

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

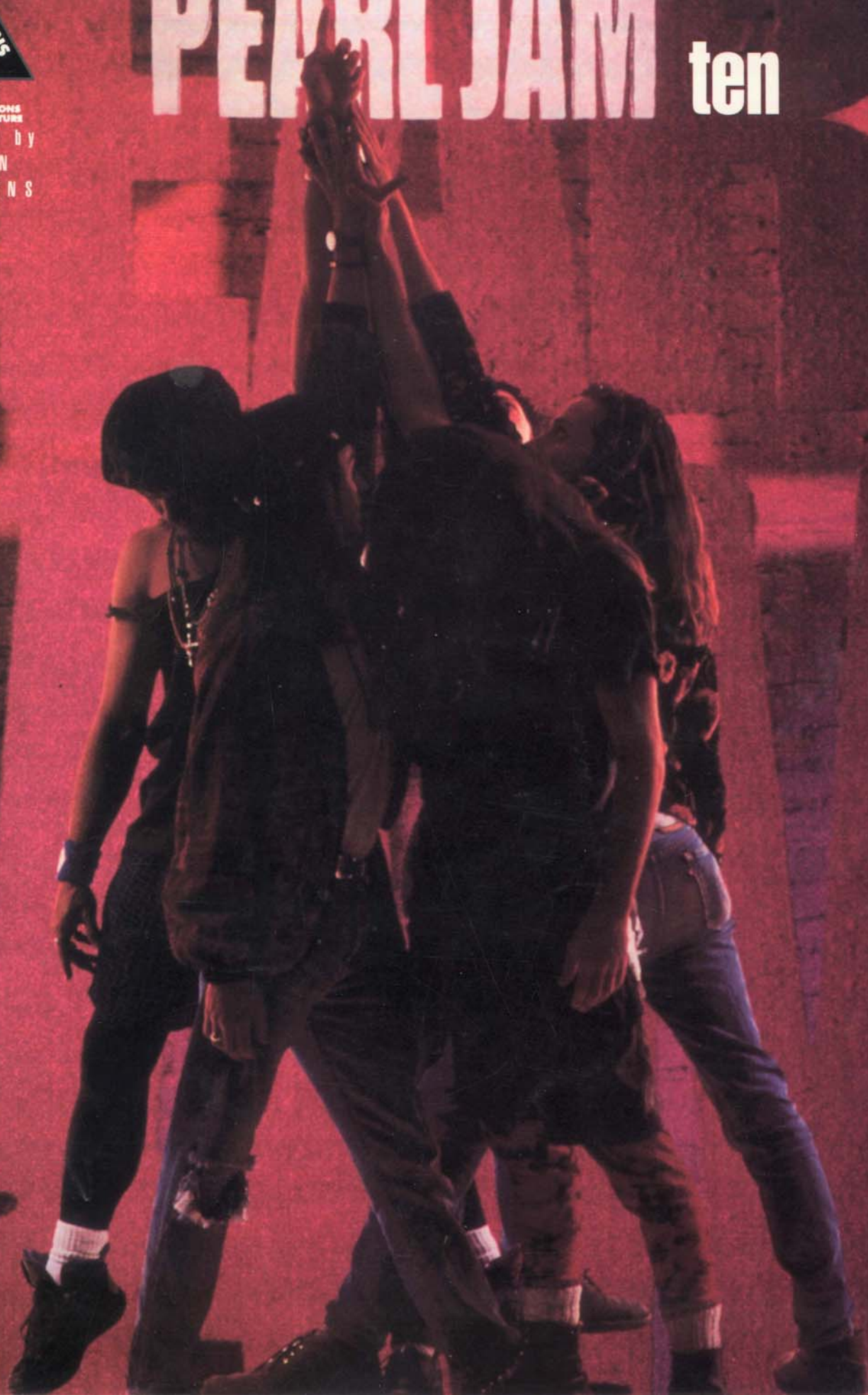
Transcribed by

JIM QUINN

ANDY ROBYNS

PEARL JAM

ten





AUTHENTIC TRANSCRIPTIONS
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23 Alive

39 Black

89 Deep

12 Even Flow

74 Garden

46 Jeremy

53 Oceans

5 Once

60 Porch

101 Release

31 Why Go

110 NOTATION LEGEND

Due to contractual restrictions, the lyrics to "Release" cannot be reprinted in this book.

Photos: Lance Mercer

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Music by Stone Gossard
Lyric by Eddie Vedder

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Lyric by Eddie Vedder

A5 G5 B \flat 5

5 fr. 3 fr. 6 fr.

Intro

N.C.

11

(keyboard effects and drums)

Grtr.1 *mf* (steel drum sound)

T
A
B

3 3 4 4 3 3 3 4 4 4 3 4

* steel drum effect is achieved with a flanger

[illegible]

Moderate Rock ♩ = 116

10 x x x x x

Dsus4 Dm

* slapback from digital delay

[illegible]

* Bass plays B \flat

Gtr.3 A (octave)
f A phrygian
 P.M. ---- 4

mf

P.M. *mf*

Verse

N.C.

1. I ad - mit it what's to say. ____
2. Oh try and mim-ic what's in-sane. ____

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

w/Rhy. Fill 1 (2nd time only)

(Yeah.) I'll re - live it ____ with- out pain. ____
I am in it ____ where do I

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

Rhy. Fill 1

Gtr. 2

Gtrs. 2 & 3

T
A
B

stand? Mmm,

P.M. P.M.

0 2 0 3 2 3 2 x x x x 9 x x 0 2 0 3 2 3 2 x x x x 7 x x

Pre-chorus

(A5)

Back-street lov-er on the side of the road _ I got a bomb in my tem-ple that is gon-na ex-plode _ I got a
In-di-an sum-mer and I hate the heat _ I got a back-seat lov-er on the pas-sen-ger seat _ I got my

Gr. 2

2 0 2 3 2 3 2 3 x x 2 2 3 2 3 2 3 2 3

Gr. 3

2 0 2 12

Bb5

six-teen gauge bur-ied un-der my clothes _ I play. _
hand in my pock-et so de-ter-mined dis-creet _ I pray. _

(12)

Chorus

*G5 *Dsus4/A Dm(add4)/A *B \flat *B \flat /C C9 G5 *Dsus4 Dm(add4)

Once up - on a time, ____ I could con - trol my - self. ____

Gtr. 2 & 3

3rd time play simile

* Bass play G

* Bass plays A

* Bass play B \flat

* Bass plays C

* Bass play D

B \flat B \flat /C C9 G5 Dsus4/A Dm(add4)/A B \flat B \flat /C C9

Ooh, once up - on a time, ____ I could

w/Fill 1 (2nd time only)

G5 Dsus4 Dm(add4) B \flat

lose my - self, ____ yes. ____

To Coda \oplus

Gtr. 3 cont. in slashes

Fill 1

Gtr. 4

w/wah wah

T
A
B

5 8 5 8

Guitar Solo

Gtr. 3 A5 G5 A5 G5

Gtr. 4 (w/wah & distortion) full full full full

8va. loco

wah wah off let ring - - - 4

full full full full full

20 20 20 20 (20) 17 20 17 20 (20) 0 0 5 0 0 9 0 9 10 10 0 10 0 10

Bridge

w/Fill 2

(4) 5fr.

G

Rhy. Fig. 1

A5

G

3fr. open (5) 4fr.

F D C#

C

3fr. (4) 5fr.

G

3fr. open (5) 4fr.

F D C#

C

3fr. 5fr. 7fr. (3) open

C D E G

(end Rhy. Fig. 1)

Bb5

full

10 (10) 0 10

Gtr. 2

let ring - - - - 4

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

Fill 2

Gtr. 4

10 (10) (10) (10) (10)

T

A

B

* slapback from delay

w/Rhy. Fig. 1
N.C.

let ring -----4

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (twice)

(4) 5fr.
G

3fr.

open

(5) 4fr.

F

D

C#

3fr.

C

5fr.

D

N.C.

Rhy. Fig. 2

mf (clean tone)

D.S. al Coda

G5

Ooh. _____

8va. N.H. 8va. N.H. Gtrs. 2 & 3

f (w/distortion)

N.H. N.H.

CODA

⊕

G5

(A)

(Am)

Bb(#4)

C

Once

up

- on

a

time

I

could

Rhy. Fig. 3

w/Rhy. Fig. 3

G5 (A) (Am) Bb(#4) C G5 (A) (Am)

love my - self, ooh. Once up - on a time, _

(end Rhy. Fig. 3)

Bb(#4) C G5 (A) (Am) Bb(#4) C

I could love you, yeah. _

w/Rhy. Fig. 4 (2 1/2 times)

G5 A7(no 3rd) Gm/Bb C6 C5 G5 A7(no 3rd)

Once. Once. Once.

Rhy. Fig. 4 (end Rhy. Fig. 4)

Gm/Bb C6 C5 G5 A7(no 3rd) Gm/Bb C6 C5

Once. Once. Once, yeah, _ yeah,

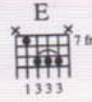
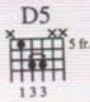
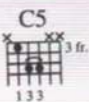
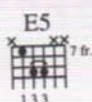
G5 A7(no 3rd) Bb(#4) C G5

yeah, yeah, yeah, yeah, yeah, yeah, yeah, _ oh. _

Even Flow

Music by Stone Gossard
Lyric by Eddie Vedder

Tune down 1/2 step



Moderate Rock ♩ = 108
Intro

N.C. (E Mixolydian)

Gr. 1 *f*

Gr. 2 *f*

TAB

12 7 5 7 7 0 0 6 5 9 0 7 5 7 7 0 0 6 5 9 0

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

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

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

mf * P.M.---4 P.M.---4 P.M.---4

0 x x 7/10 x 5 7 x 5 5 7 0 7 x x

7

* slight palm mute

Verse

1. Freeze him rest his head on a pil - low made of con -
 2. Kneel - ing look - ing through the pa - per though he does - n't know to read

P.M.-----4 P.M.-----4 P.M.-----4

mf

Rhy. Fig. 1

P.M.-----4 P.M.-----4

mf

w/Fill 1 (2nd time only)

crete, yeah. Oh
 — them, oh, yeah. Oh

P.M.-----4 P.M.-----4 P.M.-----4

(end Rhy. Fig. 1)

P.M.-----4 P.M.-----4

Fill 1

Gtr. 2

w/wah wah

full

full

full

TAB

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

w/Rhy. Fig. 1 (2½ times)
2nd time play simile

w/Rhy. Fill 1

w/Fill 2 (2nd time only)

feel him may - be he'll see a lit - tle bet - ter Sat - ur days, mmm,
pray - ing life is some-thing that has nev - er showed him an - y - thing,

Gtr.1 P.M. 4 P.M. 4 P.M. 4 P.M. 4

7 5 7 0 0 0 7 5 7 0 0 12 7 5 x7 7 7

w/Rhy. Fill 1

w/Rhy. Fill 2

yeah, woh, Hell now fac - es that he sees come a - gain ain't that fa - mil -
woh, feel - ing un - der-stands the weath - er or the win-ter's on its way.

P.M. 4 P.M. 4 P.M. 4

7 7 5 7 7 7 7 7 5 x7 x 0 0 7 7 5 7 7 x 0 7

Rhy. Fill 1

Gtr.2

P.M. P.M. 4

T 7 9 9 12 9
A 9 7 9 9 12 9
B

Rhy. Fill 2

Gtr.2

P.M. 4 P.M. 4

T 7 x 9 9 9 9
A 9 9 7 x 9 9 9
B

Fill 2

8va

Gtr.1

w/wah wah

full

1/2

1/2

full

T
A
B

17 17 17 (17) 17 15 17 15 (15) (14) 14

- iar, _____ ooh, yeah. Woh, _____ girl - friend
 Oh, _____ see him

P.M. _____ P.M. _____ P.M. _____

7 5 5 7 x 0 7 7 | 7 7 5 7 x 0 7 7 | 7 7 5 x 7 x 7 7

he can't have when his hap- py __ looks in - sane. __ Mmm. ____
few and far be- tween all the le- gal halls of shame. __ Yeah. ____

T
A
B

Gtr. 2

T	A	B
---	---	---

Gtr. 1

w/wah wah

T
A
B

1.

Gtr. 1

Gtr. 2 w/wah wah

Fingering for Gtr. 1: 7 5 7 0 0 6 5 9 0 | 7 5 7 7 7 6 5 9 0

Fingering for Gtr. 2: 9 7 9 9 9 8 7 5 7 | 9 7 9 9 9 8 7 5 7

let ring ----- 4

Fingering for Gtr. 1: 7 5 7 7 7 6 5 9 0 | 7 5 7 5 9 0 9 5 | 0

Fingering for Gtr. 2: 9 7 9 9 9 8 7 5 7 | 9 7 9 7 5 7 5 7 | 7 9

Chorus

E5 C5 E5 D5

Gtr. 1

Rhy. Fig. 2A

E - ven __ flow, __ thoughts ar - rive like but - ter - flies. __ Oh,

Rhy. Fig. 2

Gtr. 2 (wah wah off)

w/bar

w/bar

Fingering for Gtr. 2: 9 7 (5) (5) (5) (5) (5) | 9 7 (7) (7) (7) (7) 7 7

he don't know, so he chas-es them a-way.

7 5 (5) (5) (5) 7

[illegible]

The musical score for "Life Again" is presented in two systems. The first system shows the vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar part is in treble clef, featuring a series of chords and melodic lines. The second system shows the piano accompaniment in treble clef, with a key signature of two sharps. The piano part includes a variety of chords and melodic lines, with a "P.M." (Piano Moderato) marking. The score is written for a guitar and piano ensemble.

2. w/Rhy. Fill 4 E5

Chorus
w/Rhy. Fig. 2 & 2A (last time play simile)

E - ven flow, thoughts ar - rive like

Rhy. Fill 4

Gtr. 2

T
A
B

7

but - ter - flies. _____ Oh, he don't know, _____

so he chas - es them a - way. _____ Oh,

some - day yet, _____ he'll be - gin _____ his _____ life a - gain, _____

Oh, whis - per - ing paths, _____ gent - ly _____ lead him a - way _____

Gtr. 1

Gtr. 2 P.M. _____

7 7 7 7 8 9 x 7 7 7 7 8 9 7 5 (5) (5) (5)

him a - way, _____ him a - way, _____ Yeah!

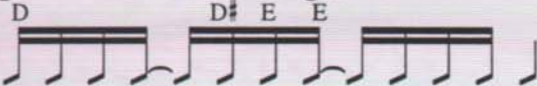
7 7 7 7 7 7 7 7 9 9 7

Interlude

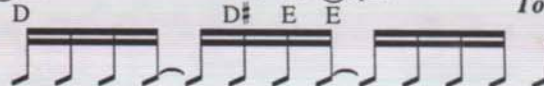
Ooh. _____ Oh _____

5 5 5 5 6 7 x x x x x x x x 5 5 5 5 6 7 x x x x x x x x

⑤ 5fr. 6fr. 7fr. ⑥ open



⑤ 5fr. 6fr. 7fr. ⑥ open



To Coda ⊕

yeah.

Spoken: Funk it up

Guitar Solo

N.C.

Rhy. Fig. 3

Gtr. 1



8va.

loco

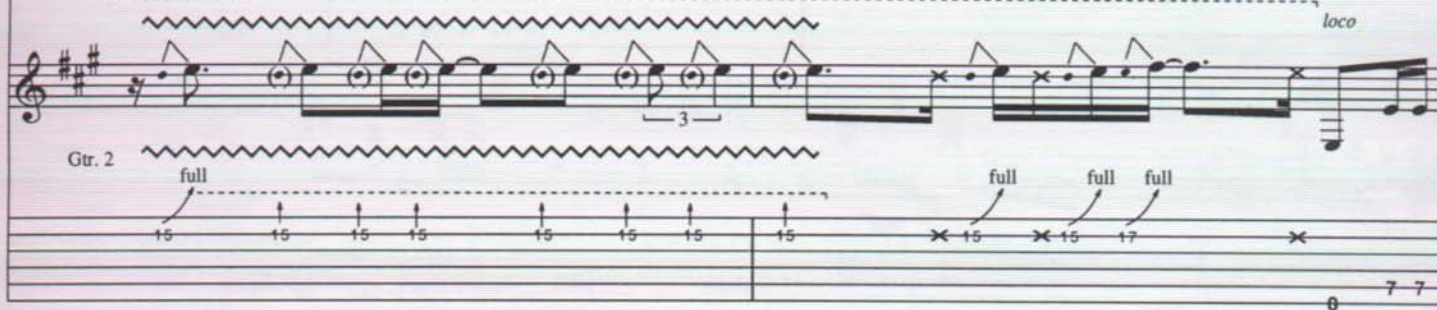
Gtr. 2

full

full

full

full



(end Rhy. Fig. 3)



8va.

let ring --- 4

full

full

full

full

full

full

Fdbk.



loco

The musical notation for the guitar solo in "Hotel California" is presented on a grand staff. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a bass clef. The solo begins with a series of eighth and sixteenth notes, featuring a prominent bend on the G# string. The notation includes various articulations such as slurs, accents, and a "w/wah" (wah) effect indicated by a wavy line. The solo concludes with a final chord and a "full" (full) effect indicated by a wavy line. The notation is written in a style that is both instructional and artistic, capturing the essence of the original recording.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The score includes various musical notations such as accidentals, stems, and beams. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff. The score is marked with a '1/4' time signature and a 'mf' dynamic marking.

* Simultaneously play lower note with pick and upper note with middle finger

Gtr. 1 *mf* P.M.-----4 P.M.-----4

Gtr. 2 *mf* P.M.-----4

12 10 x 12 12 12 12 12 12 12 7 7 7 7 9 9 9 9 7 7 7 7

D.S. al Coda

f

7 9 9 9 0 0 7 9 9 9 9 9

12 10 x 12

Coda

Outro



5fr. D

6fr. 7fr. 6 open D# E E

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 (2 times)

N.C.

Gtr. 1
Rhy. Fig. 4

Gtr. 2 w/wah wah

14 12 14 12 14 12 14 x 12 14 12 14 12 14 12 14 x 12

5fr. D

6fr. 7fr. 6 open D# E E

E5

14 12 14 12 14 12 14 x 12 14 12 14 12 14 12 14 x 12 12 12 12 12 12 12 12

Music by Stone Gossard
Lyric by Eddie Vedder

Lyric by Eddie Vedder

(end Rhy. Fig. 1)

A

C

23

Verse

w/Rhy. Fig. 1 (4 times simile)

A Asus4 A Asus4

1. "Son," _____ she said, "Have I got a lit-tle sto-ry for you. _____

2. While she walks slow-ly a-cross a young man's room, _____ end Rhy. Fig. 2

Rhy. Fig. 2

w/Rhy. Fig. 2 (3 times)

w/Rhy. Fill 1

A Asus4 A Asus4 A Asus4

what you thought _____ was your dad-dy was noth-in' _____ but a... While _____ you were sit-ting

she said, "I'm read-y for you." I can't re-mem-ber

A Asus4 A Asus4 A Asus4

home a-lone _____ at age _____ thir-teen, your real dad-dy was dy-ing; Sor-ry you did-n't

an-y-thing _____ to this _____ ver-y day, ex-cept the love, the love. _____ Oh

Gr. 1 F5 C F5 C

see him. _____ But I'm _____ glad _____ we talked." _____ Oh _____

you know where, now I can see. I just _____

Rhy. Fill 1

Gr. 1

P.M. - - - 4

T

A

B

2 0 5 7 0 7 9 7 0 0

(end Rhy. Fig. 3)

* Gtr. 3 is electric w/distortion

w/Rhy. Fig. 3 (twice)

1. E G D5 A B^b

I'm, oh, I'm still a - live, aay, oh, oh,

3 2 5 3 2 0 full 4 (4) 2 4

F# F#sus2 F#sus2 B F#

A7 A9 Dsus2 A7 A9 D5(add6) A7 A9 Dsus2

"Is some - thing wrong?" _ she said. _ Of course _ there is. _ "You're _ still a -

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

A7 A9 D5(add6) B7sus4 B9 Esus2 B7 B9 E6sus2

live," she said. _ Oh, do I de - serve _ to be? _ Is that the ques - tion? And if so, _

let ring - - - - - 4

B7 B9 Esus2 Gtrs. 1 & 3 E3(type2) D.S. al Coda

if so, _ who an - swers? Who an - swers? _

Guitar Solo

Coda  **E** **G** **D** **A** (end Rhy. Fig. 4)

Rhy. Fig. 4

Gtrw. 2 & 3

8va. -----



full 15 (15) 12 14 (14) 12 14 12 12 12 14 12 14 14 14 14 (14) 12 14 12 14 12

w/Rhy. Fig. 4 (17 times simile)

E **G** **D** **A**

8va. -----

w/wah wha effect

full 14 12 12 12 15 12 15 12 12 14 (14) 12 14 14 12 14 12 14 12 14 13 12 10 12 10 12 full 0 0 0 0

E **G** **D** **A** **E** **G**

8va. -----

full 17 17 17 (17) 15 17 14 16 15 17 16 15 17 16 14 12 14 12 0 0 2 full 2 (2) 0

D **A** **E** **G** **D** **A**

8va. -----

full 2 0 3 0 3 0 3 5 (5) 12 15 12 2 0 2 4 4 4 3 5 5 5 7 5 5 (5) 3 5 3 5 5

E **G** **D** **A** **E** **G**

8va. -----

full 14 12 14 12 14 14 12 14 14 12 12 12 14 12 14 14 12 12 12 12 15 12 18 15 15 10 15 15

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

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system shows the piano introduction and the beginning of the vocal melody. The piano part is in G major (one sharp) and features a 12-bar blues progression. The first four bars are marked with a "D" chord, the next four with an "A" chord, and the last four with an "E" chord. The piano solo section is marked "loco" and includes a wavy line indicating a melodic flourish. The vocal line is in G major and begins with the lyrics "The wind is in the trees, the wind is in the leaves, the wind is in the hair of the little boys and girls, the wind is in the hair of the little boys and girls." The second system continues the piano solo and the vocal melody. The piano part includes a 12-bar blues progression with various chords and a solo section marked "loco". The vocal line continues the melody with the lyrics "The wind is in the hair of the little boys and girls, the wind is in the hair of the little boys and girls." The score is written for piano and voice, with a key signature of one sharp (F#) and a common time signature (C).

The musical notation for the guitar solo in "Hotel California" is presented on a grand staff. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef. The solo is divided into measures corresponding to the chords D, A, E, and G, which are labeled above the staff. The notation includes various guitar-specific techniques: a wavy line for a vibrato on the D chord, a "hold bend" instruction on the G chord, and "let bends ring" instructions on the E and G chords. The bottom staff contains fret numbers (14, 12, 14, 15) and a "full" instruction for each measure, indicating the fretting hand's position and technique.

[illegible]

D A *8va.* E G

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

0 0 0 3 0 0 0 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 15 12 15 15

3 5 5 5 5 5 5

8va. D A E G

full 1/2 full 1/2

17 17 15 17 15 17 15 16 17 17 15 17 15 17 15 16 16

8va. D A E G

full full full full full full full full full full full full full full full

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

3

8va. D A E G D A

full full full full full full full full full full full full full full

14 12 12 12 14 12 15 14 12 12 14 12 14 12 16 17 15 19 17 19 17

E G D A Free time E

8va. Gtr. 2

full full full full rit. full full 2 full Gtr. 3

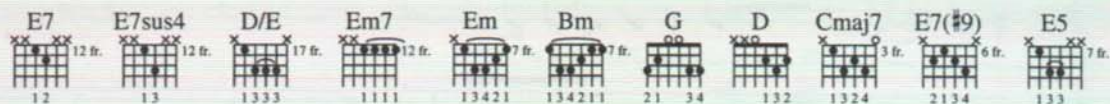
19 17 21 19 18 15 16 15 20 17 20 20 20 20 (20) 17 20 17 (17)

Gtr. 1

14 14 14 12 7 9

Why Go

Music by Jeff Ament
Lyric by Eddie Vedder

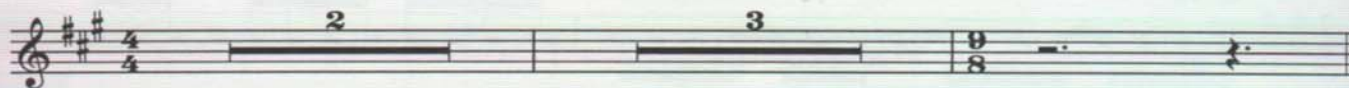


Moderate Rock ♩ = 112

Intro

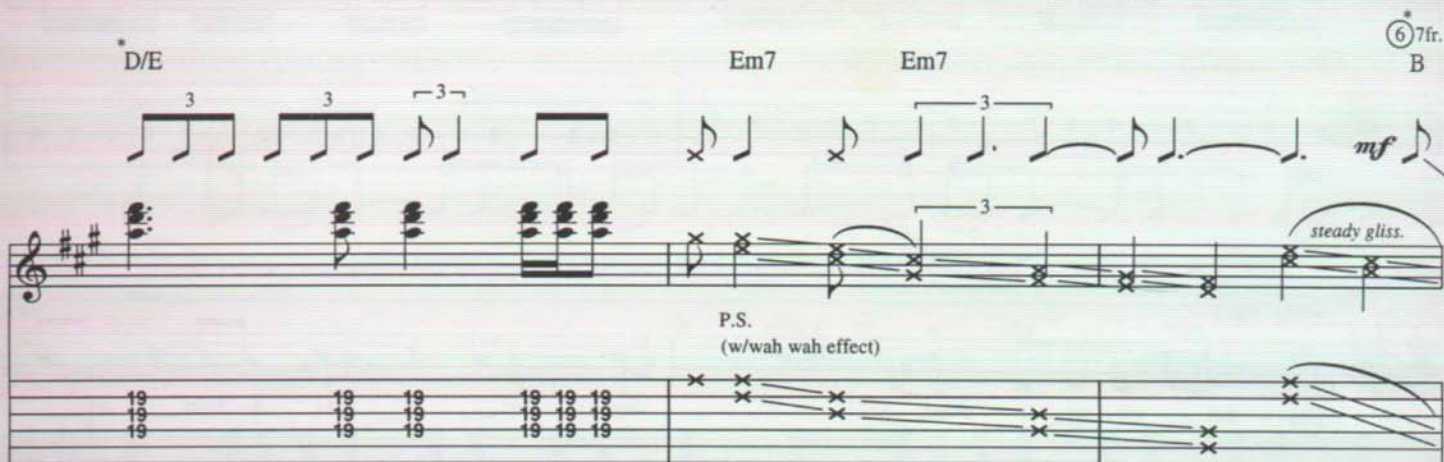
(Drums)

(Bass & Drums)



* with distortion and wah wah effect

* Bass plays E



* Bass plays E

* Gtr. 2 changes to clean tone without wah wah effect.



Verse

⑥ open

5fr. 7fr. ⑤ 7fr.

⑥ open

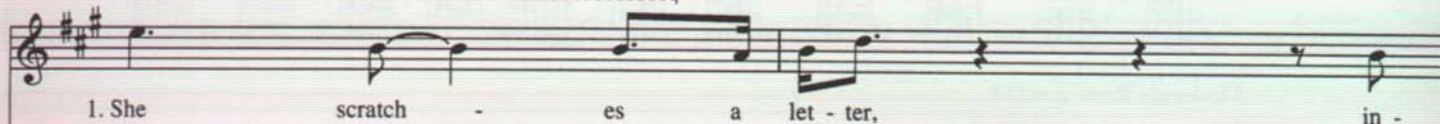
(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (13 times)

N.C.

Rhy. Fig. 2

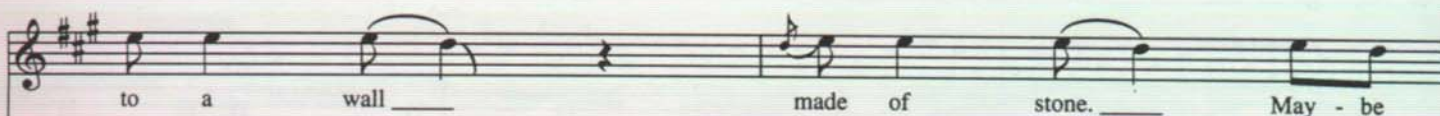
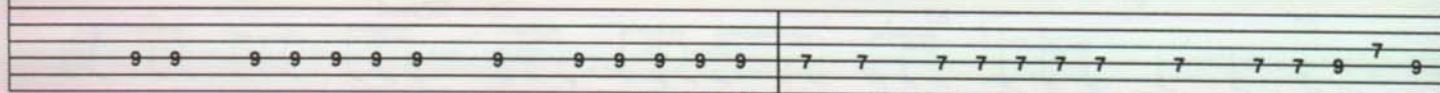
P.M.



Rhy. Fig. 1

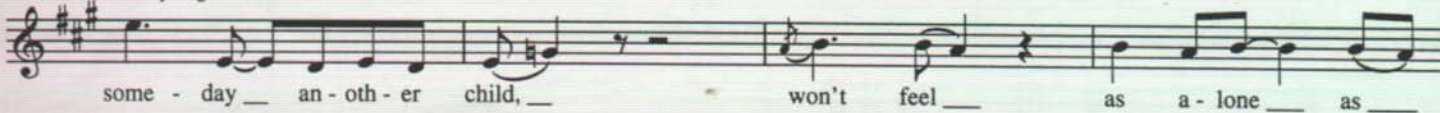
P.M.

mf (wah wah off)

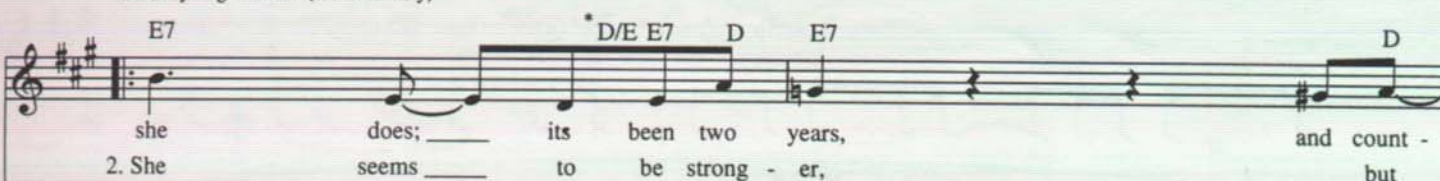


(end Rhy. Fig. 1)

w/Rhy. Fig. 1

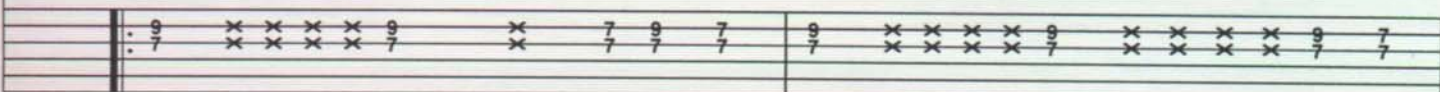


with Rhy. Fig. 1 simile (2nd time only)



w/wah wah effect

(wah wah off)



* Bass implies E

w/Rhy. Fill 1 (2nd time only)

E7 D/E E7 D/E E7 D E7 D/E E7 D/E E7 D

ing. since they put her in this
what they want her to be is

E D E D

place. She's been di - ag - nosed by some stu - pid
weak. She could play pre - tend, she could join the

⑥open 5fr. 7fr. open 5fr. 7fr. ⑤5fr. ⑥open 5fr. 7fr. open 5fr. 7fr. ⑤5fr.

E A B E A B D E A B E A B D

fuck. It might be a rea - son.
game, boy. She could be an - oth - er

Rhy. Fill 1

Interlude
N.C

clone. Woh. Al - right.

* Gtrs. 1 & 2

* Gtr. 2 changes to distorted tone

Yeah.

Gtr. 2 cont. in slashes on first ending only

1. (6) open E

Why go home? Why go home? Why go home?

2. (E5)

Gtrs. 1 & 2

Gtr. 1 cont. in slashes

Mmm,

Chorus

with Rhy. Fig. 3 (twice)
Em Bm

Gtr. 1
Rhy. Fig. 3

Em Bm G D (end Rhy. Fig. 3)

Why go home? ____ Why go home? ____ Why go home? ____

Rhy. Fig. 4 (end Rhy. Fig. 4)

7 2 2 5 5 5 5 7 7 2 2 2 2 2 5

* 2nd time play simile

G D Em Bm

Why go home? ____ What you taught ____ me, ____ put me here, ____

(5) 5 5 5 5 7 7 7 2 2 2 2 2 2 2 2 2

w/Rhy. Fig. 3 (2nd time only) w/Fill 1 (1st time only)

G D Em Cmaj7 D 5fr. To Coda

____ don't come vis - it, ____ moth - er

5 5 5 5 5 7 7 9 9 9 9 9 9 9 5 5

Fill 1 Gtr. 3

TAB

5 5 (5) full 14 12

8va

8va

8va.

* articulations w/wah wah pedal

8va.

8va.

5

full

3

full

1/2

P.S.

8va.

D.S. al Coda

3

6

5

3

full

full

14

17

17

17

(17)

w/Rhy. Figs. 3 & 4 (twice simile)

CODA ⊕

Em Bm G D

Why go home? ____

Why go home? ____

1. Em Bm G D

Why go home? ____

Why go home? ____

2. Em Cmaj7

Gr. 1

⑤ 5fr. D

E7(#9)

Why go home? ____

Ah.

Gr. 2

Why go home? ____

Ah.

7 8 8 8 8 8 8 8 10 10

Music by Stone Gossard
Lyric by Eddie Vedder

C5

3 fr.

13

E5



1

D5

5 fr.

1 3

* slight palm mute

[illegible]

w/Rhy. Fill 2
 E
 bod-y was there. Woh all five ho - ri -
 2. I take a walk
 2nd time play simile
 * Gtr. 2
 (end Rhy, Fig. 1)
 mf (clean tone)

* Gtr. 2 should use a single coil pickup (s) to achieve a stratocaster-like tone.

[illegible]

Rhy. Fill 1

Gtr. 2

T
A
B

E A Asus4 A E

Now the air I tast - ed and breathed, _____ has tak - en a turn. _____
I can feel their laugh - ter, so what _____ do I say?

let ring - - let ring - -

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

w/Rhy. Fill 3 (2nd time only)

E5

Em

D5

me all that she wore. And now my bit - ter
can drop a - way. And now my bit - ter

let ring - 4 1/2

C5

E5

D5

hands shake be - neath the clouds, of what was eve - ry - thing. All the pic - tures
hands they're on bro - ken glass, of what was eve - ry - thing. All the pic - tures

C5

E5

1.

have all been washed in black, tat - tooed eve - ry day.
have all been washed in black, tat - tooed eve - ry day.

Rhy. Fill 3

Gtr. 3

TAB

(5) 7 7 7 7 5 5 5 5

[illegible]

know you'll be as such. ____ In some - bod - y els - es sky. ____ But why? ____

[illegible]

How can it be? Oh... Ah, hay

8va...

(0) 0 0 0 0 0 0 0 0 0 0 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

E5 *Repeat 3 times* (2nd and 3rd times ad-lib vocal) D5 C5
 — ay. Oh yeah. _____
 8va. loco
 15 15 15 15 15 15 15 15 15 15 12 12 13 19 15 13 12 13 12 12 13 15 13 12 13 12

[illegible]

The musical score is for the song "Da da da" by the band C5. It is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is marked with a capo on the 5th fret (C5) and includes a section marked "loco" (loco). The vocal line consists of the lyrics "Da da da da da da da." repeated twice. The guitar part features a rhythmic pattern of eighth and sixteenth notes, with a wavy line indicating a "loco" section. The score is divided into two systems, with the second system ending with a double bar line and a wavy line.

w/vocal Fig. 1 (2 1/3 times)

D5

C5

Yeah.

Riff A

(end Riff A)

The image shows a musical score for a guitar track. The top staff is a single melodic line in G major (one sharp). It begins with a whole rest, followed by a quarter rest, then a quarter note D5, an eighth note E5, and a quarter note F#5. A slur connects these three notes to a C5, which is a half note. Below the staff, the word "Yeah." is written. The bottom staff is a rhythmic pattern consisting of a series of eighth notes, all marked with an "x" to indicate a palm-muted sound. The pattern is divided into two measures of 16 notes each. Above the first measure, the word "Riff A" is written, and above the second measure, "(end Riff A)" is written. At the very bottom of the page, there are two rows of fret numbers (0-12) corresponding to the notes in the riff.

Repeat 4 times and fade out

w/Rhy. Fig. 3 (first 3 bars simile)

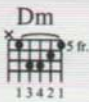
w/Rhy. Fig. 3 (first 3 bars simile)

D5 C5 E5

Ah. ____ Ah, ____ ah, ____ ah, ____ ah, ____ yeah. ____ Yeah.

Jeremy

Music by Jeff Ament
Lyric by Eddie Vedder



Moderate Rock ♩ = 104
Intro

Gtr. 1 N.C.

mf (clean tone)

T
A
B

0 5 7 5 7 0 5 0 5 7 0 7 0 5 0 5 7 0

Gtr. 2

harm.

mf (w/distortion)

harm.

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

T
A
B

7 0 5 0 5 7 0 7 0 5 5 5 5 5 5 5 5 0 5 7 0

(5) 5 12 5

Verse

w/Rhy. Fill 1 (2nd time only)

1. At home draw - ing pic - tures of ___ moun - tain tops, ___ with ___ him on ___
 2. get? And he hit me with a sur - prise, ___ left my jaw left hurt - in,

Rhy. Fig. 1

Gtr. 1

w/Rhy. Fig. 1

w/Rhy. Fill 1 (2nd time only)

top. Lem - on yel - low sun; ___ arms ___ raised ___ in a V.
 ooh dropped wide o - pen. ___ Just like the day, ___ oh

(end Rhy. Fig. 1)

A5 D5/A

The dead ___ lay ___ in pools of ma - roon be - low. Dad - dy ___ did - n't
 like the ___ day I heard. ___ Dad - dy ___ did - n't

Rhy. Fig. 2

Gtrs. 3 & 4

f (w/distortion) let ring ----- let ring - -

Rhy. Fill 1 Gtr. 1

G5/A D5/A A5 w/Rhy. Fill 2

give at - ten - tion, oh, to the fact that mom - my did - n't
 give af - fec - tion, no, and the boy was some - thing that mom - my would - n't

let ring ----- let ring ----- let ring ----- (end Rhy. Fig. 2)

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

w/Rhy. Fig. 2 A5 D5/A G5/A D5/A A5 w/Rhy. Fill 2

care. King Jer - e - my the wick - ed oh ruled his world.
 wear. King Jer - e - my the wick - ed oh ruled his world.

F Gtr. 5 Rhy. Fig. 3B *mf* (acoustic) Dm Dsus2 Dm A w/Rhy. Fill 3 (3rd time only) (end Rhy. Fig. 3B)

Jer - e - my spoke in class to - day.

Rhy. Fig. 3A Gtr. 3 (end Rhy. Fig. 3A)

10 10 10 7 9 10 2 0 5 7 0
 10 10 10 7 9 10 2 0 0 0 0

Rhy. Fig. 3 Gtr. 4 (end Rhy. Fig. 3)

let ring -----

9 10 8 12 8 10 10 9 10 10 12 12 14 12 10 12 10 10 12 14 12 10 12 10 10

Rhy. Fill 2 Gtr. 4

let ring -----

T 12 10 9 12 10
 A
 B

Rhy. Fill 3 Gtr. 3

T
 A
 B 0 2 3 5 0 5 7 0

w/Rhy. Fig. 3 (1st 3 bars)
w/Rhy. Fill 4 (2nd & 3rd time)

w/Rhy. Fill 5 (2nd & 3rd time)

To Coda ⊕

* F

Dm

Dsus2

C

A

w/Rhy. Fill 6 (1st time only)

Jer - e - my spoke in class to - day.

Gtrs. 3 & 4

10 10 10 10 7 9 5 5

* 2nd & 3rd times Rhy. Fill 4 implies F(add9)

1. Verse

w/Rhy. Fig. 1 (twice)

N.C.

2. Clear - ly I re - mem - ber pick - ing on the boy, seemed a harm - less

lit - tle fuck. Ooh but we un - leashed a li - on. Gnashed

2. w/Rhy. Figs. 3, 3A & 3B

F

his teeth and bit the re - cess la - dies breast. How could I for - Jer - e - my spoke in

Rhy. Fill 4

Gtrs. 3 & 4

7 5

Rhy. Fill 6

Gtr. 1

0 5 7 5

Rhy. Fill 5

Gtrs. 4

12 14 12 10 12 10 10 12 14 12 10 12 10 10

Dm Dsus2 Dm w/Rhy. Fill 5 A

class day.

N.C.

Ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

Rhy. Fig. 4

Ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh,

with Rhy. Fig. 4

ooh, ooh. Try ___ to for - get ___ this. ___ (Try ___ to for - get this. Try ___ to e - rase _

(end Rhy. Fig. 4)

ooh, ooh. Try ___ to for - get ___ this. ___ (Try ___ to for - get this. Try ___ to e - rase _

w/Rhy. Fill 7 D.S. al Coda

___ this Try ___ to e - rase this,) from ___ the black ___

CODA w/Rhy. Fig. 3, 3A & 3B F Dm Dsus2 Dm w/Rhy. Fill 5 A

Jer - e - my spoke in ___ class ___ to - day. ___

Rhy. Fill 7 Gtrs. 3 & 4

P.M. ___

T
A
B

0 0 0 0 0 0 5 7 5

w/Rhy. Fig. 3, 3A, & 3B
w/Rhy. Fill 4
F(add9)

Dm

(substitute C chord for
beat 4 of this measure)
Dsus2 C



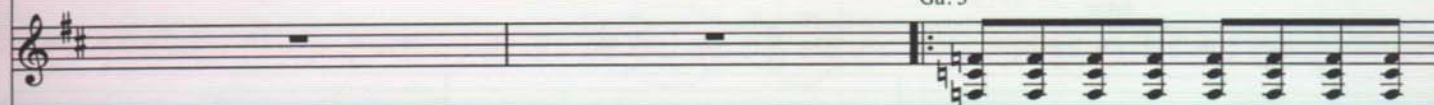
w/Rhy. Fill 5 (simile)
A

Outro (Repeat 9 times simile, ad lib vocals)

F
Gtr. 5

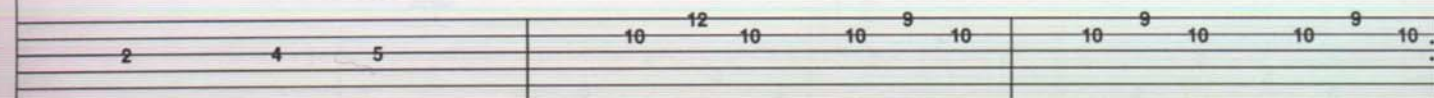
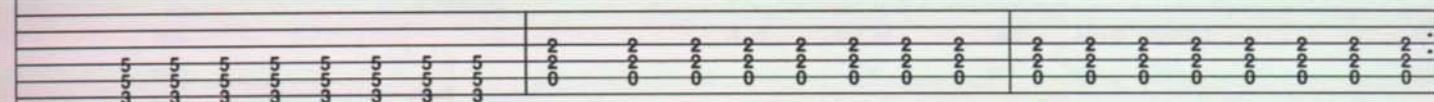
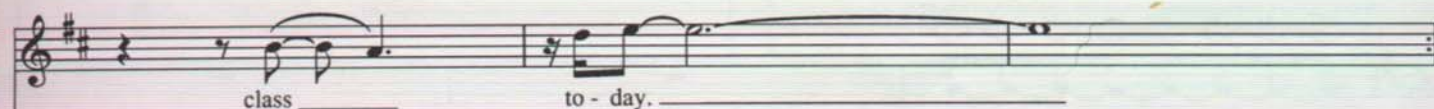


Gtr. 3



G

A5



Ah - ha, ah - ha, ah - ha

Gtr. 5

Gtr. 3

harm -

w/bar

harm -

12 (12)

ah - ha.

Gtr. 5

rit.

harm -

harm -

12 (12) (12) (12) (12) (12) (12) (12) (12)

harm. -----

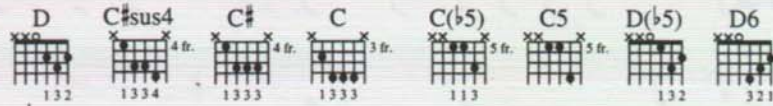
harm. -----

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

Oceans

Music by Stone Gossard and Jeff Ament

Lyric by Eddie Vedder



Moderately ♩ = 84

Verse

Guitars, Bass, only, played loosely

D C#sus4 C# D

* Gtr. 2

1. Hold on to the thread. The currents will shift.

2. You don't have to stray. Tho' oceans a-way.

Gtr. 1

mf clean tone (2nd time w/chorus effect)

T	7	6	3
A	6	6	4
B	4	4	

* 1st time played on 12 str. ac., 2nd time on 6 str. elec. w/clean tone and chorus effect.

C#sus4 C# D

Glide me to - wards you. Know some - thing's

waves roll in my thoughts. Hold tight the

let ring

9	9	7
11	10	7
11	11	5

C#sus4 C# D

left. And we're all al - lowed

ring. The sea will rise.

9	9	7
11	10	7
11	11	5

w/Rhy. Fill 1

C#sus4

C#

C

Chorus

* Gtr. 3

C(b5)

C5

C(b5)

C

to dream of the next.
Please stand by the shore.

Gtrs. 1 and 2

* 6 str. ac.

C(b5)

C5

C(b5)

C

C(b5)

C5

C(b5)

C5

C(b5)

C

Uh - oh Uh - oh the next time me
Uh. Oh - oh Uh I will be, I will be there once

Gtr. 1

Gtr. 2

Rhy. Fill 1

Gtr. 3

T
A
B

D w/Rhy. Fig. 2 (2nd time)

D w/Rhy. Fig. 2 (2nd time)

D(b5)

D6

Two.

ooh

ooh.

Ooh

(end Rhy. Fig. 1)

w/Rhy. Figs. and 2
D

Ooh

Ooh

Rhy. Fig. 2

Gtr. 5

P.M.

clean tone

[illegible]

D(♭5) D6 w/Fill (1st time only) D C5 To Coda ⊕

Ooh _____ Ooh. _____ Ooh. _____

Bridge II

C(♭5) C5 C(♭5) C C(♭5) C5 C(♭5) C C(♭5)

Fill 1
Gtr. 4

w/dist.

T									
A	11	11	11	11	11	11	11	12	
B	9	9	9	9	9	9	9	10	

C5 C(b5) C C(b5) C5 C(b5) *D. C. al Coda*

Coda w/Rhy. Fig. 2 (1 3/4 times)

D D(b5) D6

Ah _____ Oh. _____ Oh. _____

D

Ah _____

ow. Oh. Groovestops

Outro

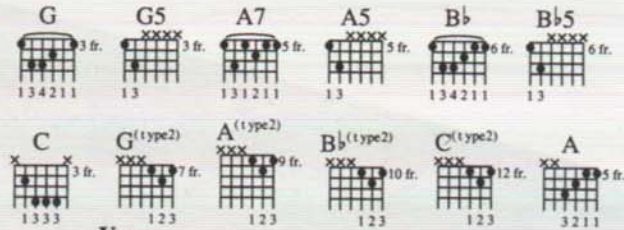
Bass, Gtrs. only, played loosely

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes chord diagrams for the following chords: C#sus4, C#, D, C#sus4/F#, C#/G#, and D. The piano staff includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). The piano part features a melodic line in the right hand and a bass line in the left hand. The guitar part features a melodic line in the right hand and a bass line in the left hand. The score is for a guitar and piano arrangement.

Porch

Words and Music by Eddie Vedder

Med. Rock ♩ = 126
Guitar, only



N.C. G Verse A5 C5 G

1. What the fuck is this world _____

Gr. 1
f
w/dist.

T
A
B

A5 C G A5 C5 G

_____ run - ning to? _____ You did - n't _____ leave a mes - sage at least I _____

A5 C5 G

_____ could - 've heard your voice one last time. _____

w/Riff 1
A5

C5

G

A5

C5

A5

G

— dai - ly mine - field. This could — be my time — by your.

Gtr. 2

w/dist.

vol.

vol.

A5

C5

A5

G

A5

Would you hit — me? Would you hit — me?

Riff 1
gtr. 3

Bridge

This page contains guitar sheet music for three parts: Gtr. 2, Gtr. 1, and Gtr. 3. The key signature has one sharp (F#).
Gtr. 2:
- Staff 1: Chords G, G5, A7, A5, Bb, Bb5.
- Staff 2: Melodic line with notes and rests.
- Staff 3: Fret numbers 0, 4, 5, 6.
Gtr. 1:
- Staff 1: Melodic line with notes and rests.
- Staff 2: Fret numbers 3, 4, 5, 6.
Gtr. 3:
- Staff 1: Melodic line with notes and rests.
- Staff 2: Fret numbers 0, 5, 7, 8.
The bottom section of the page continues the musical notation for all three guitars, including additional melodic lines and fret numbers.

B \flat C A5 C5 G

Oh. Oh!

Gtr. 3 out Gtr. 2

A5 C5 G A5 C5 G

let ring

Slight Harm.

Verse

Gtr. 2 A5 C5 G A5 C5 G

2. All the bills go by and

Gtr. 1

P.M.

A5 C5 G A5 C5 G

in - i - tia - tives are tak - en up by the mid - dle.

A5 C5 N.C.(G) A5 C5 N.C.(G)

There ain't gon - na be an - y mid - dle an - y more. And the cross _ I'm bear - in'

A5 C5 G A5 C5

home ain't in - dic - a - tive of my place. Left the porch.

P.M. P.M.

Gtr. 2

Chorus

A^{type2}

Left the porch. Oh Oh. Oh.

let ring

B \flat type2 A type2 G type2

Hear my name.

A type2 B \flat type2 C type2

Take a good look. This could be the day.

G type2 A type2 B \flat type2

Call my name. Walk be - side me.

C type2 G type2 A type2

I just need to say

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments (wavy lines) and a triplet marked "N.C.(C)". The bottom staff is a six-string guitar fretboard diagram with fret numbers: 15, 15 (15), 15 17, 15 12, and 14 (14) 12 14. Above the fretboard, the word "full" is written above the 15th fret, and "8va. P.H." is written above the 15th and 17th frets.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments (wavy lines) and a triplet marked "N.C.(Em)". The bottom staff is a six-string guitar fretboard diagram with fret numbers: 14, 12, 12, 12, 15, 12, 15, 12, 12, 14, (14), 12, 14, 12, 14, 12. Above the fretboard, the word "full" is written above the 14th, 15th, and 17th frets. The top staff also has a "N.C.(Em)" marking.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments (wavy lines) and a triplet marked "N.C.(C)". The bottom staff is a six-string guitar fretboard diagram with fret numbers: 14, 12, 12, 12, 14, 17. Above the fretboard, the word "full" is written above the 17th fret. The top staff also has a "N.C.(C)" marking. To the right of the fretboard, there is a section labeled "Gtr. 1 E" with a circled "5" and "7ft." below it, and a section labeled "Gtr. 3" with "8va." below it. The word "delay off" is written above the fretboard.

⑤ ft. D

⑤ 2ft. B

⑤ open A C

8va.

full

17 17 15 15 17 17 15

⑤ 5fr. D 7fr. E

⑤ 5fr. D

full

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

loco

12 11 12 14 12

⑤ 2fr. B

⑤ 2fr. C

⑤ 2fr. E

⑤ 5fr. D Slight P.M.

8va.

loco

full

15 (15) 17 (17) (17) 0 14 12 12 15 0 0

fdbk.

full

12 14 12 12 11 9 14 12 15 15

A

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff also has a "full" label with an arrow pointing to the first note.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff also has a "full" label with an arrow pointing to the first note.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a triplet of eighth notes, followed by a long phrase with a slur and a wavy line above it. The bottom staff also has a "full" label with an arrow pointing to the first note.

A tempo
Chorus

w/Fill 1 (6 times)

G Gsus4 G A7 A7sus4 A7 B \flat B \flat sus4 B \flat

Hear my name. ____ Take a good look.

Gtr. 2

Gtr. 1

let ring

C G Gsus4 G

This could be the day. ____ Hold my hand. ____

Fill 1
Gtr. 3

wide vib. w/bar

T 15
A
B

A7 Asus4 A7 B \flat B \flat sus4 B \flat

Lie be - side me.

9 10 9 10 10 11 10 11

[illegible]

Music Score for 'I Just Need to Say' by The Roots

Lyrics:
 I just need to say. Walk in' all day.

Guitar Riffs:
 Riff 1: I just need to say.
 Riff 2: Walk in' all day.

[illegible]

A7 Asus4 A7 B \flat B \flat sus4 B \flat
 I just wan - na say. I know when I

w/Riff. 2 (3 times)

C G Gsus4 G

would not ev - er touch you, hold you,

8va. ----- (end Riff. 2)

A7 A7sus4 A7 B \flat B \flat sus4 B \flat

feel you ev - er. Oh.

C G Gsus4 G

Nev - er a - gain. Yea - a - a - a

3rd and 4th times

let ring

Garden

Music by Stone Gossard and Jeff Ament
Lyric by Eddie Vedder



Mod. Rock ♩ = 76

Intro

Band Out

N.C. (Am)

Gtr. 1

mp
clean Tone
Played w/fingers let ring

Band In

Vocals Ad Lib

w/Fill 1

N.C. (Am)

Fill 1
Gtr. 2

vib. w/bar
clean tone

T 7
A 5
B 5

1st Verse

w/Fill 2

w/Fill 3

The di-rec-tion of the eye.

w/Fill 4

So mis-lead-ing. The def-ec-tion of the soul,

w/Fill 5

naus-eou-ly quick. I don't quest-ion.

Fill 2
Gtr. 2

T
A
B

Fill 3
Gtr. 2

T
A
B

Fill 4
Gtr. 2

T
A
B

Fill 5
Gtr. 2

T
A
B

w/Fill 6

Our _____ ex - ist - ence _____ I just ques - tion

Background vocal ad lib

Our mod - ern needs. _____

Riff 1

Gtr. 2

clean tone w/chorus effect

I _____ will

(end Riff 1)

w/dist

Fill 6

Gtr. 2

let ring

T
A
B

♫ Chorus

Chorus

Am G D5 Am

walk _____ with my hands bound. I will _____ walk with my

2nd time : go _____

Rhy. Fig. 1

f let ring

Gtr. 2

w/dist.

G Am

face, this blood. _____ I _____ will walk with my

shad - ow _____ flag _____ in - to your gar - den. _____

(end Rhy. Fig. 1)

w/Rhy. Fills 1 and 2 (2nd time) **G** *To Coda* N.C. (Am)

gard - en of stone.

1st time

mp clean tone let ring

1st time

Background vocal ad lib

clean tone w/effect
let ring

Rhy. Fill 1
Gtr. 1

let ring

T
A
B

5 7 7 7 5 5 5 5
3 3 3 3 3 3 3

Rhy. Fill 2
Gtr. 2

T
A
B

0 2 2 2 0 bunch 3

Am

and we're still a -

yet I'll _____

Bridge

Oh _____ Oh

A5 G5 F#5 D5 A5 G5 F#5 D5 A5 G5 F#5 D5
 I don't show. I don't (end Rhy. Fig. 2)
 share. I don't need, yea, what you have to
 give. Yea.

The musical score is written for guitar and voice. It is in G major (one sharp) and 4/4 time. The guitar part includes a capo on the 5th fret and a key signature change to D major (two sharps) for the second system. The bass line is a simple bass line. The vocal line has lyrics: "I don't show. I don't (end Rhy. Fig. 2) share. I don't need, yea, what you have to give. Yea."

Guitar solo

Am

Am

Double time feel

A tempo Feel

Am

First system of musical notation. The guitar staff (top) is in 4/4 time with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bass staff (bottom) has a fretboard diagram with fingerings: 5, 7, 0, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. The words "let ring" are written above the bass staff at two points.

* Flick toggle
Switch back and fourth
as rapidly as possible.

Second system of musical notation. The guitar staff (top) has a melodic line with a 6/4 time signature change. The bass staff (bottom) has a fretboard diagram with fingerings: (7), (7), 5, (5), 0, 5, 10, 10, 10. The word "full" is written above the bass staff at three points. A wavy line indicates a tremolo effect in the guitar staff.

Third system of musical notation. The guitar staff (top) is in 4/4 time with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The bass staff (bottom) has a fretboard diagram with fingerings: 5, 7, 1, 1, 0, 0, 0, 0, 0, 0, 2, 3, 5, 1, 2, 0, 0. The words "Band out", "G", "G5", "Am", and "G" are written above the guitar staff. The word "full" is written above the bass staff at two points.

Chorus
Band In
 w/Rhy. Fig. 1
 Am

G5 G D5

Ooh, I will walk with my hands bound. I will

8va

full

slow release full

1/4

20 20 20 20

* flick toggle Switch in this rhythm.

Am G Am

walk with my face blood. I will walk with my

8va

loco

full

slow release full

1/2

20 20 20 20 19 20 19

G Am w/Rhy. Fill 1 G

shad - ow flag in - to your gar - den, gar - den of, I will

8va

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

Am

Am G5 D5

walk with my hands bound I will

8va

19 20 20 19 20 19 17 17 17 17 17

Am G

walk in - to your gar - den Gard - en of

delta

loco

full 17 20 17 20 17 20 17 20 17

full 19 (19) 17 19 17 1/4 17 19

w/Rhy. Fig. 2

stone.

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

19 17 19 17 19 17 19 17 19 18 17 19

19 17 19 17 19 17 19 17 19 18 17 19

The musical score for 'I don't' by The Beatles is presented in two systems. The first system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part features a melodic line with a long note on the first staff, followed by a series of eighth notes on the second staff. The bass part features a rhythmic pattern of eighth notes. The second system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part features a melodic line with a long note on the first staff, followed by a series of eighth notes on the second staff. The bass part features a rhythmic pattern of eighth notes. The score includes fret numbers (19, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and chord diagrams (A5, G5, F#5, D5, A5, G5, F#5, D5). The lyrics 'I don't' are written below the guitar staff in the second system.

A5 G5 F#5 D5 A5 G5 F#5 D5

know, _____ I _____ don't _____ care, I don't _____

Rhy. Fill 3 -----

full full full full full full

10 8 9 7 5 3 3 10 9 7 5 (3)

8va. -----

full full

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

full slow release 1/2 1/2

20 20 20 (20) 17 20 17

w/Rhy. Fill 3 (2 1/2 times)

A5 G5 F#5 D5 A5 G5 F#5 D5

need, yea, we need to live _____ a - a - a - a - ow!

8va. -----

20 19 19 20 19 20 19 20 19 20 19 20 19 20 19 20 19 20

A5 G5 F#5 D5

Ah. _____

8va. -----

full full full

19 20 20 19 20 19 20 20 19 20 20 19 19 20 19 20 20 (20) 17 19 17 19

A5 G5 F#5 D5

Ah

8va. loco

full

(17) 19 17 20 17 19 17 19 (19) 17 19 17 19 17 19 17 19 19 17 19 17 15 17 15 17 15 17

A5 G5 F#5 D5

Ah.

full

15 15 (15) 12 14 12 14 12 14 15 13 15 12 16 15 13 14 13 15 13

A5 G5 F#5 D5

Ah.

w/wah-wah

full

full

10

Trem. pick

3

3

3

3

3

2 7 5 7 5 7 5 9 (9) 12 14 12 14 13 14 12 14 12 14

A5 G5 F#5 D5

Ah.

w/wah-wah

full 10 8

full 9 7

10

15 16 15 13 14 15 14 13 12 12 14 12 14 1/10 10 10 10 10 10 13 10 13 10 13

A5 G5 F#5 D5 A5 G5 F#5 D5 Fade

Ah.

Ah.

full 10 8

full 9 7

10

full 10 8

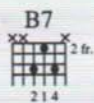
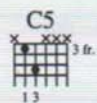
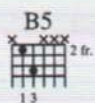
full 9 7

10

10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 12 1/2 (12) 13 12 13 12 1/2 (12) 15 13 15 12 1/2 (12) 15 13 15 12 1/2 (12)

Deep

Music by Stone Gossard and Jeff Ament
Lyric by Eddie Vedder



Medium Rock ♩ = 160

Intro

Gtr. 1 C5 B5 N.C. (A5)

f w/dist. and chorus effect

Gtr. 2

f w/dist. and wah-wah

full

full

full

2 5 2 4 4 (4) 2 x 2

C5 B5 N.C. (A5) C5 B5

slow bend 1/2

full

full

full

2 5 2 2 5 (5) 5/10 7 x x 16

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a tablature section with fret numbers and a "full" instruction. The vocal part includes a "let root ring" instruction. The score is divided into two systems, each with a guitar part and a vocal part. The first system is labeled "B5" and "C5". The second system is labeled "B5".

The musical score for "The Wind" by The Police is presented in three systems. The first system shows the guitar part with a key signature of three sharps (F#, C#, G#) and a 9/4 time signature. It includes a solo section marked "E5" and a section marked "1st time only: *F#5". The second system shows the bass part with a key signature of three sharps and a 9/4 time signature. It includes a solo section marked "8va" and a section marked "loco". The third system shows the drum part with a key signature of three sharps and a 9/4 time signature. It includes a solo section marked "full" and a section marked "let ring".

* Chords Implied by bass

The image shows a musical score for guitar, consisting of two systems. Each system has a treble staff and two lines of guitar tablature. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system's melody includes a repeat sign and a double bar line. The tablature below it shows fret numbers and techniques like bends and slides. The second system follows a similar pattern with a repeat sign and a double bar line in the melody, and corresponding tablature.

Verse

F#5

A5

w/Riff 1 (2 1/2 times)

F#5

1. On _____ the edge _____ a wind - ow - sill. Pon - ders his mak - er,
2. On _____ the edge _____ a know noth - in' town. Feel - in' quite su - per - ior, the

Gtr. 1

Riff

A5

F#5

A5

pon - ders his will. To the street be - low, he just ain't noth - in' but he's
a - ged come. To the sky a - bove, he just ain't noth - in' but he's

Gtr. 2

w/slide

vol.

vol.

w/Fill 2 (2nd time)

F#5

w/Fill 1 (1st time)

C5

Chorus

w/Rhy. Figs. 1 and 2

F#5

A5

got a great view and he sinks deep - er _____ } deep - er, Ah,
got a great view and he sinks deep - er _____ } deep. Ah.

Gtr. 1

Fill 1

Gtr. 2

Fill 2

Gtr. 2

F#5 C5 B5 F#5

Can't touch the bot - tom, in too deep. Yea - a - a

Gtr. 3 2nd time only:

vol. vib. w/bar

7 6

A5 F#5 C5 B5

Ah a. Can't touch the bot - tom Oh. In too

Gtr. 3 2nd time

vol. vib. w/bar

12 12

* No repeat 3rd time.

Bridge F#5 A5 C5

deep.

Gtr. 1

let ring

Gtr. 2

w/slide

both notes vib.

Fill 5 Gtr. 3

w/bar

T A B

14 13 (13)

Fill 6 Gtr. 3

vol. w/effects

T A B

6

w/Fill 3 (1st time)

A5

C5

B5

A5

Oh _____

Oh. _____

Oh.. _____

let ring

both notes vib.

w/Fill 4 (1st time)

C5

A5

To Coda ⊕

C5

B5

Oh.

Oh. _____

let ring

Fill 3
Gtr. 3

vol. > < vol. >

w/bar

TAB 9

Fill 4
Gtr. 3

L rake

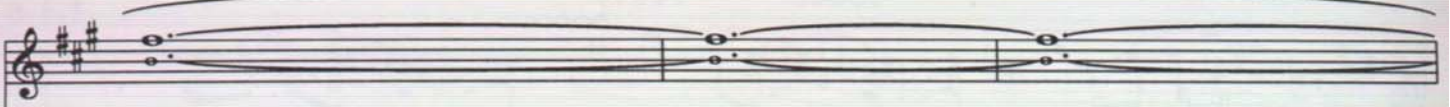
vol. full

TAB 9

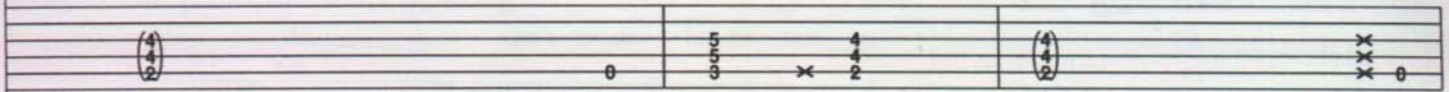
Guitar solo

B5 3 C5 B5 B5

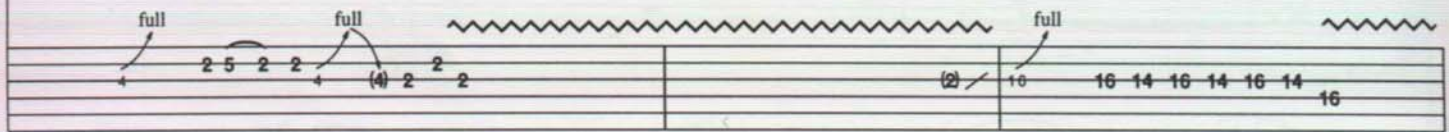
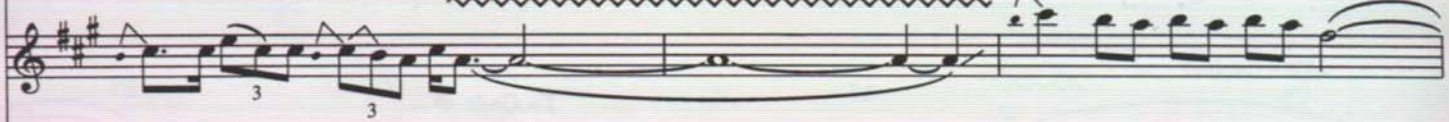
Gr. 2



Gr. 1

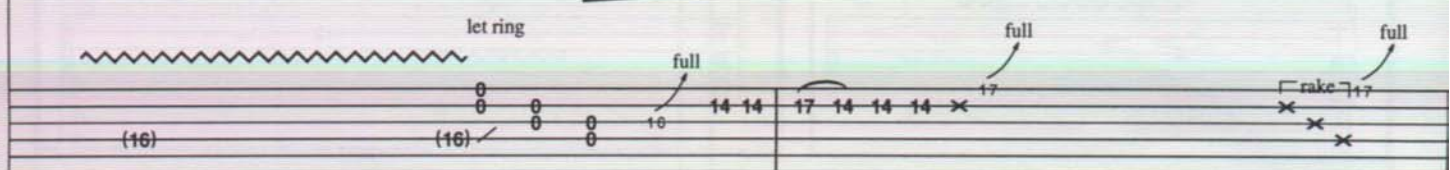
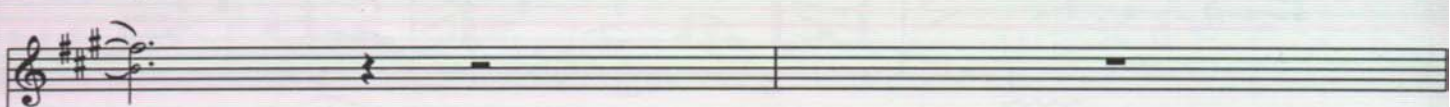


Gr. 3



C5

B5



C5 B5 E5 Verse F#5

Ah. 3. On the

ppp *mf* *ff* *mp*

(17) rake 2 (15) P.S. rake 8va. P.S. P.S. 3

slow bend 2

A5 F#5 A5

edge of a Christ - mas - clean love.

F#5 A5 F#5

You - ou - ou - ou - ng vir - gin yea, from hea - ven

vol. < fdbk. vol.

vib. w/bar

A5 F# A

Vis - it - ing. N Yea. To the man a - bove her

* w/bar < vol. > < vol. > fdbk. >

* depress till slack

F# A

She just ain't noth - thin', and she

F# A

does - n't like the view, she does - n't like the view. She

< vol. > < vol. > < vol. >

w/Rhy. Fill 1
F#5

C5

B5

D. S. al Coda

does - n't _____ like _____ the view.

Oh he sinks him - self

Gtr. 4

w/slide

4 4 4 9 9 9

8 8 8 7 7 7

< vol. >

< vol. < fdbk.

w/bar

12 12 12 15 14 11

Coda

C5

B5

A5

Oh.

Oh.

oh.

Ay. _____

w/slide

w/slide

w/slide

4 4 4 8 8 7 7 5 5 5

w/slide

w/bar

5 8 8 7 2 2 5 5 5

Rhy. Fill 1
Gtr. 4

w/slide

T
A
B

w/Fill 8 (2nd time) C5
 bot - tom.
 w/Fill 7 (21st time) w/Fill 9 (2nd time) A5
 Hey.
 w/Rhy. Fill 2 (2nd time) C5 B5
 Hey, (Oh) Hey, Oh
 1st time only
 A5 C6
 Hey, Oh. Hey, _____ the bot - tom.
 8va
 3 3 3 3 3 3

[illegible]

Fill 7
Gtr. 3

T
A
B

10

Fill 9
Gtr. 3

T
A
B

13

Rhy. Fill 2

Gtr. 2

8va

slide up to indef point

T 5/8 9 9 7 7

A 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Free time

N.C. (A5)

N.C. (C5)

(B5)

(A5)

Hey hey hey hey hey hey Oh. Oh. Oh. Hey. _____

Steady Slide

Slide up to indef. point

random slide noises

* Apprx. Pitches

* Apprx. Pitches

N.C. (A5)

8va. loco

grad. slide

w/delay and effects

vol. ∇

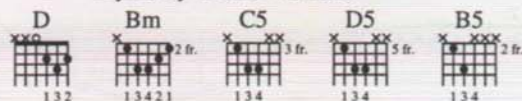
random slide noises

* repeats produced by delay.

Release

Music by Stone Gossard, Jeff Ament, Mike McReady and Dave Krusen

Lyric by Eddie Vedder



Half - time 4/4 feel ♩ = 126

Intro

Fade in

Bend out

Rhy. Fill 1 ----- play 4 times w/Rhy. Fill 1 (12 times)

Gtr. 1

Gtr. 2

3
w/slight dist. and chorus effect

played w/fingers, let ring

mf w/dist.

T
A
B

N.C. (D)

Harm.

Harm.

Harm.

Harm.

Gtr. 3

vol.

w/dist

5

Due to contractual restrictions, the lyrics to "Release" cannot be reprinted in this book.

10 12 12 0 0 0

vol. vol. fdbk.

0 0

1st Verse

w/Rhy Fill 1 (15 times)

* D

Bm11

C

D

Bm11

0 0

* Chords imp. by Bass

C

D

Bm11

C

D

Bm11

let ring

0 0 0 0 0 0

C

D

Bm11

C

w/bar

0 0 2 2 5 3 0 12 7 7

D Bm11 C D Bm11

w/bar let ring

9 3

C D Bm11 w/Rhy. Fill 2 C Chorus w/Rhy. Fill 3 D Bm11

Harm. Harm. w/bar w/bar let ring

7 7 7 7 3 3 3

C D Bm11 C

let ring

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

Rhy. Fill 2
Gtr. 1

let ring

3

T A B

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

Rhy. Fill 3
Gtr. 1

let ring

3

T A B

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves. The top staff is for guitar, the middle for vocal, and the bottom for piano. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part is in the key of D major. The piano part is in the key of D major and features a complex, arpeggiated accompaniment. The score is divided into measures by vertical bar lines, and the guitar part includes a capo position of 2. The vocal part includes lyrics in both English and Chinese. The piano part includes a complex, arpeggiated accompaniment.

2nd Verse
w/Rhy. Fig. 1 (15 times)

Gtr. 1 D D Bm11 C D Bm11
 Gtr. 2 Harm.
 Harm.
 7 9 7

Musical score for "The Wind" by Peter Dinklage. The score is in G major (one sharp) and 4/4 time. It features a melody on a treble clef staff and a harmonic accompaniment on a lower staff. The melody consists of eighth and quarter notes, with some measures containing rests. The harmonic accompaniment uses a mix of eighth, quarter, and half notes, often with a "let ring" instruction. Chord symbols C, D, Bm11, and D are placed above the melody staff. The piece ends with a final chord of C.

7 12 0 0 0 0 0 0 12 12 0 12 12 0 0 7 7

C D Bm11 C

Harm.

Harm. vol.

0 12 0

D Bm11 C w/Rhy. Fill 4 D Bm11

Harm. Harm. Harm.

Harm. Harm. Harm.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 12

Chorus

Gr. 1 D Bm C5 Asus4 D Bm C5

w/dist.

Rhy. Fig. 1 Gr. 2

w/wah-wah

Rhy. Fill 4 Gr. 1

clean tone w/dist.

TAB

3 2 3 3 3 3 3 0

D Bm C5 D Bm C5

fdbk.

wah-wah off

3rd Verse

D Bm C D Bm11

w/bar

7

C D Bm11 C

H P

let ring

w/Rhy. Fill 1 (6 times)

D Bm11 C D Bm11

Harm.

Harm. w/bar

12

C D Bm11 C

D Bm11 C w/Rhy. Fill 5 D Bm11

Chorus

w/Rhy. Fig. 1 (8 times)

w/Rhy. Fig. 2 (7 times)

D Bm11 C D Bm11

Rhy. Fig. 2
Gtr. 2

Rhy. Fill 5
Gtr. 1

let ring clean tone

w/dist

C D Bm11 C
 D Bm11 C D Bm11 C
 D Bm11 C D Bm11 C
 D Bm11 C

Outro
 D5 B5
 Gtr. 2 Gtr. 1
 w/wah-wah

C5 D5 B5 C5
 D5 B5 C5 D Bm7 C
 Gtr. 2

Repeat while Fading
 1st time only

* Diminuendo each time

TAG
 ♩ = 80 Fade in
 N.C. *(D7)
 Gtrs. 1 and 2 ad lib volume swells and effects.

vocals ad lib

Repeat and Fade

* chord imp. by Bass

PEARL JAM

ten

O N C E
E V E N F L O W
A L I V E
W H Y G O
B L A C K
J E R E M Y
O C E A N S
P O R C H
G A R D E N
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