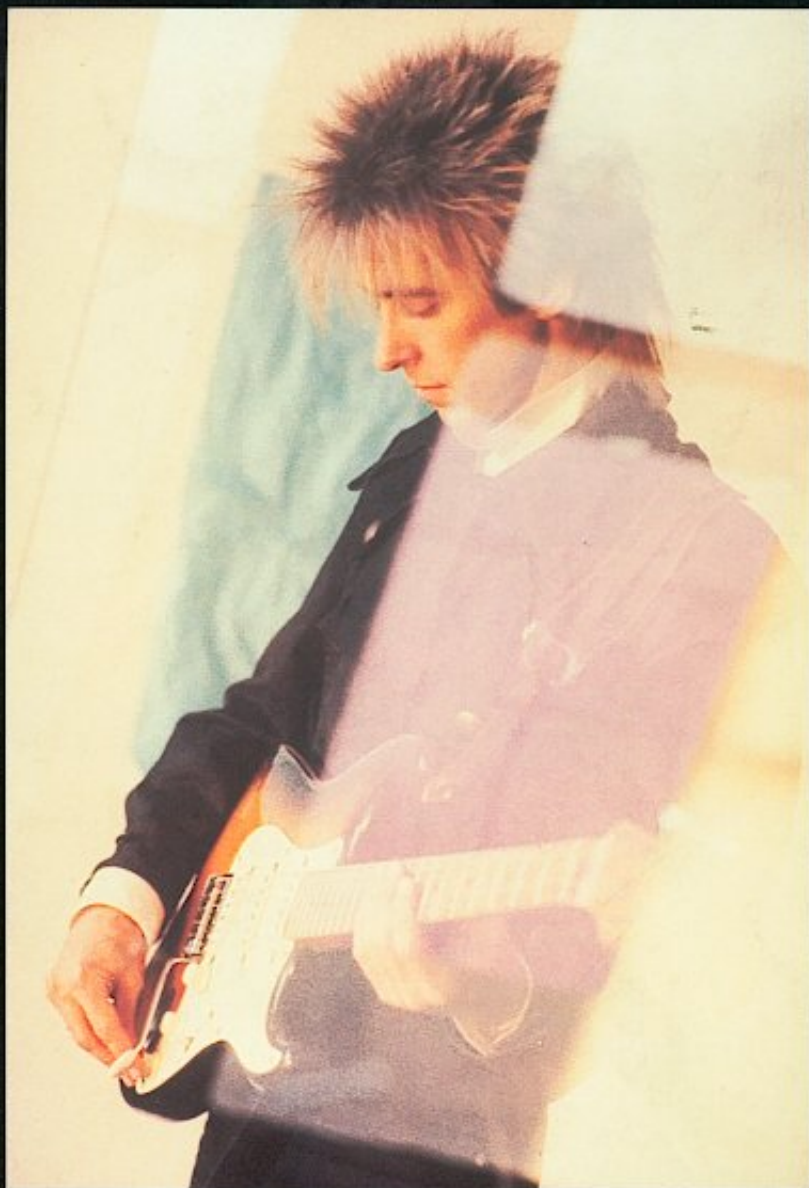




Eric Johnson

tones





Eric Johnson

tones

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assistance with the music transcriptions.*

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Eric Johnson

tones

55 *bristol shore*

38 *desert song*

21 *emerald eyes*

12 *friends*

29 *off my mind*

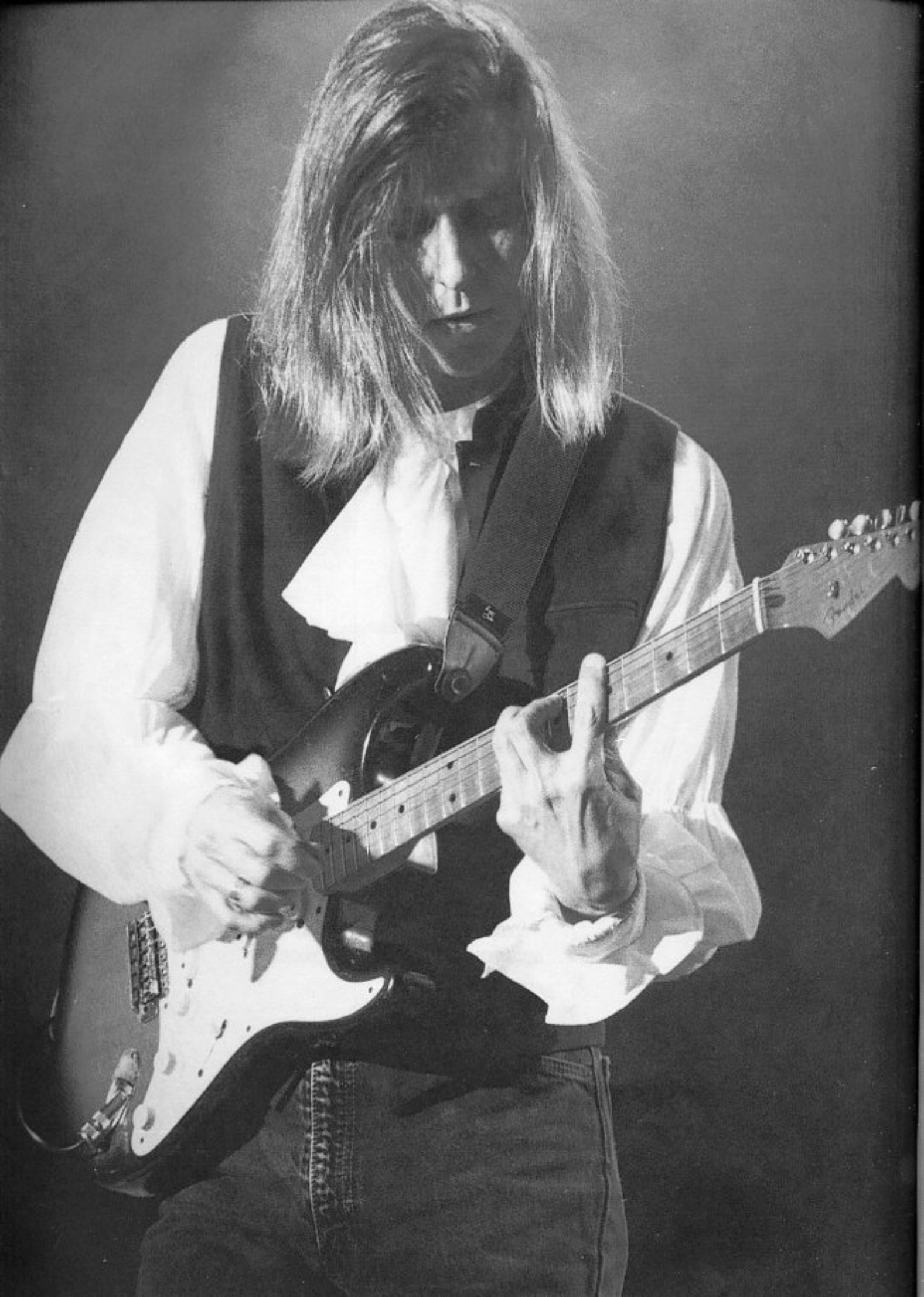
4 *soulful terrain*

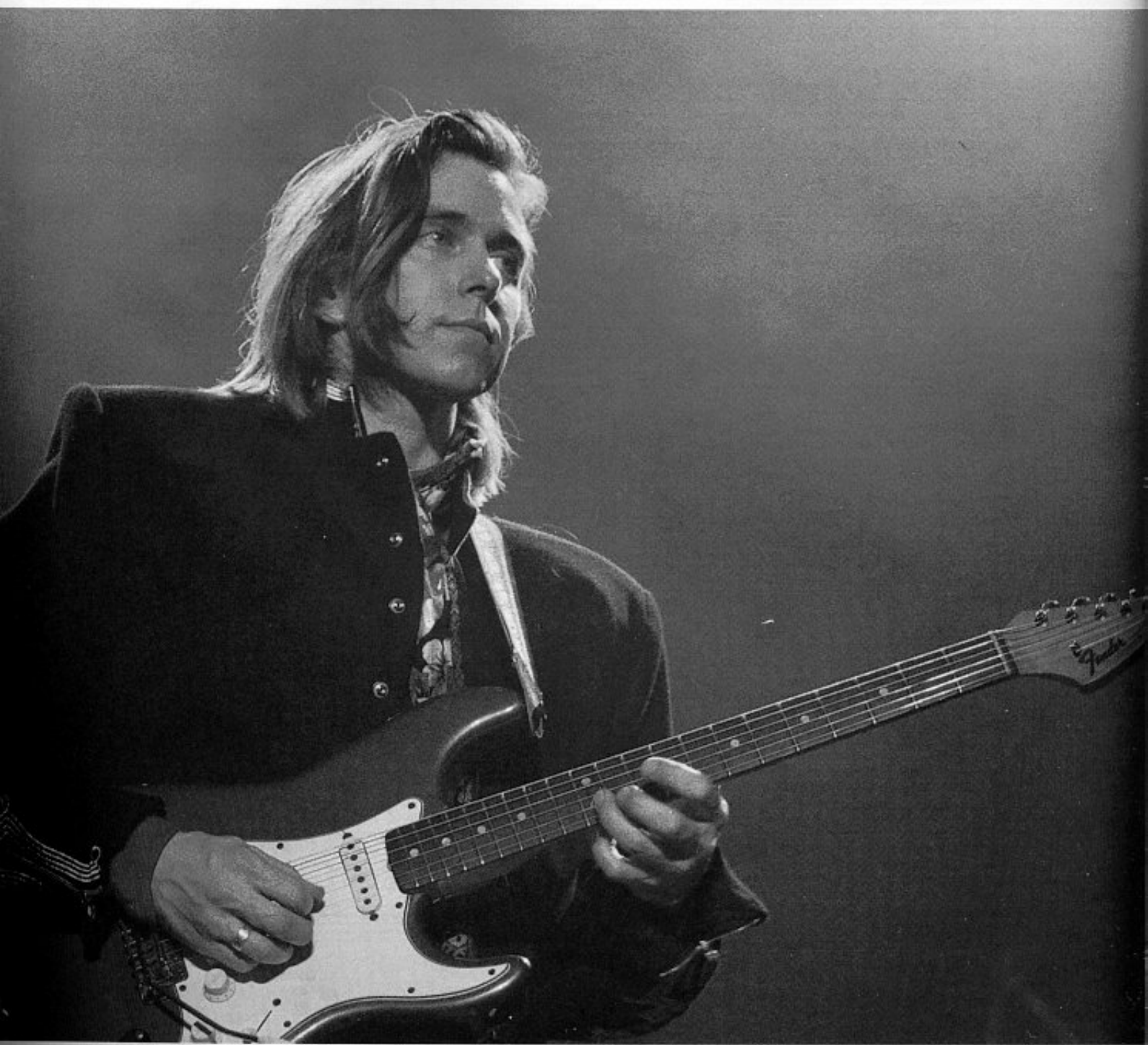
43 *trail of tears*

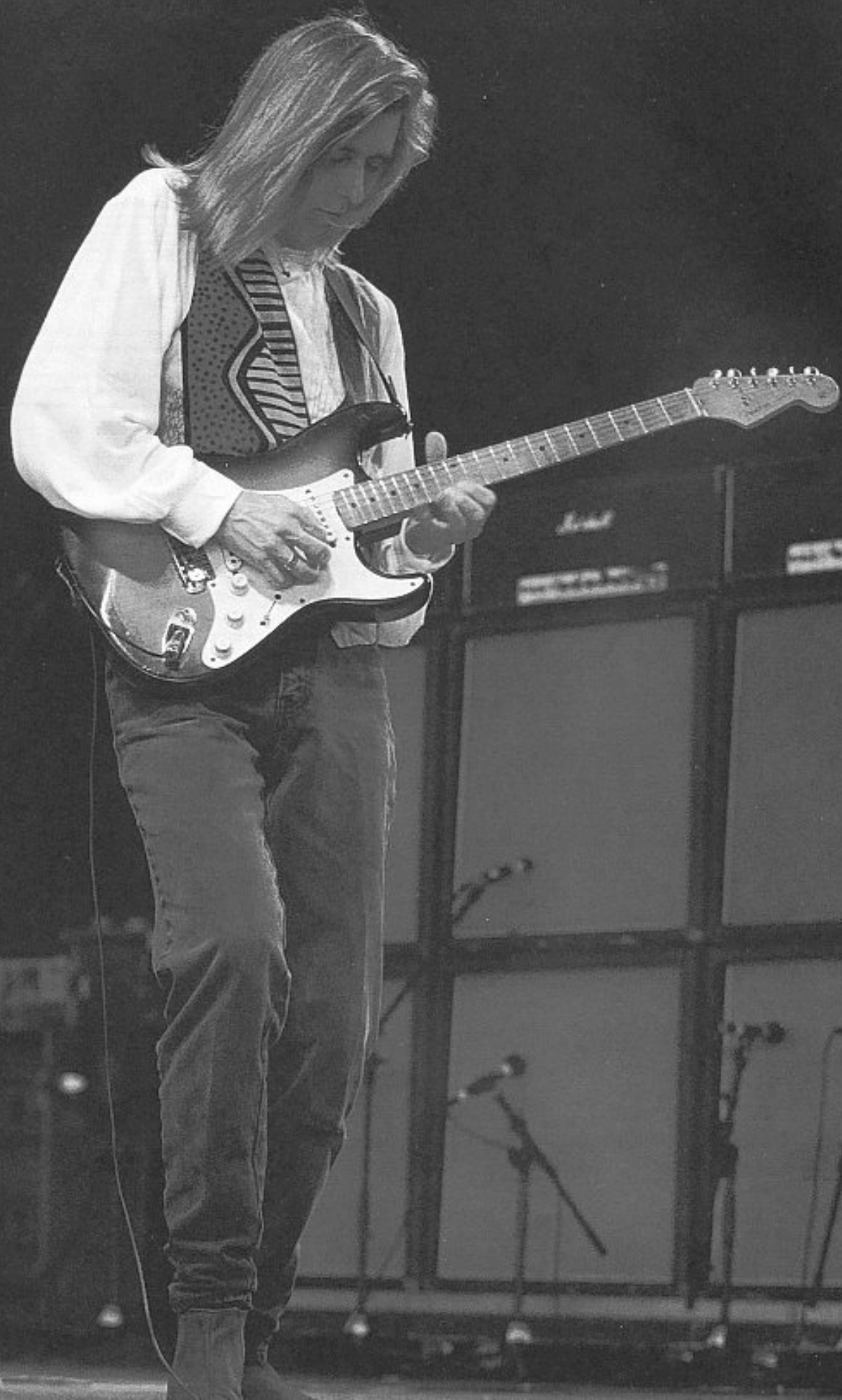
78 *victory*

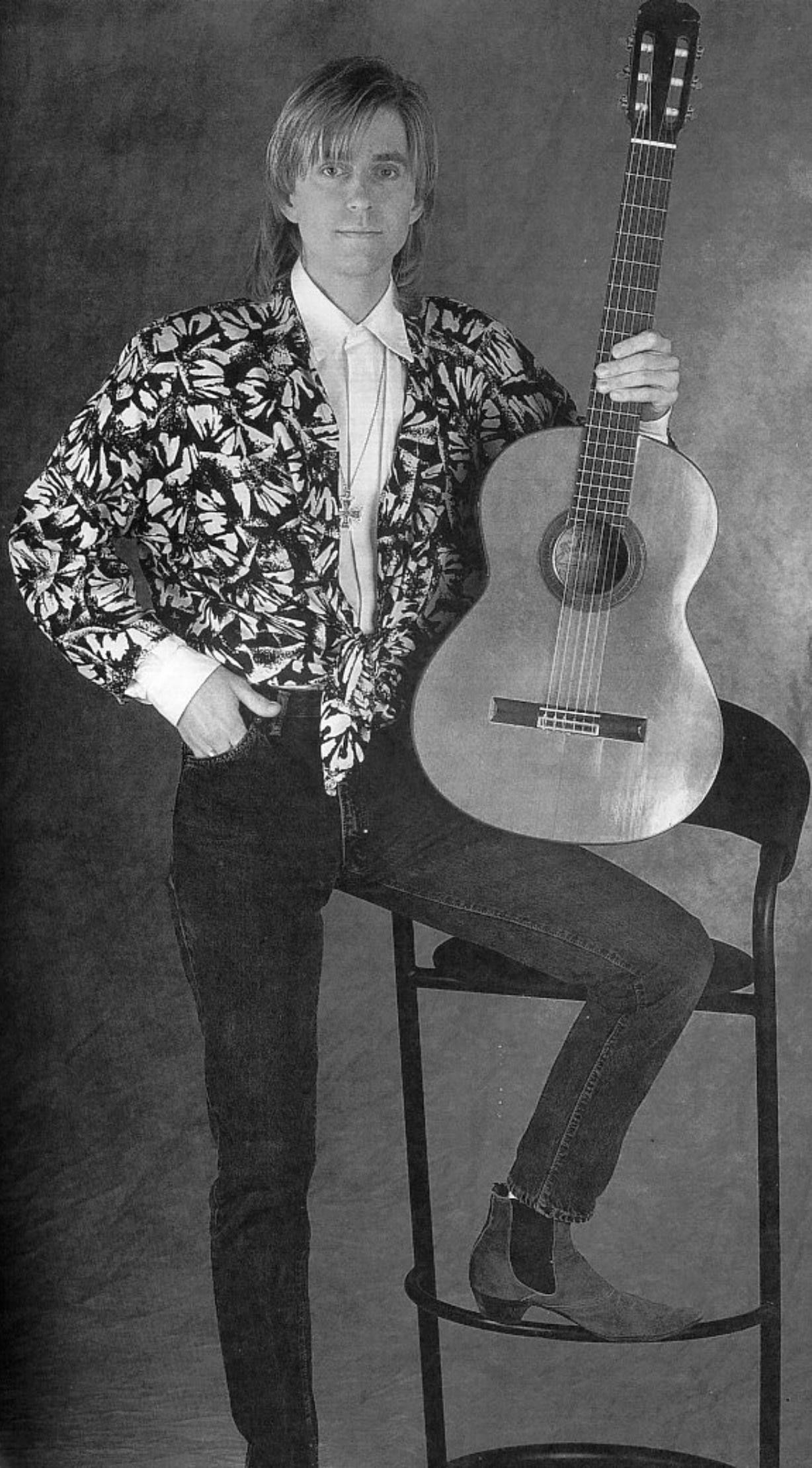
68 *zap*

86 *NOTATION LEGEND*





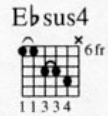
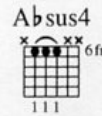
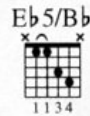
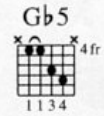
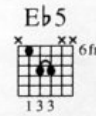
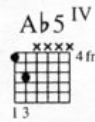
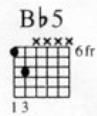
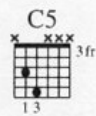
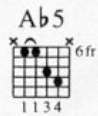






Soulful Terrain

By Eric Johnson



A Intro

Moderately Fast Rock ♩ = 140

Ab sus4

Eb7

Ab sus4

Ebm(add9)/Gb

Gb6(sus2)

Gtr. 1 (elec.)

Gtr. 2 (elec.)

slight dist. *f* *w/ delay

slight dist. *f* hybrid picking let ring

let ring

let ring

TAB

*digital delay repeats cont., next 20 measures

Eb7

Ab sus4

Ebm(add9)/Gb

Gb6sus2

(Ab sus4)

Ab5

Gtr. 1

Gtr. 2

let ring

let ring

let ring

w/ bar

*slashes in parenthesis represent delay repeats.

Gtr. 1 tacet

*Gb5

Eb5

Gb5

Eb5

8va

let ring

11 10 7 9 16

*chords implied by bass gtr.

B

Gb5

Eb5

Gb5

Eb5

8va

(16) 16 14 14 13 13 14 14 14 14 13 13 14 14 13 15 16 18 16

(13)

*note in parenthesis played 2nd time only.

8va Gb5 Eb5 Gb5 Eb5

1.

2.

Gtr. 1 C5 Ab5 C5 Ab5

Gtr. 2 loco

*with added gain

Gtr. 3: w/ Fill 1, 3rd time only (cont. in notation)

C5 Bb5 Ab5 IV Bb5 Eb5

Gtr. 3

Gtr. 2 divisi

w/ bar

Fill 1
Gtr. 3

f

full

TAB

D

Gtr. 3 (dist.)

(Eb5) Ab5 Gb5 Gb6 Absus4 Ab5 Eb5 Absus4 Ab5 Gb5 Gb6 Absus4 Ab5 Eb5

w/ bar

Gtrs. 1 & 2

(2nd time) **To Coda 1** $\oplus$

(3rd time) **To Coda 2** 

Ab sus4 Ab5 Gb5

G♭5add13 A♭sus4 A♭5 E♭5

Ab^b sus4 Ab^b5 G^b5

Ab5

 f

Gtr. 1 tacet

G♭5

E♭

Gb

Eb5
8va----

Gtr. 3

Gtr. 2

*Gtr. 2 *f* 

w/ bar

let ring

Gtr. 4 (dirty elec.) **mf**
divisi

*reduced gain

8va

16 16 14 14 13 13 14 14 13 13 14 14 13 15 18 16 15 8 9

8va

Gb5 Eb Gb5 Eb5

(16) 16 14 14 13 13 14 14 13 13 14 13 16 (16) 16 8 15 9

8va

Gb5 Eb5 Gb5 Eb5

16 16 14 14 13 13 14 14 13 16 11/13 14 13 15 8 18/6 16 8 15 8

8va

Gb Eb Gtr. 3 w/ Fill 2 Gb5 D.S. al Coda 1 C5

Gtr. 1

*Gtr. 2 loco

(16) 16 14 14 13 13 14 14 13 13 14 13 16 (16) 6 12

*With added gain

Fill 2

Gtr. 3

8va

mf * < < w/ bar

TAB

14 11 (11)

*wedges indicate volume swells w/ gtr.'s volume knob.

⊕ Coda 1

F Guitar Solo

G♭5

A♭5

B♭5/F

G♭

Gtrs. 1 & 2

Gtr. 3

ff

w/ wah-wah

(8)

13 13 14 11 11 11 13 14 11 11 13 11

A5

E♭5/B♭

B♭5/F

full

full

full

full

full

full

full

13 11 14 13 11 13 11 13 11 14 14 13 11 11 13 13 11

G♭5

A5

E♭5/B♭

full

full

full

14 13 14 13 11 13 11 13 13 14 13 11 13 11 13 11 13 11 13 11 14

wah off

Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5 Ab Eb5
 8va *loco*
 Gtr. 3
 (14) 14 13 16 14 13 (13) 14 13 15 (15) 15 13 11 13 11 13 13 11 10 (10) 11 11 13

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

The musical notation shows two guitar parts, 1 and 2, in a key with three flats (B-flat, E-flat, A-flat). The notation includes a rhythmic figure (Rhy. Fig. 1) and its end (End Rhy. Fig. 1). The rhythmic figure is a sequence of eighth and sixteenth notes, with a repeat sign. The end of the rhythmic figure is a sequence of eighth and sixteenth notes, ending with a double bar line. The notation is written on a single staff, with the two parts indicated by the labels 'Gtrs. 1 & 2' and 'Rhy. Fig. 1'.

8	8	6	8	6	4	4	4	8	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4
8	8	6	6	6	4	4	4	8	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4
6	6	6	6	6	4	4	4	8	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4	8	8	8	8	6	8	6	4	4

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 1/2 times, simile

A $\flat$ 5 G $\flat$ 5 A $\flat$ 5 E $\flat$ 5 A $\flat$ 5 G $\flat$ 5

8va

full

(13) 4 6 6 8 6 8 7 9 18 19

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written in G major and 4/4 time. It consists of two systems. The first system contains the vocal melody and guitar accompaniment. The second system contains the guitar accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Vocal Melody:** Starts with a whole note G4, followed by a half note A4, and then a half note B4. The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth note.
- Guitar Accompaniment:** Features a series of chords: Ab5, Gb5, Ab5, Eb5, Ab5, and Gb5. The accompaniment includes a series of eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth note.

System 2:

- Guitar Accompaniment:** Continues with a series of chords: Ab5, Gb5, Ab5, Eb5, Ab5, and Gb5. The accompaniment includes a series of eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth note.

loco A $\flat$ 5 Eb5 Fm($\flat$ 13) G $\flat$ ($\flat$ 13) A $\flat$ 5 C5 Gtr. 2 *loco*

Gtrs. 1 & 2 Gtr. 1

cont. in slash

⊕ Coda 2

G Outro

Gtr. 1: w/ Rhy. Fig. 1, 8 times simile

A $\flat$ sus4 A $\flat$ 5 Eb5 A $\flat$ 5 G $\flat$ 5 A $\flat$ 5 Eb5 A $\flat$ 5 G $\flat$ 5 A $\flat$ 5 G $\flat$ 5

Gtr. 1

Gtr. 3

8va

mf

fdbk.

(0)

pitch: Eb

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

mf

*let ring throughout

*reduced gain

Gtr. 2: w/ Rhy. Fig. 2, 6 times, simile

Ab Gb5 Ab5 Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

8va

loco

ff

w/ bar

full

16

w/ bar

(0)

(0)

(0)

Ab5 Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

(0)

/ 9

6

8

6

8

(0)

/ 6

6

6

6

8

(0)

Ab5 Eb5 Ab5 Gb5 Ab5 Eb5

Gtrs. *1 & 2

w/ bar

(0)

9

6

8

6

8

(0)

*Gtr. 1 at **ff** dynamic level w/ added gain.

Ebsus4

loco

8va

fdbk.

w/ fading delay effect

Gtr. 3

(0)

(0)

Friends

By Eric Johnson

Intro

A Tempo ♩ = 108

Gtr. 1

(clean)

Percussion
approx. 23 sec.

Cont. perc. w/ grad. fade

*Fsus4/G Gsus4 Fsus4/G Gsus4 G9sus4 Fsus4/G Gsus4 Fsus4/G Gsus4 G9sus4

mp let ring -----

TAB

1	3	5	3	5	5	3	5	3	5	5	3	5	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

* Bass notes of chords played by bass gtr. when not by gtr.

Verse

Fsus4/G Gsus4

Fsus4/G Gsus4 F5

Fsus4/G Gsus4

Fsus4/(G) Gsus4 F

Fsus4/G Gsus4

Fsus4/Gsus4

Dm7

Fsus4/G Gsus4

Bb C G

Fsus4/G Gsus4 Fsus4/G Gsus4 F5 Fsus4/G Gsus4

Stay _____ be - side_ me _ now, _____ though night_ and
Life, _____ all of _ my _ life, _____ I've got _ a

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

1	3	3	6	8	8	10
3	5	5	3	5	5	5

Fsus4/Bb Gsus4/Bb Fsus4 Gsus4/A F5 Fsus4/G Gsus4 Fsus4/D Bbsus4/Eb Bb

day, ooh, _____ might slip a - way. Al - ways_ with
friend, ooh, _____ I'm turn - in' _ to. Al - ways_ with

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

1	3	3	1	3	6	3	3	1	1	1
3	5	5	3	5	5	6	5	3	4	3
						3	5	5	3	3

Rhy. Fill 1
Gtr. 2

mf
let ring ----- 4

TAB

6	8	8	3	6	3	6	3
8	10	8	3	3	3	5	5

Chorus

Cm7 **Dm7** **Gm** **Fsus4/Eb F/D**

you, _____ there I _____ will be. _____ Where you _ might

Rhy. Fig. 1

mf

3 4 3 (5) | 5 6 5 (7) 5 | 3 3 3 (5) | 0 8 11 10 8 10 10

Cm **Fsus4** **Gm** **Bbsus4/Eb Bb**

go, _____ I'll be there, _ too. _____ I have _ in

End Rhy. Fig. 1

8 8 8 (10) | 3 1 3 (3) | 3 3 3 (5) | 1 4 3 1 3 3

Fill 1
Gtr. 2 (dist.)

mf

1/4 3 full 1/4

15 17 (17) 15 | 17 (17) \

Fill 3
Gtr. 2

mf

1/4 3 full 1/4

6 8 (8) 6 8 | 8 (8) \

Gr. 2: w/ Fill 2, 2nd time; w/ Fill 4

Chords: Cm7, Dm7, Gm, F#sus4/Eb F/D

you, — such a — good friend. — { I have — in
Friend like — as

let ring — — — — —

3 4 3 4 3 4 3 5 6 5 3 3 8 8 11 10 10 10

1.
To Coda

Chords: Cm, F#sus4, F#sus4/G G#sus4, F#sus4/G G#sus4, G9#sus4

you, you, such a — good friend. —
there is — no

mp

let ring — — — — —

8 8 8 10 1 1 1 3 3 3 1 3 3 5 5 5

Fill 2
Gr. 2

mf

TAB

8 8 8 11 10 10 8 (8) 10 (10) 10 8

1/2

Fill 4
Gr. 2

mf

TAB

8 8 10 8 11 10 10 8 10 (10) 10 8 12

1/2

Fsus4/G Gsus4 Gm/D F 2. Gm N.C.

end. Yeah!

let ring-----

w/ dist.

1 3 3 3 5 5 3 5 (0) (3) 1 3/5 3 5

/16\

Interlude
N.C.(G7)

f

3 3 3 3 5 3 3 3 3 3 3 3 3 5

8va loco Rhy. Fig. 2

1/2 18 (18)

5 3 3 3 5 5 3 3 3 3 5 5

15\

Gr. 1: w/ Rhy. Fig. 2, 2 times
Gr. 2 (clean tone w/ echo)

End Rhy. Fig. 2

mf *Gr. 3
divisi full

10 13 10 13 10 13 10 13

10 12 10 10 5 13

*Vib. for Gr. 3 only. **Gr. 2 to right of slash in TAB.

full full full

Gr. 4 w/ dist.

10 13 5/13 10 13 10 12 9 11 10 13 10 13 5/10 10 13 15 17 15 18

13 15 12 15/17

8va -----

Gtr. 4

f

full

15 18 15 18 15 17 1/2 (17) 15 15 18 15 17 full full full (17) 15 17 17 15 12 12

Gtr. 1

mf

5 3 3 5 5 3 3 5 (5) 5 3 3 5

8va -----

15/17 (17)/ 17 13 15 17 15 15 17 1/2 (17)

5 3 3 13 15 15 14 13 (13) 5 3 3 5

D.S. al Coda
Bbsus4/E $\flat$ B $\flat$

8va -----

Al - ways - with

3 3 3 1/2 1/2 1/2 3 15 18 17 20 19 20 20 (20) 13 15 14 (14) 15 17 15 17 (17) 18 17 15

mf w/ clean tone & echo

1/4 1/4 1 1 4 4 3 3

5 3 3 5 3 (3) 5 3 5 5 3 3 5 3 3 5 3

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas. only
Gm B♭sus2/E♭

B♭

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Cm7

end. _____

Gtr. 2

mf *f*

8va -----

1/2 full full

8 10 (10) 7 8 7 10 7 8 12 15 12 10 12 11 14 (14) 11 13 (13) 15 15 18 (18)

Dm7 Gm F#sus4/E♭ F/D

8va -----

15ma 8va -----

A.H. 1 1/2 rake - 4

17 18 17 18 17 18 15 15 15 (15) 15 11 10 8 6 10 8 6/8 6 5 6

pitch: F

Cm F#sus4 Gm

8va -----

8 10 8 12 10 12 11 13 13 13 10 8 10 13 15 13 14 17 15 18 17 18 15 15 17 18 15 17

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas. only

B♭sus4/E♭ B♭ Cm7 Dm7

8va -----

loco

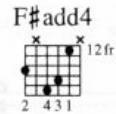
1/4 full full

15 15 \ / 10 8 11 (11) 8 8 12 (12) 10 10 10 15 13 15

19

By Eric Johnson and Jay Aaron

By Eric Johnson and Jay Aaron



Moderately ♩ = 110

B6/C# F# B/E G#m7 F#add 4 B/E E

Ooh...

8va

loco

mp

mf

3

3

full

14

7 9 11

9

(9)

7 9

8 9

9 9

pitch: F#

F# B

F# B G#m7(11) E₉⁶
 1. When I go ___ and I get lone - ly, ___
 * Rhy. Fig. 1
 Gtr. 2 (dist) *mf*
 Gtr. 1 *divisi*
 > Kybd. arr. for gtr. *steady gliss.*
 11 12 16 14 14 16 2/(16) (16) 2
 11 11 12 11 2 2
 11 13 13 13 4 1
 4 2

* Upstemmed part not included in Rhy. Fig. 1.

E/F# B6/C# F# B/E

I be-gin _ to think of you. _ But I know _ a dream it's

7 9 9 9

9 8 9 11 8 7 9

7 8 9 7

G#m7 F#add 4 Gtr.1: w/ Rhy. Fill 1 B/E E F# B

on - ly, _ I'm _ a fool.

8va

End Rhy. Fig. 1 Gtr. 2

fdbk.

3 w/ bar -1/2 -1/2 -1/2 -1/2 -1/2 -2 1/2

12 12 19 (19) (19) (19) (19) (19) (19)

11 15

13 16

11 14

ptich: F#

Verse

Gtr. 1: w/ Rhy. Fig. 1 G#m7(11) E⁶₉ E/F#

2. Some-one said _ that you'd be long gone, _ an' not to waste _ my time on

Gtr. 2 loco

w/ bar -1/2

7 (7) (7)

Rhy. Fill 1

Gtr. 1

TAB

7 9 6 7 9

8 9 7 8 11

9 9 8 9 11

7 7 9 7

Gtr. 1: w/ Rhy. Fill 2
B6/C# F# B/E G#m7 F#add 4 B/E E

you. _____ I see you ev - 'ry day in sun-shine, _ I'm _ a fool.

mf w/ clean tone

8va * 3 loco

full 1/2

19 19 (19) 18 16 18 16 18 16

7 7 7 7 9 9

8 8 11 11 8 9

* Bend ③ with ②.

Interlude

Gtr. 1 tacet
N.C. (G#m7)

F# B

Am I the fool to _____ you?

w/ dist.

fdbk.

w/ bar

11 7 4/6 4 6 4 (4) pitch: G# (4) -6 6 4 4 6

Rhy. Fill 2 Gtr. 1

TAB

7 9 6 7 6 8 7 9

8 9 7 8 9 9 9 9

7 7 9 7 9 9 9 7

Chorus

F#add4 E₉ B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Oh, — yeah. — Em — 'rald eyes, I see you some-where. — Why your eyes — so

Gtr. 1 Rhy. Fig. 2

let ring — — — — — 4 let ring — — — — — 4 let ring — — — — — 4

7 7 7 0 7 5 6 5 7 7 0 8 9 9 9 7 0 9

Gtr. 2

9 7 9-9 11 9 7 9 9 7 5 9 9

Gtr. 3: w/ Fill 1, 2nd time B/E E B C#m7(11) Esus2 Asus4

blue? Love — — — — — can be like hold - in' your — breath. — Is

let ring — — — — — 4 let ring — — — — — 4

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

Gtr. 3 (dist.) mf

Gtr. 2

12 14 11 12 11 9 11 9 7 7 9 7 5

* Fill 1 replaces Gtr. 3 on D.S.

Fill 1 Gtr. 3

TAB

12 12 14 11 12 11 9 11

To Coda $\oplus$

Gr. 2 E5

B/C# F#sus4 B/E E F#/E E

that _ the way _ _ fools do? Way _ fools _ _

Gr. 1 End Rhy. Fig. 2

let ring _ _ _ _

Gr. 2

Gr. 3

8va

7 7 0 7 9 11 12
8 8 9 8 9 11 13
9 9 9

9 9 9 19 21 18 19

Verse

Gr. 2 tacet
Gr. 1: w/ Rhy. Fig. 1

F#add4

B/E E G#m7(11) E⁶₉

do. _ _ 3. I have-n't time_ to talk a - bout it, _

Gr. 3

8va

fdbk. 3

sim. w/ bar

19 21 18 19 21 19 (19) (19) (19) (19) 19

Gtr. 3 tacet
* B/F#

B6/C# F# B/E

(but) I ad - mit _ I've been a fool. _ _ _ _ _

Though I should - n't think a -

Synth. strings arr. for gtr. -----

Gtr. 2

* B/F# replaces E/F# in Rhy. Fig. 1

G#m7 F#add4 Gtr. 1: w/ Rhy. Fill 1 B/E E F# B F#

bout it, _ I need _ _ _ you. _

Can't stop the feel - ing.

Interlude
Gtr. 1 tacet
N.C. (G#m7(11))

Am I the fool _ to _ _ _ you?

8va ----- Kybd. arr. for gtr. -----

fdbk. w/ bar

fdbk. w/ bar

(4) (4) pitch: G# -6

(6) pitch: G# C# -3 1/2

Guitar Solo

(G#m7(11))

(B/F#)

8va ----- loco

f w/ bar

fdbk.

1/2

19 (19) 14 16 14 16 14 12 12 4 6 4

pitch: B -6

D.S. al Coda

⊕ Coda

Gtr. 2: w/ Rhy. Fill 3, 2 times

B/E E F#m/E E B/E E F#add4 E

Gtr. 3

do?

full

9 6 4 7 4 4 6 4 11 9 12 12 14 14 12

Gtr. 1

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

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 2

B C#m7(11) Esus2 Asus4 B/C# F#7sus4 B/E E

Em - 'rald eyes, I see you some - where. _ Why_ your eyes _ so blue?

Gtr. 3

11 12 12 14 11 12

B C#m7(11) Esus2 Asus4 B/C# F#7sus4 Gtr. 2: w/ Rhy. Fill 3 B/E E

Love _ can be like hold - in' your_ breath. Is that the way _ fools do?

11 9 11 0 0 11 9 7

Rhy. Fill 3

* Gtr. 2

Kybd. arr. for gtr.

TAB

7 9 11 12

8 9 11 13

9 9 11 13

* played by Gtr. 1, 2nd & 3rd times

Gr. 1: w/ Rhy. Fig. 2

F#/E E B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Em - 'rald eyes, I see you some - where. (Em - 'rald -

(0) 0
11 9 7

B/E E B C#m7(11) Esus2 Asus2 B/C# F#7sus4

Eyes.) (Em - 'rald -

full full full full full full

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

Gr. 1: w/ Rhy. Fill 3, 4 times

Gr. 3: w/ Rhy. Fig. 3, 2 times

B/E E F#/E E B/E E F#/E E

Eyes.) Ooh, _____ yeah. _____ Got my

Gr. 3 Rhy. Fig. 3 End Rhy. Fig. 3 Gr. 2

0 0 0 0 7 9 11 12
0 0 0 0 8 9 11 13
0 0 0 0

*Sung behind the beat.

B/E E F#add4/E E B/E E F#/E B/E

love _____ oh, _____ to give _____ you. _____

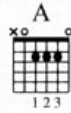
Gr. 3 E5

7 7 7 7 7 7 9 11
7 9 11 9 8 9 11 12
8 9 11 9 8 9 11 11

Fine

Off My Mind

By Eric Johnson



Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately Fast ♩ = 146

Chords: N.C.(D) G D5 F/A C5 N.C.(D) G D5 F/A C/G

Gr. 1 (slight dist.) drums

f

w/bar

TAB

Verse

Chords: Dsus4/A Csus4 C

1. Mis - er - y in my - life, you caused the heart - break deep - down in my - soul.
 2. E - mo - tion - al sol - i - tude, a vic - tim of the dam - age that you do -

mf w/clean tone and echo

Chords: Dsus4 N.C. * C/(F) N.C.(C6)

(10) 17 15 (17)

12 13 12 14

*Bass gtr. plays chord symbols in parenthesis.

Dsus4/A **Csus4** **C**

Used to be a part of me, but now the ta - ble's turned and this I know.
 I can feel the mag - ni - tude. Con - fu - sion, that keeps hold - ing me to you.

Dsus4 **Csus2** **Gsus2**

Gr. 1: w/ Rhy. Fill 1, 2nd time only

8va -----
 1st time only: +
 A.H. w/bar
 T - 1/2

Bridge

A **G** **A** **G**

Gr. 2 //

1., 2. Ev - 'ry time I think of you, it's o - ver, un - der, side - ways down. No
 3. Ev - 'ry time I think of you, it's

let ring -----

Rhy. Fill 1 **Gr. 1** **8va**

T.H. neck vibrato T.H.

TAB

A

G

D5

Gtr. 2 tacet

A5

G5

mat - ter what. I try to do. Try to get you off my mind.
o - ver, und - der, side - ways, down. I've got to get you off my mind.

Chorus

N.C.(D) G D5

F/A

C5

N.C.(D) G D5

F/A

C/G

Bkdg. Voc. Fig. 1

End Bkdg. Voc. Fig. 1

(Got to get you off my mind. off my mind.)

mf w/bar

1.

To Coda

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

w/ Bkdg. Voc. Fig. 1

N.C.(D) G D5

F/A C5

N.C.(D) G D5

F/A

C/G

(I) can't get, a - get you off my mind.

w/bar

2. N.C.(D) G D5 F/A C/G **Guitar Solo**
F/Bb

Gtr. 2 (dist.)

*Reverse tape effect *mf*

*Gtr. 2 recorded backwards

Gtr. 1

F/(G)

8va

loco

Fill 1

Gtr. 2 (dist.)

fade in

Reverse tape effect

TAB

10

F/(Bb) C N.C.(D) G/B D/A F/A C5

f $\frac{1}{2}$

Rhy. Fig. 1

mf

N.C.(D) G/B D/A F/A C/G

Gtr. 1: w/Rhy. Fig. 1, 3 times
N.C.(D) G/B D/A

1 $\frac{1}{2}$ full (10)

End Rhy. Fig. 1

F/A C5 N.C.(D) G/B D/A F/A C/G

$\frac{1}{4}$

N.C.(D)G/B D/A F/A C5 N.C.(D) G/B D/A

w/out reverse envelope

15 14 15 14 15 15 12 13 12 13 15 15 (15) 12 10 10 13

full full

1/2

F/A C/G 8va N.C.(D) G/B D/A

full

(13) 10 10 10 12 10 12 12 13 14 17 15 18 15 17 20 17 15 18 15 19 17 19 17

F/A C5 N.C.(D) G/B D/A F/A C/G D.S. al Coda

And

loco

8va

full

2 even release

15 17 17 17 14 12 15 12 12 10 13 10 13 (13) 10 (18) 15 (15)

⊕ Coda

w/ Bkgd. Voc. Fig. 1
N.C.(D) G D5

F/A C/G

w/ Lead Voc. ad-lib
G/D D5

F/A C5

12 10 5 6 5 5 5 7 5 5 5 (5) 5 (5) 12 10 12 12 5 6 5 7 8 (8) 5 (5)

w/bar

G/D D5 F/A C/G G/D D5 F/A C5 N.C.

12 10 5 6 5 (5) 12 10 5 6 8 13
 12 12 5 5 5 12 12 5 5 5 12

full full full 1/2 full 1/2 full 10 full 1/2
 (13) 13 13 13 13 13 13 13 (13) 12 10 12

D7(no3rd) F/A C/G D7(no3rd) N.C.

(Get you off my mind. —) Get you off — my mind. —

mf
let ring

7 5 3 3 5 7 7 6 5 5 5 5 7 5 3 12 10 12 10 12 10 12 (12)

D7(no3rd) F/A C/G D7(no3rd) N.C.

(Get you off my mind. —)

let ring

7 5 3 3 5 7 7 6 5 5 5 5 7 5 3 3 12 12 10 12 12 10 12 (12)

G/B D/A F/A C/G G/B D/A F/A C/G

Get, get get you off — my, get, get, get you off — my —

f

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

G/B D/A F/A C/G G/B D/A F/A C/G

get, get a - get you - off - my, get you - off my mind. —

f

G/B D/A F/A C/G G/B D/A F/A C/G

(Ev-'ry time - I think of you, — oh yeah. —

f

Begin Fade
Ad Lib. voc. simile

G/B D/A F/A C/G G/B D/A N.C.

There is noth - in' I — can't do. —

hold bend full
1/2 full
13 13 (13) \

G/B D/A F/A C/G G/B D/A

Fade Out

Desert Song

By Eric Johnson

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately, Freely ♩ = ca. 125

N.C.

*Gtr. 1 Approx. 38 sec.

W/ wind effects

mp

let ring throughout

A Tempo

TAB

* Nylon Str. Acous. Gtr.

accel.

TAB

poco rit.

TAB

3

TAB

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, including triplets. The bottom staff shows guitar fretboard diagrams with numbers 0, 7, and 10 indicating finger positions on the strings.

A tempo

Second system of musical notation. The top staff continues the melody with a triplet and a slur. The bottom staff shows guitar fretboard diagrams with numbers 7, 0, 5, and 6. The instruction *poco rit.* is written above the second measure.

Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with numbers 7, 5, 0, 1, 3, 4, and 5. The instruction *poco rit.* is written above the first measure.

A tempo

Fourth system of musical notation. The top staff continues the melody with a slur and a triplet. The bottom staff shows guitar fretboard diagrams with numbers 5, 7, 4, 5, 4, 6, 4, 6, 8, 11, 10, 8, 11, 9, 8, 8, 7, 5, 8, 6, 5, 3, 6, 5, 3, 3, and 4. The instruction *poco rit.* is written above the first measure.

Fifth system of musical notation. The top staff continues the melody with a triplet and a slur. The bottom staff shows guitar fretboard diagrams with numbers 3, 4, 5, 0, 5, 3, 5, 0, 3, 5, 0, 5, 3, 5, 0, 5, 0, 3, 0, 5, 0, 3, 0, 5, 0, 3, and 3. The instruction *poco rit.* is written above the first measure.

First system of musical notation. The treble staff contains a melody with a wavy line indicating vibrato. The bass staff contains a bass line with a triplet. The guitar fretboard shows fingerings: 0, 5, 5, 4, 3, 4, 3, 4, 2, 1, 2, 4, 2, 2, 4, 5, 5, 8, 10, 0.

Second system of musical notation. The treble staff contains a melody with a wavy line indicating vibrato. The bass staff contains a bass line with a wavy line indicating vibrato. The guitar fretboard shows fingerings: 12, 9, 10, 7, 10, 10, 7, 10, 7, 10, 7, 5, 6, 5, 6, 5, 6, 5, 7, 7, 6, 8.

Third system of musical notation. The treble staff contains a melody with triplets. The bass staff contains a bass line with triplets. The guitar fretboard shows fingerings: 10, 9, 10, 9, 10, 9, 7, 7, 9, 10, 2, 3, 2, 3, 5, 3, 2, 3, 2, 5, 4, 0, 3, 2, 0, 5.

Fourth system of musical notation. The treble staff contains a melody with triplets and a wavy line indicating vibrato. The bass staff contains a bass line with a wavy line indicating vibrato. The guitar fretboard shows fingerings: 5, 0, 7, 5, 7, 0, 5, 5, 8, 10, 10, 10, 10, 12, 8, 7, 8, 8, 7, 8.

Fifth system of musical notation. The treble staff contains a melody with triplets and a wavy line indicating vibrato. The bass staff contains a bass line with a wavy line indicating vibrato. The guitar fretboard shows fingerings: 10, 10, 10, 10, 12, 10, 9, 10, 9, 10, 9, 7, 6, 7, 9, 0, 1, 3.

accel.

rit.

rit.

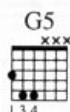
rit.

* Harp-style harmonics (à la Lenny Breau). Finger note in parenthesis and touch note w/ tip of index finger (i) while simultaneously plucking w/ thumb (p). Middle finger (m) plays interspersed fretted notes.

slightly faster

Trail of Tears

By Eric Johnson, Carla Olson and Stephen Barber



Intro

Moderately Fast ♩ = 154

A tempo

Synth. approx. 1:42 Gtr. 1

G *A/G G/A A E5

f w/clean tone

TAB

7 9 7 9 0 12 9

* Bass gtr. plays bass notes to right of slash throughout

Gtr. 2 (dist.)

f

TAB

9 10 9 10 9 12

G A/G G/A A E5

7 9 7 9 0 12 9

(12) 10 10 12 9 10 12

Verse

G A/G Gtr. 2 tacet G/A A E5 Gtr. 2: w/Fill 1, 2nd time ** (D/F#)

1. Take me from these earth-bound chains, I must find it once a gain. The
2. Promises some-times don't keep. Free-dom, put to sleep.

*Gtr. 2 Gtr. 1

Gtr. 1 *mf* divisi

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

* Vibrato Gtr. 2 only.

**2nd time only

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G A/G G/A A E5

mean-ing of e and qual i ty. know.

Gtr. 2 w/clean tone *mf* P.M.-----4

7 9 7 9 0 12 7 7 5 5 9 9 5

7 9 7 9 9

Gtr 2 tacet G A/G G/A A E5 D/F#

We will nev - er hide in shame, but for - ev - er guard the flame. _
Writ - ten with the words you tell, stor - ies, a les - son in life _

7 9 7 9 0 12 7 7 5 5 9 9 5

7 9 7 9 9 (10) 9

Chorus
G A/G G/A A N.C.(G) (A) (Bm) Bm(add4)/D

Burn - ing for e - tern i ty. }
from long a go. }
you. } Hun - dreds of nights _

Rhy. Fig. 1 *mf* let ring

7 9 7 9 4 2 4 2 0 4 2 4 2 4 (4)

7 9 7 9

Fill 1
Gtr. 2

let ring ----- w/bar 1/2 (0) (0)

TAB

5 2 0 3 2

N.C.(G) (A) (Bm) Dsus2 N.C.(G) (A) (Bm) Dsus2

oh, my bod-y cries a trail of

let ring

1. N.C.(G) (A) (Bm) D5 2. N.C.(G) (A) B5

tears. tears.

End Rhy. Fig. 1

Bridge

G D/F# D G

Hold on, hold dear.

* 8va

Gtr. 2

Gtr. 1 divisi

7 5 7 4 19 17 14 16 19 17 19

* Gtr. 2 only

G D/F# D Bm

The time is near,

loco

* 8va

14 16 7 5 7 3 19 17 14 16

* Gtr. 2 only.

Gtr. 2 tacet
N.C.(G5) (B♭maj7no3rd) (G7no3rd) (D7no3rd)

8va ----- loco when you'll know why

G D/F# D

the spi - rit

Chorus

Gtr. 1: w/Rhy. Fig. 1, 1st 7 meas. only
N.C.(G) (A) (Bm)

Bm(add 4)/D (G) (A) (Bm) Dsus2 (G) (A)

flies. Hun - dreds of nights, oh, my bod - y cries

Interlude Half-Time Feel B5

(Bm) Dsus2 (G) (A)

Gtr. 1 // f w/ dist. A trail of

Gtr. 2 f w/ dist. & wah-wah

a trail of tears. A trail of

B5

G5

tears.

Guitar Solo
 End Half-Time Feel Gtr. 1: w/Rhy. Fig. 1, 2 times
 N.C.(G) (A)

8va

wah off full

loco

ff

1/2

(Bm)

(G)

(A)

(Bm)

1/2

(G)

(A)

(Bm)

(G)

(A)

(Bm)

w/bar

1/2

1/2

(G)

(A)

(Bm)

(G)

(A)

8va

loco

w/bar

1/2

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

8va

3

4 7 4 7 9 14 12 15 14 12 15 14 12 17 12 17 12 14 12 15 14 12 14 11 12

(G) (A) (Bm)

Verse

G A/G Gtr. 2 tacet D5/A A5

3. Child-ren car-ried on your back

8va

loco

Gtr. 1 loco mf w/clean tone

1 1/2 full 19 19 4 2 3 5

E5 D/F# G A/G D5/A A5

driv-en through the wind and cold. How have you be-come so

0 3 4 2 4 2 3 5

E5 Gtr. 2 tacet G A/G D5/A A5

few? But in the end, oh, I will see,

Gtr. 2 (clean tone) mf

Gtr. 1 divisi

0 9 9 7 7 7 7 4 2 3 5

E5 D/F# G A/G D5/A A5

your spir - i - tual lib - er - ty. For - ev - er to be with

0 3 4 2 4 2 3 5 2 2

2 2

⊕ Coda

Gtr. 1: w/Rhy. Fig. 1, last 2 meas. only

(G) (A) (Bm) D5

Gtr. 1: w/Rhy. Fig. 1, 1st 6 meas. only

(G) (A) (Bm) Bm(add4)/D

tears. The spi - rit flies. Hun - dreds of nights.

Gtr. 2

mf w/dist. 1/4

11 10 (10) 12

(G) (A) (Bm) Dsus2 (G) (A) (Bm) Dsus2

oh my bod - y cries a trail of

10 14 1/2 (14) 10 12 12 10 14 1/2 (14) 11 11

Gtr. 1: w/Rhy. Fill 1

(G) (A) (B5)

Gtr. 2 tacet

Bridge

G D/F# D G

tears. Hold on, hold dear.

Gtr. 1

mf

7 5 7 4 7 5 7 4

(11)

G D/F#

The _____ time _____

Gtr. 2

Gtr. 1
divisi

8va

loco

19 17 14 16 19 17 19 14 16 7 5

4 5 3

D Bm

is _____ near _____

8va

loco

7 3 19 17 14 16 19 17 19 14 16

7 4 5 2

G D/F# D G

when _____ you'll _____ know _____ why _____

8va

loco

7 5 7 4 19 17 14 16 19 17 19 14 16

7 7 5 5 3

Rhy. Fill 1

Gtr. 1

let ring

TAB

4 2 4 2 0 0 4 4

Half-Time feel
B5

G D/F# D

the — spi — rit — flies.

Gtr. 2
Gtr. 1
divisi

7 5 7 0 4 4 11 5 7 5 2

N.C.(Bm11)

Gtr. 2

Gtr. 1

Gtr. 3

(11) 9 9 7 9 11 9 14 11 5 7 7 9

Musical staff system 1 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures, followed by a triplet of eighth notes in the third measure, and another triplet of eighth notes in the fourth measure. A wavy line above the staff indicates a tremolo effect.

Musical staff system 1 (bottom): Bass clef. The staff contains a sequence of fret numbers: (11), 7, 9, 11, 9, 10, 12, 10, (10), 7, 10, 7, 5, 5, 7, 5, 3.

Musical staff system 2 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures, followed by a half note in the third measure, and a quarter note in the fourth measure. A wavy line above the staff indicates a tremolo effect. A dynamic marking *mp* is present.

Musical staff system 2 (bottom): Bass clef. The staff contains a sequence of fret numbers: (9), 5, 7.

Musical staff system 3 (top): Treble clef, key signature of one sharp (F#). The staff contains a continuous melodic line with eighth notes and quarter notes.

Musical staff system 3 (bottom): Bass clef. The staff contains a sequence of fret numbers: 0, 4, 3, 0, 0, 3, 4, 3, 3, 4, 0, 3, 0, 4, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3.

Musical staff system 4 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures, followed by a half note in the third measure, and a quarter note in the fourth measure. A wavy line above the staff indicates a tremolo effect. A triplet of eighth notes is present in the fourth measure.

Musical staff system 4 (bottom): Bass clef. The staff contains a sequence of fret numbers: 5, 7, (7), 5, 9, 9, 7, 9, 11, 9, 7.

Musical staff system 5 (top): Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a long slur over the first two measures, followed by a half note in the third measure, and a quarter note in the fourth measure. A wavy line above the staff indicates a tremolo effect. A dynamic marking *8va* is present, and a *loco* marking is at the end. A *fdbk.* marking is also present.

Musical staff system 5 (bottom): Bass clef. The staff contains a sequence of fret numbers: (7), 10, (10), 12, 10, 7, 10, 7.

pitch: A B A F#

Musical staff system 6 (top): Treble clef, key signature of one sharp (F#). The staff contains a continuous melodic line with eighth notes and quarter notes.

Musical staff system 6 (bottom): Bass clef. The staff contains a sequence of fret numbers: 0, 4, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3, 0, 0, 3, 4, 0, 3, 4, 0, 3.

Gtr. 1

Gtr. 2 tacet

3

fdbk.

5 7 5 3 5 7 (7) 10 5 7 (7)

pitch: F#

Gtr. 3

0 3 0 0 3 4 0 3 0 3 0 0 3

Gtr. 3 tacet

mf *f*

(7)

Gtr. 1

f *f*

fdbk.

(7) 12 15

pitch: B

Segue to "Bristol Shore"

Gtr. 3

mp w/clean tone

let ring

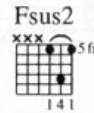
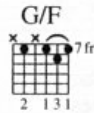
A.H.

3

0 7 5 5 7(19) 5(17) 5(17)

Bristol Shore

By Eric Johnson



Intro

Moderately Fast Rock ♩ = 154

C₉⁶
Rhy. Fig. 1

G₉⁶

Gtr. 3: w/ Fill 1
Asus4

Gtr. 1 (clean)

mf
let ring throughout

T
A
B

Gtr. 2 (dist.)
f

C₉⁶ G₉⁶ Asus4 End Rhy. Fig. 1

T
A
B

* Notes in parentheses played 2nd time only.

Fill 1
Gtr. 3 (clean)

mf

T
A
B

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C₉⁶ G₉⁶ Asus4

1. There's a place _____ I dream of _____ with
 2. Nep tune World _____ she loves most _____
 3. There's a light _____ shin - ing near _____

C₉⁶ G₉⁶ Asus4

far a way. _____
 o cean breeze. _____
 off the bay. _____

Gtr. 3: w/ Fill 3, 2nd & 3rd times

C₉⁶ G₉⁶ Asus4

There's a girl _____ liv - ing there _____
 She pro - tects _____ the Tri - dent Coast _____ and
 Through the si - ren _____ winds I hear _____

C₉⁶ G₉⁶ Asus4

by the bay. _____
 sev en seas. _____
 that girl say. _____

Fill 2

Gtr. 2

f

T 14 15 17 17
 A
 B

Fill 3

Gtr. 3

8va

mf

H.H. _____
 let ring _____

T 10 0
 A 12 12 10
 B 12 10 12

Bridge

Csus²/₄ G5 G5/A G7/B

She works at sea for the land pro - pri - e ty.
 'Till she re - turns I must find some - where to go.
 Soon we will meet, there will be an - oth - er time

Gtr. 1

play repeats simile

Gtr. 2 *tacet first time* **f**

Csus²/₄ G5 Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times only Gsus4/A Gsus4/B

It's her du - ty, when they call she's got to go.
 She's been de - layed at the Gulf of Mex - i - co.
 that we con - nect. Let it be an - oth - er time.

full

13

Rhy. Fill 1
Gtr. 1

TAB

3 1 3 0 3
1 0 3 0
3 0

Chorus
Half-Time Feel

Fadd9 G7sus4 A7 Dm7 C/E

Oh, now I'm } wait - ing for _ you { soon a - gain - we'll meet. _
 Oh, I've _ been } } soon you will _ ar - rive _
 Oh, I'll _ be } } keep an o - pen door _

To Coda 1 ⊕

To Coda 2 ⊕

Fadd9 G7sus4 A9 Gsus4

Yes I've _ been hop - ing for _ you. { I want to _ re - treat to Bris - tol
 Un - der - neath - the _ sky at Bris - tol
 There be - side _ the sea at Bris - tol

$\oplus$ *Coda 1*

pitch: G

Gtr. 1

The guitar part for the first guitar (Gtr. 1) is written in standard notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are several ties and slurs indicating phrasing. The part is divided into measures by vertical bar lines. Below the staff, there are three lines of fret numbers (0, 5, 7, 8, 10) corresponding to the notes in the melody.

First system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *<f>*. The notation includes various musical symbols such as notes, rests, and a wavy line.

Guitar Solo
G/A

F

Second system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *<f>*. The notation includes various musical symbols such as notes, rests, and a wavy line.

Dsus4 Dm Bbmaj7 F

Third system of guitar notation. The top staff is a treble clef staff with a wavy line indicating a guitar solo. The bottom staff is a bass clef staff with a dynamic marking of *<mf>*. The notation includes various musical symbols such as notes, rests, and a wavy line.

Musical score for "The Rose Tree" (arranged for guitar). The score is written for a treble clef staff (melody), a guitar staff (fret numbers), and a bass staff (bass line). The key signature changes from C major to B-flat major (one flat). The time signature changes from 4/4 to 2/4 (indicated by a 1/2 note). The melody is in the treble staff, the guitar part is in the middle staff, and the bass line is in the bottom staff. The score includes a key signature change to B-flat major and a 1/2 time signature change.

Dsus4 Dm Fm9 F5 G5

8va loco 8va

The musical score consists of a melody line and a fretboard diagram. The melody line is written on a single staff with a treble clef. It features various ornaments, including trills, grace notes, and slurs. The fretboard diagram is a six-string guitar fretboard with fret numbers written on the strings. The fret numbers are: 13, 15, 12, 13, 15, 14, 12, 15, 12, 14, 15, 15, 18, 20, 15, 14, 17, 18, 17, 15.

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1, 2 times

C^6_9 G^6_9 Asus4
loco
 Gtr. 3
 * Koto style
 T 10 8 T 10 (10) 0 T 10 0 5 T 7 5 2 T 5 / 7 (7)

* Right hand's index finger taps and releases note. Right hand's thumb assists tap by plucking the appropriate string.

C_9^6 G_9^6 Asus4

8va ----- loco

let ring ----- let ring -----

T 17 15 T 17 15 T 17 14 T 17 14 T 10 12 0 13 15 (14) 12 10 T 14 12

C_9^6 G_9^6 Asus4

D.S. al Coda 2

T 0 10 10 12 0 10 12 10 2 10 8 10 8 10

⊕ Coda 2

C_9^6 G7 G7/A G7/B

Shore. Let it be an - oth - er time

Gtr. 2 mf fdbk. pitch: G

Gtr. 1 let ring throughout

5 (0) 8 8 8 7 8

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

C_9^6 G7 Am7 G/B

that we con - nect. Let it be an - oth - er door

8 5 5 6 7 (7) 5 /15\

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

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be there wait - ing for you.

8va

10 12 12 13 12 13 15 15 17 15 (15)

Rhy. Fig. 2 End Rhy. Fig. 2

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

1 3 0 0

Gtr. 1: w/ Rhy. Fig. 2, 10 times, simile

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Yes I've been hop - ing for you.

8va

Gtr. 2

13 17 17 15 17 17 15 17 17 15 17 15 (15)

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll _____ be wait - ing for _____ you. _____

8va

13 9 7 8 7 9 10 10 (10) 8 10

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Lord knows I'm hop - in' for _____ you.

8va

8 15 full

Gtr. 3

Gtr. 2 divisi

17 \ 10 0 8 0

Gtr. 3 tacet

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Gtr. 2

f

10 12 12 13 (13) 12 12 13 13 12 12 13 10 12 12 13 14 13 12 13 15 15 (15) 13

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

loco

10 12 12 13 (13) 12 12 13 13 12 12 13 10 12 12 13 13 15 full (15) 15 full (15) 13

w/ Voc. ad Lib.

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

8va

17 20 19 20 19 20 20 20 19 20 20 17 20 19 20 (20) 10 12 13 15 15 (15) 13

Fadd9 8va ----- G7sus4 Fadd9/A Dm7 Csus4/E 15ma -----

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

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be ___ there wait - ing for ___ you and

15ma, loco

(20) 7 5 7 4 5 8 7 4

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be ___ there hop - ing for ___ you.

8va -----

5 14 10 12 12 19 17 17 20 19 (19)

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll ___ be wait - ing for ___ you.

8va -----

(15) 15 13 13 12 13 12 13 15 17 17 20 19 20

Fadd9 Gsus4 Gtr. 2 tacet Fadd9/A Gsus4

I'm on - ly hop - ing for _ you. Down at Bris - tol

Gtr. 2 8va

(20)

Gtr. 1

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

C₉⁶ G₉⁶ Gtr. 3: w/ Fill 1 Asus4

Shore.

Gtr. 3 8va

H.H. let ring

loco koto style

10 0 12 12 10 12 10 12 5 7 9

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

3 3 0

Outro

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

C₉⁶ G₉⁶ Asus4

0 7 7 7 5 7/9 7

C_9^6 G_9^6 Gtr. 3: w/ Fill 1 Asus4

8va

H.H. let ring

loco

C_9^6 G_9^6 Asus4

(fret noise)

C_9^6 G_9^6 Gtr. 3: w/ Fill 1 Asus4

8va

H.H. let ring

loco

Gtr. 2 C_9^6 G_9^6

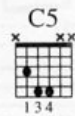
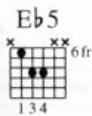
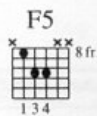
rit. let ring

Gtr. 1

rit. Harm.

By Eric Johnson

By Eric Johnson



Gtr. 1 (dist.) **Ab5** **N.C.**

Gr. 1 (dist.) A♭5 N.C.

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a guitar-specific instruction: "Gr. 1 (dist.) A♭5 N.C.", where "Gr. 1" likely refers to the first string, "A♭5" is a flat fifth (D natural), and "N.C." stands for Natural Chord. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bottom staff is a fretboard diagram, labeled "TAB" vertically on the left. It shows the fret numbers for each string (1-6) and the sequence of frets for the melody: 3, 1, 3, 3, 5, 6, 4, 6/8, 6, 4, 6, 4, 5, 4, 4, 1, 3, 1, 3, 1, 4, 1, 4, 1, 3, 1, 3, 1, 3, 1, 4, 1. The diagram uses a standard 6-string layout with a key signature of two flats.

Moderate, Funky

B Funky ♩ = 100
Half-Time Feel

The musical score for "The Sound of Silence" is presented in two systems. The first system shows the guitar part in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The guitar part begins with a series of chords: A-flat 5 and B-flat 5, followed by a sequence of chords that include A-flat 5, B-flat 5, and A-flat 5. The piano part is shown in bass clef, starting with a series of chords: 3, 6, 8, 8, 4, 6. The second system continues the guitar part with a sequence of chords: 4, 4, 3, 6, 6, 4, 4, 3, 6, 6, 3. The piano part continues with a sequence of chords: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The score is marked with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The guitar part is marked with a "P.H." (Piano Harmonic) instruction. The piano part is marked with a "w/ fingers (clean tone w/ echo)" instruction.

6 3 5 3 6 4 4 3 6 6 4 3 6 3 6 4 3 6 3 6 6 1 3 3 6 0 3 1 0 3

The first system of the musical score for 'The Rose Tree' consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure contains a half note G4, a quarter note A4, and a quarter note B-flat4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B-flat5, a quarter note C6, and a quarter note D6. The fifth measure contains a half note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a half note A6, a quarter note B-flat6, and a quarter note C7. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B-flat7. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a half note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a half note B-flat8, a quarter note C9, and a quarter note D9. The twelfth measure contains a half note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a half note A9, a quarter note B-flat9, and a quarter note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B-flat10. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a half note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a half note B-flat11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a half note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a half note A12, a quarter note B-flat12, and a quarter note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a half note G13, a quarter note A13, and a quarter note B-flat13. The twenty-third measure contains a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a half note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a half note B-flat14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a half note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a half note A15, a quarter note B-flat15, and a quarter note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a quarter note B-flat16. The thirtieth measure contains a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a half note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a half note B-flat17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a half note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a half note A18, a quarter note B-flat18, and a quarter note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a quarter note B-flat19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a half note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a half note B-flat20, a quarter note C21, and a quarter note D21. The fortieth measure contains a half note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a half note A21, a quarter note B-flat21, and a quarter note C22. The forty-second measure contains a half note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a half note G22, a quarter note A22, and a quarter note B-flat22. The forty-fourth measure contains a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a half note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a half note B-flat23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a half note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a half note A24, a quarter note B-flat24, and a quarter note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a half note G25, a quarter note A25, and a quarter note B-flat25. The fifty-first measure contains a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a half note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a half note B-flat26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a half note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a half note A27, a quarter note B-flat27, and a quarter note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a quarter note B-flat28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a half note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a half note B-flat29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a half note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a half note A30, a quarter note B-flat30, and a quarter note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a quarter note B-flat31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a half note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a half note B-flat32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a half note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a half note A33, a quarter note B-flat33, and a quarter note C34. The seventieth measure contains a half note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a half note G34, a quarter note A34, and a quarter note B-flat34. The seventy-second measure contains a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a half note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a half note B-flat35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a half note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a half note A36, a quarter note B-flat36, and a quarter note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a quarter note B-flat37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a half note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a half note B-flat38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a half note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a half note A39, a quarter note B-flat39, and a quarter note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a quarter note B-flat40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a half note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a half note B-flat41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a half note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a half note A42, a quarter note B-flat42, and a quarter note C43. The hundredth measure contains a half note D43, a quarter note E43, and a quarter note F43. The hundred-first measure contains a half note G43, a quarter note A43, and a quarter note B-flat43. The hundred-second measure contains a half note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a half note F44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a half note B-flat44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a half note E45, a quarter note F45, and a quarter note G45. The hundred-sixth measure contains a half note A45, a quarter note B-flat45, and a quarter note C46. The hundred-seventh measure contains a half note D46, a quarter note E46, and a quarter note F46. The hundred-eighth measure contains a half note G46, a quarter note A46, and a quarter note B-flat46. The hundred-nineteenth measure contains a half note C47, a quarter note D47, and a quarter note E47. The hundred-twentieth measure contains a half note F47, a quarter note G47, and a quarter note A47. The hundred-twenty-first measure contains a half note B-flat47, a quarter note C48, and a quarter note D48. The hundred-twenty-second measure contains a half note E48, a quarter note F48, and a quarter note G48. The hundred-twenty-third measure contains a half note A48, a quarter note B-flat48, and a quarter note C49. The hundred-twenty-fourth measure contains a half note D49, a quarter note E49, and a quarter note F49. The hundred-twenty-fifth measure contains a half note G49, a quarter note A49, and a quarter note B-flat49. The hundred-twenty-sixth measure contains a half note C50, a quarter note D50, and a quarter note E50. The hundred-twenty-seventh measure contains a half note F50, a quarter note G50, and a quarter note A50. The hundred-twenty-eighth measure contains a half note B-flat50, a quarter note C51, and a quarter note D51. The hundred-twenty-ninth measure contains a half note E51, a quarter note F51, and a quarter note G51. The hundred-thirtieth measure contains a half note A51, a quarter note B-flat51, and a quarter note C52. The hundred-thirty-first measure contains a half note D52, a quarter note E52, and a quarter note F52. The hundred-thirty-second measure contains a half note G52, a quarter note A52, and a quarter note B-flat52. The hundred-thirty-third measure contains a half note C53, a quarter note D53, and a quarter note E53. The hundred-thirty-fourth measure contains a half note F53, a quarter note G53, and a quarter note A53. The hundred-thirty-fifth measure contains a half note B-flat53, a quarter note C54, and a quarter note D54. The hundred-thirty-sixth measure contains a half note E54, a quarter note F54, and a quarter note G54. The hundred-thirty-seventh measure contains a half note A54, a quarter note B-flat54, and a quarter note C55. The hundred-thirty-eighth measure contains a half note D55, a quarter note E55, and a quarter note F55. The hundred-thirty-ninth measure contains a half note G55, a quarter note A55, and a quarter note B-flat55. The hundred-fortieth measure contains a half note C56, a quarter note D56, and a quarter note E56. The hundred-forty-first measure contains a half note F56, a quarter note G56, and a quarter note A56. The hundred-forty-second measure contains a half note B-flat56, a quarter note C57, and a quarter note D57. The hundred-forty-third measure contains a half note E57, a quarter note F57, and a quarter note G57. The hundred-forty-fourth measure contains a half note A57, a quarter note B-flat57, and a quarter note C58. The hundred-forty-fifth measure contains a half note D58, a quarter note E58, and a quarter note F58. The hundred-forty-sixth measure contains a half note G58, a quarter note A58, and a quarter note B-flat58. The hundred-forty-seventh measure contains a half note C59, a quarter note D59, and a quarter note E59. The hundred-forty-eighth measure contains a half note F59, a quarter note G59, and a quarter note A59. The hundred-forty-ninth measure contains a half note B-flat59, a quarter note C60, and a quarter note D60. The hundred-fiftieth measure contains a half note E60, a quarter note F60, and a quarter note G60. The hundred-fifty-first measure contains a half note A60, a quarter note B-flat60, and a quarter note C61. The hundred-fifty-second measure contains a half note D61, a quarter note E61, and a quarter note F61. The hundred-fifty-third measure contains a half note G61, a quarter note A61, and a quarter note B-flat61. The hundred-fifty-fourth measure contains a half note C62, a quarter note D62, and a quarter note E62. The hundred-fifty-fifth measure contains a half note F62, a quarter note G62, and a quarter note A62. The hundred-fifty-sixth measure contains a half note B-flat62, a quarter note C63, and a quarter note D63. The hundred-fifty-seventh measure contains a half note E63, a quarter note F63, and a quarter note G63. The hundred-fifty-eighth measure contains a half note A63, a quarter note B-flat63, and a quarter note C64. The hundred-fifty-ninth measure contains a half note D64, a quarter note E64, and a quarter note F64. The hundred-sixtieth measure contains a half note G64, a quarter note A64, and a quarter note B-flat64. The hundred-sixty-first measure contains a half note C65, a quarter note D65, and a quarter note E65. The hundred-sixty-second measure contains a half note F

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a simple, folk-like style. Below the staff is a guitar fretboard diagram with six strings. The diagram uses numbers 1-4 to indicate fingerings and slurs to indicate bends or slides. The fretboard diagram is aligned with the notes on the staff, showing the specific frets and fingerings for each note.

8va.....1

f w/ dist.

10 13 11 17 18 18 18 13 (13)

1 3 1 3 1 4

B Double-Time Feel

N.C.(Bb5)

(F5)

1., 3. (Bb5) (F5)

1 1 4 1 1 4 1 1 3 1 3 1 4 1 1 4 1 1 4 1

2. (Bb5) (F5)

(1) 1 3 1 3 1 4 1 1 4 1 1 4 3 1 3 1 3 1 4

4.

(Bb5)

(F5)



C Half-Time Feel

N.C.(Am)

1 1 4 1 1 4 3 12 15 12 14 15 17 13 15 12

(Bb)

1/2

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

(Dm)

(Bb)

1/4

17 13 15 14 12 10 10 13 (13) 11 13 12 11 13 10 10

Double-Time Feel

End Half-Time Feel

Gtr. 2: w/ Fill 1, on D.S. repeat only
N.C.(Bb5)

(F5)

(F5)

(15) 1 3 1 3 1 4

1 1 4 1 1 4 1

1 1 3 1 3 1 4

(Bb5) (F5)

1. 2. To Coda

1 1 4 1 1 4 3

1 3 1 3 1 4 (3)

E

N.C.(Bb5) (F5) (Bb5)

16 15 13 16 (16) 13 16

13 16 16 15 16

16 15 13 16 full 13 13 16 full

(F5) (Bb5) (F5)

To Coda 2 D.S. al Coda (take repeats)

(16) 16 15 13 16 13 16 (16) 16 15 13 16 full 13 full (16)

12 10 12 14 15

Fill 1
Gtr. 2 (dist.)

mf 1/2 hold bend w/bar -1/2 P.H.

15 (15) (15) 13 (13)

TAB

⊕ Coda

F

F5

E♭5

F5

E♭5

F5

Rhy. Fig. 1

Gtr. 1

F5

E♭5

F5

E♭5

C5

Gtr. 2 tacet

End Rhy. Fig. 1

G Bass Solo

(Gtrs. tacet)

B♭sus4

Gtr. 3

12

pp

mp

Rhy. Fig. 2

let ring throughout

Gtr. 2: w/ Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

⊕ Coda 2

I Guitar Solo

Gtrs. 1 & 3 tacet

* N.C. (Bb)

* Bass plays main riff.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a guitar melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody includes triplets, a "loco" section, and various ornaments like grace notes and slurs. The bottom staff is a bass line with fingerings (1-4) and slurs. The piece is divided into four measures, with the first measure containing a guitar solo and the subsequent measures featuring a guitar accompaniment pattern.

[illegible]

The second system of the musical score for 'The Little Boat' is shown. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The melody is written in 3/4 time and features a series of eighth notes, many of which are beamed in groups of three. The notation includes various accidentals (sharps, flats, and naturals) and a repeat sign at the end of the line. Below the staff, there are two rows of numbers indicating fingerings or positions for the instrument.

13 15 13 15 13 15 | 13 15 13 15 13 15

15 15 15 15 15 15 | 15 15 15 15 15 15

8va

1 1/2 hold bend 1 1/2 grad. release

15 13 15 15 13 15 18 10 10 18 10 18 10 18 10 18 10 18

8va

loco

(18) (18) 16 13 17 15 13 15 13 13 15 18 17 16 18 18 16 18 17 15 13 15

8va

loco

(18) 16 18 17 15 13 15 18 16 18 16 18 18 18 18 16 18

(18) 16 18 17 15 13 15 18 16 18 17 15 13 15 16 18 17 15 13 15 13

8va

loco

16 15 18 1 1/2 1 1/2 1 1/2 18 18 16 20 16 18 18 16 18 17 15 13 15 18

8va

(18) 16 18 17 15 13 15 13 15 18 15 17 16 18 16 15 16 15 13 16 15 13 16 13 13 15 16 13 15

8va ----- loco

16 13 15 13 15 15 13 15 15 13 15 15 13 13 15 13 16 15 13 15 17 15 13 15 15 13 15 14 13 16 13 (13)

* Played ahead of the beat.

8va ----- loco

10 (10) (13) 16 13 16 13 15 13 16 13 15 13 16 13

(13) 13 12 13 15 15 13 15 13 15 13 13 10 16 10 16 10 16 10

16 10 16 10 16 17 16 10 16 10 17 15 13 15 15 13 15 13 17 16 10 17 16 10 16 20

8va ----- loco

16 18 16 18 16 20 16 22 16 18 16 22 16 18 21 21 (21) 22 22 22 (22)

8va ----- loco

(8) 6 8 6 8 10 8 10 13 14 15 13 17 13 15 13 15 17 16 13 16 18 20 (20) (20) 10 12

J Half-Time Feel

N.C.(Am)

Musical notation for Half-Time Feel, N.C.(Am). The staff shows a melodic line with various ornaments and a bass line with fingerings (12) 13 15 12 (12) 10 10 10 12 (12) 10 12 10 10 12 10 12 10 10/12. Chords (Bb) and (F5) are indicated above the staff.

End Half-Time Feel

N.C.

Musical notation for End Half-Time Feel, N.C. The staff shows a melodic line with a triplet and a bass line with fingerings (12) 13 13 12 15 15 13 13 16 18 20 19 18 16 18 18 \ 3 1 3 1 4. Chords (Dm) and (Bb) 8va are indicated above the staff.

K Double-Time Feel

N.C.(Bb5)

Musical notation for Double-Time Feel, N.C.(Bb5). The staff shows a melodic line with a triplet and a bass line with fingerings 1 1 4 1 1 4 1 1 4 1 3 3 1 3 1 4 1 1 4 1 4 3 3 1 3 1 4. Chords (F5) and (Bb5) are indicated above the staff.

Musical notation for Double-Time Feel, N.C.(Bb5). The staff shows a melodic line with a triplet and a bass line with fingerings 1 1 4 1 1 4 1 1 4 1 3 3 1 3 1 4 1 1 4 1 4 3 3 1 3 1 4. Chords (Bb5) and (F5) are indicated above the staff.

Musical notation for Double-Time Feel, N.C.(Bb5). The staff shows a melodic line with a triplet and a bass line with fingerings 1 1 4 1 1 4 1 1 4 1 3 3 1 3 1 4 1 1 4 1 4 3 3 1 3 1 4. Chords (Bb5) and (F5) are indicated above the staff.

* Low mix gtr. 2 enters ad. lib w/ bar.

Musical notation for Double-Time Feel, N.C.(Bb5). The staff shows a melodic line with a triplet and a bass line with fingerings 1 1 4 1 1 4 1 1 4 1 3 3 1 3 1 4 1 1 4 1 4 3 3 1 3 1 4. Chords (Bb5) and (F) are indicated above the staff. The section ends with a 'Free Time' section and a 'pitch: A' instruction.

Victory

By Eric Johnson, Roscoe Beck and Tommy Taylor

Intro

Funky ♩ = 154 Half-Time Feel

N.C.

§§ A

(C)

(drums) 7 Gr. 1 (clean)

f slight P.M. throughout

TAB

To Coda 2 ⊕ 1.

Gr. 2: w/ Fill 3, 4th time only (Gm) Gr. 1: w/ Fill 1, 2nd time (Bb)

6 6 5 5 5 5 3 3 5 5 3 3 5 5 3 3 6 6 5 6 5 5 3 3 5 5 5 5 3 3

|| 2.

Gr. 2: w/ Fill 2, 2nd time only (C) (Bb) (C)

6 6 5 5 3 3 5 5 5 5 3 3 5 5 5 5 3 3 5 5 3 3 5 5 3 3 5 5 3 3

|| 6 || 5 3 6 3 5 3 5 5 5 6 6 5

§§ B

N.C.(F) (Dm7) (Bb)

mf w/ delay hybrid pick chords throughout

10 10 10 11 10 10 10 12 10 5 5 5 7 5 5 5 5 7 5 5 8 8 5 5 7 5 5 8 5 8 5 5 7 5 5 8 6

8 10 8 10 8 10 8 10 (5)

Fill 1

Gr. 1

slight P.H.

TAB

Fill 3

Gr. 2

koto picking

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

13 12 13 11 12 10 12 10

TAB

Fill 4

Gr. 2

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

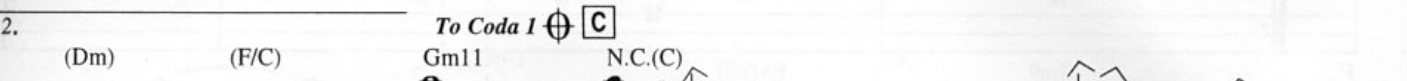
12 13 11 12 10 9 10 8

TAB

2. *To Coda 1*  **C**

(Dm) (F/C) Gm11 N.C.(C)

* "Koto picking"



5 8 5 5 7 (7)

8 6 8 (8) 6 5 5 8 5

6 8 (8) 6 7 (7) 5

* Pick on fretboard close to where each string is fretted.

Gr. 2: w/ Fill 2
(Gm) (Bb) (C)

12 12 11 10 13 13 10 12 10 9 7 10 5 5 5 8 5 7 5 6 3 6 3

D.S. al Coda 1
(take repeat)

The second system of the musical score for 'The Rose Tree' consists of a vocal melody and a guitar accompaniment. The vocal melody is written on a single staff in treble clef, featuring a descending line of eighth notes followed by a quarter rest, then a half note, and finally a quarter note. The guitar accompaniment is written on two staves. The left hand plays a descending line of eighth notes, while the right hand plays a series of chords and single notes. The system is divided into four measures, with the first measure containing a key signature change to B-flat major.

Fill 2
Gtr. 2 clean ^{8va}

mf
H.H. ----- 4
let ring

6(18) 10(22)

H.H. ----- 4
let ring

5(17) 5(17)

T
A
B

⊕ Coda 1

D

Gtr. 2: w/ Riff A, 4 times
N.C.(F)

E Guitar Solo

F5
Rhy. Fig. 1

Gm7

Eb⁶₉

Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile

F5

Gm7

Riff A

Gtr. 2 (clean)

E $\flat$ ₉ 8va *loco*

F5 Gm7 *E $\flat$ ₉* 8va

8va F5

Gm7 *E $\flat$ ₉* 8va

Gtr. 2 tacet *E $\flat$* sus2 *loco* N.C. (F) *E $\flat$* N.C.(Cm) B $\flat$

E $\flat$ N.C. (F) (*E $\flat$*) 8va *loco*

(C)

w/ bar

⊕ *Coda 2*

(Bb)

F

Gtr. 2: w/ Fill 2

(C)

Gtr. 2: w/ Fill 3

Gm

G

Gtr. 1: w/ Rhy. Fill 1, 5th time only

N.C.

(C)

N.C.(F)

1., 3.

(Dm)

(F/C)

(Bb)

2.

Dm7

Gm11

w/ bar

Rhy. Fill 1
Gtr. 1

TAB

4.

Dm F/C B $\flat$ C

5. N.C.(Dm) (F/C) (B $\flat$)

6. Dm F/C B $\flat$ maj9

H

Gr. 1: w/ Riff B, 8 times
N.C.(F)

Gr. 2

(C/E) (Dm) (F/C) (B $\flat$)

(F) (C/E) (Dm) (B $\flat$) (C)

(F) (C/E) (Dm) (F/C) (B $\flat$)

Riff B
Gr. 1

T
A
B

F

(cont. w/delay)

(C) (Bb)

pp

let ring

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

Gm

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

w/ bar

let ring

H.H. H.H. H.H. H.H.

3

full

(6)

8va

let ring

H.H. H.H. H.H. H.H.

w/ bar

* Bass arr. for gtr.

NOTATION LEGEND

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

1/2 1/2 full 1 1/2 2 full full 2 full

12 12 12 12 12 13 (13) 15 13 (13) (13) (13)

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

full 2 full 1/4 full rake 3 w/bar

13 13 13 13 13 7 9 6 15 15 12 10 8 8 8 9 10 0 -1 (0)

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va----- 8va----- 8va----- 8va----- 8va-----

w/bar w/bar -1/2 -1/2 -1/2

4 5 7 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 5 5 (7 9) 7

P.M.-----

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Prebend (with bar) Trill (fast hammer-on/ pull-off combination)

8va 8va 8va 8va 8va 8va

Harm. P.H. full H.H. A.H. T 3 full hold bend T

12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Artificial Tap Harmonic Tap-On Technique Bend and Tap-On Technique

Eric Johnson

tones

soulful terrain

friends

emerald eyes

off my mind

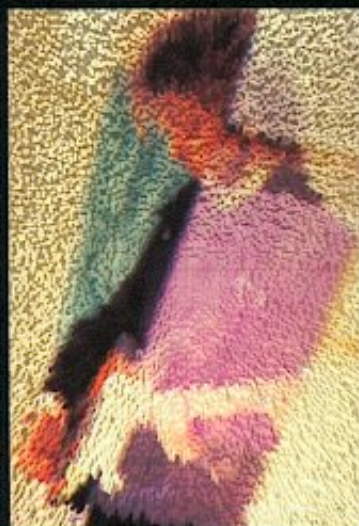
desert song

trail of tears

bristol shore

zap

victory



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