become quite slack. Watch out for this especially when bending.

Edited by PatchmarkEditor. please visit www.klnsoft.com

Vo.  

Vo.  

Vo.  

Vo.  

Vo. 