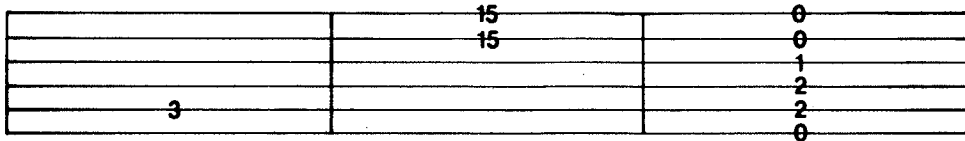


TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

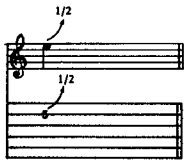


5th string, 3rd fret

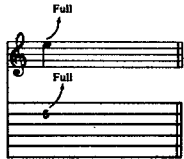
1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

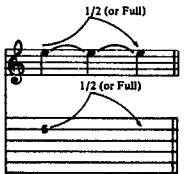
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



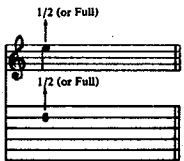
BEND: Strike the note and bend up 1/2 step (one fret).



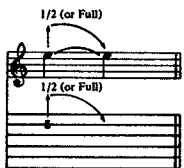
BEND: Strike the note and bend up a whole step (two frets).



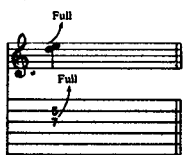
LEGATO BEND AND RELEASE: Strike the note. Bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



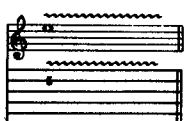
GHOST BEND: Bend the note up 1/2 (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



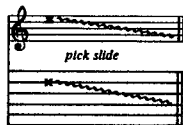
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



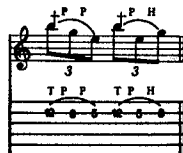
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



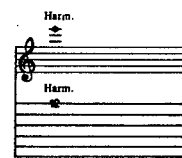
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



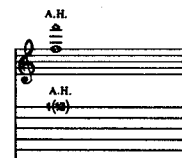
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



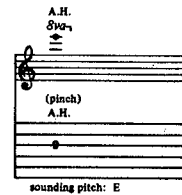
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



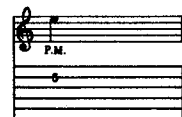
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



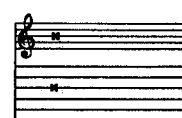
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

MOOD FOR A DAY

As Recorded by Yes
(From the album FRAGILE/Atlantic Records)

Music by Steve Howe

Vivace ♩ = 138

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

1. F#7/C# 2. F#7/C#

mf

*Gently tap face of guitar.

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

H P H P H

Bm A(6) G F#H G/B F#/A#

To Coda N.C.

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

poco rit.

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

Allegretto ♩ = 92

Bm/D E7 G

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

(Grad. pick closed to sound hole)

D p Em/G H P P H P P Bm Gm/Bb Bb C Bb A/C#

**sul tasto*

D/A E7 G D/A Em/G

**Play over fingerboard.*

Bm Gm/Bb N.C. sim. sl. = 84 mf

Esus4 P H P P D P A G F#H Bm 1. F#/A# 2. F#/A# Bm/F# F#7/E Bm

cresc. poco a poco

F#7+5 Esus4 P D P C#m D E7/G#

f rit. mf a tempo

**T=thumb*

A G D Gadd9 D Gadd9

PPP P PP P HP PP P PP P HP

Tempo I

D.S. al Coda

F#7/C#

Coda

*Exaggerated rake with nails.

DUST IN THE WIND

As Recorded by Kansas
(From the album POINT OF KNOW RETURN/Kirshner Records)

Words and Music by
Kerry Livgren

Moderate ♩ = 96

Intro Rhy. Fig. 1
C

** (Acous. gtr.)

Chords: Cmaj7, Cadd9, C, Asus2, Asus4

Annotations: *m, *i, *t, Let ring, mf, sim.

*Fingering: m = middle; i = index; t = thumb (use thumb for all downstemmed notes).
**Doubled by 12 stg. gtr.

Chords: Am, Asus2, Cadd9, C, Cmaj7, Cadd9, Am, Asus2

1st Verse

Chords: Asus4, Am, G/B, C, G/B, Am

Lyrics: I close my eyes, _____

(end Rhy. Fig. 1) Rhy. Fig. 2

Chords: G, Dm7, Am, G/B, C, G/B, Am

Lyrics: on - ly for a mo - ment, and the mo - ment's gone... All my dreams _____

G Dm7 Am D/F# G

pass be-fore_ my eyes,- a cu-ri-os-i-ty.- Dust in the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes on 'pass be-fore_ my eyes,-' followed by a quarter note on 'a cu-ri-os-i-ty.-'. The guitar accompaniment features a steady eighth-note pattern. The bass line consists of a simple eighth-note accompaniment. Chords are indicated above the staff: G, Dm7, Am, D/F#, and G.

Am Am/G D/F# G Am G/B

wind. All they are_ is dust in_ the_ wind.

(end Rhy. Fig. 2)

Detailed description: This system contains the next three measures. The vocal line continues with 'wind. All they are_ is dust in_ the_ wind.' The guitar accompaniment continues with the eighth-note pattern. The bass line follows. Chords are indicated above the staff: Am, Am/G, D/F#, G, Am, and G/B. The system ends with a 'P' (piano) dynamic marking and a '3' (triple) marking on the bass line.

2nd Verse w/Rhy. Fig. 2

C G/B Am G Dm7 Am G/B

Same old song,- just a drop of wa-ter in an end-less sea. _

C G/B Am G Dm7 Am

All we do crum-bles to the ground_ though we re-fuse to see. _

D/F# G Am Am/G D/F# G

Ah... Dust_ in the wind. _ All we are is dust in_ the

Detailed description: This system marks the beginning of the 2nd Verse. It contains six measures of music. The vocal line starts with 'Same old song,- just a drop of wa-ter in an end-less sea. _'. The guitar accompaniment continues with the eighth-note pattern. The bass line follows. Chords are indicated above the staff: C, G/B, Am, G, Dm7, Am, G/B, C, G/B, Am, G, Dm7, Am, D/F#, G, Am, Am/G, D/F#, and G. The system ends with a 'P' (piano) dynamic marking and a '3' (triple) marking on the bass line.

Am add2 G/A F(#11)/A F6(#11)/A

wind. Oh, ho, ho.

Detailed description: This system contains the final three measures of the piece. The vocal line starts with 'wind. Oh, ho, ho.' The guitar accompaniment continues with the eighth-note pattern. The bass line follows. Chords are indicated above the staff: Am add2, G/A, F(#11)/A, and F6(#11)/A. The system ends with a 'P' (piano) dynamic marking and a '3' (triple) marking on the bass line.

Violin solo (arr. for gtr.)

Vln. I Am add2

G/A F(#11)/A

Acous. gtr.

1. F6(#11)/A 2. F6(#11)/A w/Rhy. Fig. 1 C Cmaj7

Cadd9 C Asus2 Asus4 Am Asus2

Cadd9 C Cmaj7 Cadd9 Am Asus2 Asus4 Am G/B

(Vocal) Now,

3rd Verse
w/Rhy. Fig. 2

C G/B Am G Dm7 Am G/B

don't hang on, noth- ing lasts for - ev - er but the earth_ and sky. It

C G/B Am G Dm7 Am

slips a way, and all your mon- ey won't an - oth - er min- ute buy. _____

D/F# G Am Am/G D/F# G

Dust_ in the wind. All we are_ is dust in_ the wind_

Am Am/G D/F# G Am Am/G

_____ Dust _____ in_ the wind. _____

All we are_ is dust in_ the wind. _____ Ev - 'ry-thing_ is dust in_ the

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

0 2 2 2 2 2 2 2 0 2 0 0 0 0 0 2 2 0 2 2 2 2

0 0 3 3 p 2 2 3 3 p 3 3 p

D/F# G Am Asus2 Asus4b13 Am Asus2 Asus4b13

Ev - 'ry - thing_ is dust in the wind. The_ wind_

wind.

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

0 2 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

w/Ad lib vocal Play 3 times and fade

Am Asus2 Asus4b13 Am Asus2 Asus4b13

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

2 2

0 0

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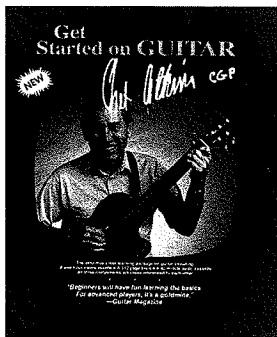


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MUSIC STORES

DEE

As Recorded Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Music by Randy Rhoads

Slowly, in 1 $\text{♩} = 48$

The score is divided into six systems, each containing a treble clef staff with notes and a guitar tablature staff with fret numbers and techniques. Chords and playing instructions are placed above the treble staff.

System 1: Treble: G, D6, Harm., Bm, G/B, A/C#, sl. Tab: 7 3 5 7, 5 0, 7 7 7 7, 10 10 8 12.

System 2: Treble: G(maj7), 3H, D/F#, A7/E, D, A/C#, Bm, G6, sl. Tab: 12 7 7 8 7, 10 8 8, 7 5 3 0 0 0, 10 7 9 7.

System 3: Treble: A, D/F#, Dadd2/F#, (overdub), B7/D#, B7. Tab: 5 3 6 3 3, 4 2 3 2, 2 2 0 2 0 (0) 2 0 2, 0 4 2 (4) 2 1 2 0 2 0 2 3 2.

System 4: Treble: Em, E7, A7, H P P, Harm., sl., 3. Tab: 3 0 0 0 2, 3 2 2 0 3 0, 2 0 3, Harm., 2 4 2 0 4 2 0 4 2 0.

System 5: Treble: D, G/B, D, A7, D P P, P P P, P P. Tab: 2 3 5 7 5, 3 0 3, 2 3 5 7 7 9 7, 2 3 0 5 3 2 3 2 0 2 0.

System 6: Treble: A/C#p, Bm, Bm/A, sl., A7, D/F#, A7 (overdub), A7/C#, D6, Harm., P, rit., Harm., P. Tab: 2 0 3 5, 3 5 2 3 3 5, 2 0 3, 3 2, P, 0 7 5 3, Harm., 4 2 0 2 0 2 0.



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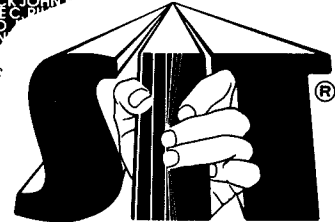
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LITTLE MARTHA

As Recorded by The Allman Brothers
(From the album EAT A PEACH/Capricorn Records)

Music by Duane Allman

Moderately fast ♩ = 184

Tune both guitars to open E:

ⓐ = E ⓑ = G#

ⓒ = B ⓓ = B

ⓔ = E ⓕ = E

Intro Rubato

Gtr. I

In tempo

Gtr. II

First system of musical notation. The top staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4. Fingerings are indicated as (0), 1, 2, 3, 2, 1, 0. Dynamic markings 'P' and 'H' are present. The bottom two staves show guitar chords: (0) for G4, (1) for A4, (2) for B4, and (2) (0) for C5. The guitar part includes notes on the 1st, 2nd, and 4th strings.

Second system of musical notation. The top staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4. Fingerings are indicated as 5, 6, 5, 5, (5), 5, 6, 5, 5, (5), 6, 5, 5, 7. Dynamic markings 'H', 'P', and 'H' are present. The bottom two staves show guitar chords: H for G4, (0) for A4, P for B4, and H for C5. The guitar part includes notes on the 1st, 2nd, 3rd, 4th, and 5th strings.

Third system of musical notation. The top staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4. Fingerings are indicated as 7, 5, 5, 0, 0, 0, 0, 0, 0, 1, 0, 0, 0, 0. Dynamic markings 'H', 'P', and 'P' are present. The bottom two staves show guitar chords: (7) for G4, H for A4, (0) for B4, and H for C5. The guitar part includes notes on the 1st, 2nd, 3rd, 4th, and 5th strings.

To Coda

Musical score for guitar, first system. It consists of two systems of three staves each. The top staff is the treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system has notes with accidentals and dynamics markings 'H', 'B', and 'E'. The second system has notes with accidentals and dynamics markings 'H'. The bottom two staves are bass clef and contain fret numbers (0, 2, 4, 7) and a circled '2'.

Musical score for guitar, second system. It consists of two systems of three staves each. The top staff is the treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system has notes with accidentals and dynamics markings 'C#m/B', 'A/B', 'B', 'C#m/B', 'A/B', and 'F#m/B'. The second system has notes with accidentals and dynamics markings 'C#m/B', 'A/B', and 'F#m/B'. The bottom two staves are bass clef and contain fret numbers (0, 5, 7, 9) and circled numbers (7, 2, 3).

Musical score for guitar, third system. It consists of two systems of three staves each. The top staff is the treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system has notes with accidentals and dynamics markings 'C#m/B', 'A/B', 'B', and 'E'. The second system has notes with accidentals and dynamics markings 'C#m/B', 'A/B', and 'E'. The bottom two staves are bass clef and contain fret numbers (0, 5, 7, 9) and circled numbers (7, 3, 0).

2. C B C#m/B B A/B

Harm.-----, (Sustain all notes)

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

H P H P (Sustain all notes)

1. F#m/B A/B B C#m/B A/B F#m/B

D.S. al Coda

Coda

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BLACKBIRD

As Recorded by The Beatles

(From the album THE BEATLES (THE WHITE ALBUM)/Capitol Records)

Words and Music by
John Lennon and Paul McCartney

Moderate ♩ = 96

Intro
(Acous. gtr.)

Chords: G, Am7, G/B, G*

mf * Let ring

sl. sl. sl. sl. sl.

1st, 2nd, 3rd Verses

Chords: G, Am7, G/B, G, C, C#°

1, 3. Black - bird sing - ing in the dead of night, take_ these bro - ken wings_ and learn_ to fly_

2. Black - bird sing - ing in the dead of night, take_ these sunk - en eyes_ and learn_ to see_

sl. *Strum upstemmed notes w/index fin. of pick hand whenever more than one upstemmed note appears. sl.

Chords: Em, Eb, D, C#°

All your_ life, _____

All your_ life, _____

(3rd time) All your_ life, _____

sl. sl. 3rd time to Coda II

Chords: G/B, A7, D7(sus4), G, C, G/B, A7, D7(sus4), G

1. you were on - ly wait - ing for the mo - ment to a - rise_

you were on - ly wait - ing for the mo -

2. Bridge

D7(sus4) G F(add2) Em Dm(add4) C Bb(6) C

ment to be free. Black bird fly,

F(add2) Em Dm(add4) C Bb(6) A7 D(m)7(sus4) G Am7 G/B

black bird fly in - to the light of the dark black night...

2nd time to Coda I

G C C#° D D#° Em Eb

D C#° C Cm G/B A7 D7(sus4) G

D.S. al Coda I

Coda I

♩ G Am7 G/B G

— night.

sl.

(strum-----)

sl.

D.S. al Coda II

Am7 G/B C G/B A7 D7(sus4) % %

Coda II

♩ G/B A7

you were on - ly wait - ing for this mo -

D7(sus4) G C G/B A7 D7(sus4) G

ment to a - rise. — You were on - ly — wait - ing for this mo - ment to a - rise. —

C G/B A7 D7(sus4) G

You were on - ly wait - ing — for this mo - ment to a - rise. —

rit.-----

EMBRYONIC JOURNEY

As Recorded by The Jefferson Airplane
(From the album SURREALISTIC PILLOW/RCA Records)

Music by Jorma Kaukonen

Moderate ♩ = 114

⑥ = D

The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked 'mf' and 'Let ring'. The guitar tablature below shows fret numbers on strings 1 through 6. The first measure starts with a D6 chord (open strings) and a fretted note on string 1. The piece features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system continues the melody with slurs and accents. The guitar tablature shows more complex fretting, including a 7-9 sequence on string 2 and a 7-8 sequence on string 1. The piece maintains its moderate tempo and melodic focus.

The third system features a melodic line with slurs and accents. The guitar tablature includes a 7-8 sequence on string 1 and a 7-9 sequence on string 2. The piece continues with its characteristic melodic style.

The fourth system shows a melodic line with slurs and accents. The guitar tablature includes a 5-4 sequence on string 1 and a 2-2 sequence on string 2. The piece continues with its characteristic melodic style.

The fifth system shows a melodic line with slurs and accents. The guitar tablature includes a 3-3 sequence on string 1 and a 2-3 sequence on string 2. The piece continues with its characteristic melodic style.

* Unintentional notes due to hand motion to next position.

2.

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody includes slurs and accents marked 'H'. The bass staff shows a bass clef with fingerings and a capo position of 2.

Musical notation for the second system, continuing the melody with slurs and accents marked 'sl.' and 'H'. The bass staff includes fingerings and a capo position of 2.

Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody includes slurs and accents marked 'H'. The bass staff shows a bass clef with fingerings and a capo position of 2.

Musical notation for the fourth system, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody includes slurs and accents marked 'H'. The bass staff shows a bass clef with fingerings and a capo position of 2.

Musical notation for the fifth system, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody includes slurs and accents marked 'sl.' and 'H'. The bass staff shows a bass clef with fingerings and a capo position of 2.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with slurs and accents, marked with 'H' and 'sl.'. The bottom staff is in bass clef, showing a bass line with various chords and fingerings (e.g., 7, 9, 10, 11).

Second system of musical notation. The top staff continues the melodic line with slurs and accents, marked with 'H' and 'sl.'. The bottom staff continues the bass line with fingerings and includes a double bar line with repeat signs.

Third system of musical notation. The top staff continues the melodic line. The bottom staff includes a first ending bracket labeled '1.' and contains various chords and fingerings.

Fourth system of musical notation. The top staff continues the melodic line with slurs and accents, marked with 'H' and 'sl.'. The bottom staff continues the bass line with fingerings and includes a second ending bracket labeled '2.'.

Fifth system of musical notation. The top staff continues the melodic line with slurs and accents, marked with 'H' and 'sl.'. The bottom staff continues the bass line with fingerings and includes a 'rit.' marking.



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GREENSLEEVES

As Recorded by Jeff Beck
(From the album TRUTH/Epic Records)

Traditional

Slow ♩ = 66

Intro Dm Dm/C Dm/B (Bm7b5) B♭maj7

mp Sustain notes to form chords

Moderate ♩ = 104

Asus4 Dm G(add9) C

molto rit. *rubato*

Am Dm E7 Am/E Am/G

Dm G(add9) C Am Dm Em Dm/F

mf *sl.* *H* *P*

A7 Dm F/C

mp *P* *mf* *H* *P*

*T=Thumb

Em/B Am Dm E7 Am

p. *dim.*

Am/G F/C Em Am

p. *mf*

Dm Em Dm/F A7 Dsus2

poco rit.

Meno mosso (♩ = 84)

Dm G(add9) C Am Dm

poco accel.

E7 Am Am/G Dm G(add9)

(♩ = 96)

evenly *sl.*

C Am Dm Em Dm/F A7 D H

H P *mp* *rit.* *P*

BLACK MOUNTAIN SIDE

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN/Atlantic Records)

Music by Jimmy Page

Tuning (low to high): DADGAD

Moderate $\text{♩} = 120$
Free time

The score is written for guitar in DADGAD tuning. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate' with a quarter note equal to 120 beats per minute, and the time signature is 'Free time'. The piece starts with a 'Harm.' (harmonic) section. The main melody is marked 'In time' and features a triplet of eighth notes. The guitar part is written in a single system with a treble clef and a key signature of one sharp. The tablature is written on a six-line staff below the treble clef, with fret numbers indicated by circles. The piece is marked with 'mf' (mezzo-forte) and includes various performance instructions such as 'Harm.', 'In time', 'Tablas enter', and 'sl.' (slide). The score is divided into five systems, each with a treble clef staff and a corresponding guitar tablature staff. The piece concludes with a final chord and a 'sl.' instruction.

System 1: Treble clef, 4/4 time signature. Staff 1 contains a melody with triplets and slurs. Staff 2 contains guitar chords with fret numbers. Labels 'H P' and 'sl.' are present.

System 2: Treble clef, 4/4 time signature. Staff 1 contains a melody with slurs and triplets. Staff 2 contains guitar chords with fret numbers. Labels 'sl.', 'P P', and 'H P' are present.

System 3: Treble clef, 4/4 time signature. Staff 1 contains a melody with triplets and slurs. Staff 2 contains guitar chords with fret numbers. Labels 'H P', 'sl.', and 'sl.' are present.

System 4: Treble clef, 4/4 time signature. Staff 1 contains a melody with slurs and triplets. Staff 2 contains guitar chords with fret numbers. Labels 'sl.', 'H P', and 'sl.' are present.

System 5: Treble clef, 4/4 time signature. Staff 1 contains a melody with triplets and slurs. Staff 2 contains guitar chords with fret numbers. Labels 'H P', 'sl.', and 'sl.' are present.

sl. Let ring----- P P sl.

Rhy. Fig. 1-----1

sl. H P H P

Solo (Rhy. Fig. 1 continues behind solo)

P P P P sl. P P P P 6 6 P P P P P P P P

(End of solo)

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

sl. sl. sl. sl. H P H P sl. H P (0) H P

sl.

H P H P

sl. Let

ring--- P P sl. H P

H P H P H P

MIDSUMMER'S DAYDREAM

As Recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Music by Rik Emmett,
Mike Levine and Gil Moore

Moderate ♩ = 88

⑥ = D

First system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking *mp*. Rehearsal mark 6. Labels: Harm.

Second system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking *mf*. Rehearsal mark 6. Labels: Harm., HH, PP, 6, sl.

Third system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking *sl*. Labels: HP, P, sl.

Fourth system of music. Treble clef, 4/4 time. Includes guitar tablature for strings T, A, and B. Dynamic marking *HP*, *H*, *HP*, *HPP*. Labels: HP, H, HP, HPP, sl.

Musical notation for the first system, including treble and bass staves with fingerings and dynamics.

Treble staff: *HP*, *sl.*, *Harm.*, *H*, *P*, *Harm.*

Bass staff: *H P*, *sl.*, *H P*, *Harm.*, *mp*

Fingering: 3 4 5 7 8 7 10 3 3 5 7 5 7 9 5 12 12 12 10 12

Performance instruction: *Poco più mosso*

Musical notation for the second system, including treble and bass staves with fingerings and dynamics.

Treble staff: *cresc.*, *mf*, *H H P P P P*, *P H P P*, *6*, *6 P P*, *H P P*, *6 P P*

Bass staff: *H H P P P P*, *P H P P*

Fingering: 15 15 14 14 12 12 10 10 8 7 5 0 5 0 5 3 0 3 2 3 5 3 2 0 2 0 2 4 2 0 2 0 4 5 4 2 2 4 2 0 4 2 0

Performance instruction: *cresc.*

Musical notation for the third system, including treble and bass staves with fingerings and dynamics.

Treble staff: *sl.*, *HP*, *P*, *PP HPP PP*, *sl.*

Bass staff: *sl.*, *HP*, *P*, *sl.*

Fingering: 10 11 8 9 7 7 5 5 3 4 3 4 5 6 5 7 5 0 5 7 10 8 7 5 5 3 11 12 9 7 7 0 5

Performance instruction: *sl.*

Musical notation for the fourth system, including treble and bass staves with fingerings and dynamics.

Treble staff: *HP*, *HP*, *HP*, *HP*, *HP*, *HP*

Bass staff: *HP*, *HP*, *HP*, *HP*

Fingering: 3 5 5 7 7 8 7 7 10 3 3 5 10 10 12 10 10 11 9 7 7 7 9 7 7 9 7

Musical notation for the fifth system, including treble and bass staves with fingerings and dynamics.

Treble staff: *HP*, *sl.*, *sl.*, *3*, *HP*, *HP*

Bass staff: *HP*, *sl.*, *sl.*

Fingering: 3 4 4 5 10 12 10 11 14 (14) 3 3 3 3 3 3 5 7 7 7 7 9 9 9 9 9 7 7 7 10 10 10 7 7 7 7 9 9 11 11 0 0 0 0

Musical notation for the sixth system, including treble and bass staves with fingerings and dynamics.

Treble staff: *mp*, *cresc.*

Bass staff: *mp*, *cresc.*

Fingering: 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 14 15 15 14 14 12 12 10 10 8 7 0 0 10 12 14 10 9 7 5

Performance instruction: *mp*, *cresc.*

Musical score for guitar, featuring treble and bass clefs. The score includes notes, rests, and guitar-specific notation such as hammer-ons (H) and pull-offs (P). Dynamic markings include *mf*, *mp*, and *sl. Harm.*. Fret numbers are indicated on the bass staff.

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