

**PLAY IT
LIKE IT IS**
BASS
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

BASS

THE BEST OF Victor Wooten

TRANSCRIBED BY VICTOR WOOTEN



Guitar
Approved

INTRODUCTION

Thank you for allowing this book to happen. Artists like myself, who play for the love of music, are always happy to know that people like you are interested in what we do. I enjoy it each time I get asked to explain a bass part or share a technique. It reminds me that you people out there *are* listening. I thank you for that.

Over the years I have had many requests for transcriptions of some of my songs and bass parts. Putting many of them into a book like this is a dream come true. It was also a dream that I kept putting off.

I knew how much work would have to go into transcribing this music and I was not looking forward to making myself take the time to do it. It seemed that whenever I tried to start, my schedule got busier and busier. Finally, being approached by Cherry Lane Music gave me the reason to buckle down and do it. Still, these 14 songs took over a year to write and I kept missing my deadlines (sorry guys). I would like to thank Steve Gorenberg for helping with the transcribing and for putting it all into tablature for you.

We have taken songs from some of my solo CDs and from some Béla Fleck and the Flecktones CDs. I recommend finding the CDs that contain each song and using them together with this book. They will complement each other well. Some of these transcriptions would drive me crazy trying to read from beginning to end, and some of the songs may be impossible to learn by ear. Using the book and the CDs is a complete approach, allowing you to learn some by ear and some by reading. This way you grow in both areas.

Familiarize yourself with the Notation Legend before proceeding through the transcriptions. In some places new terminology had to be used. We have tried to be as thorough as possible while keeping it easy to understand. Right and left hand techniques, thumb technique, and tapping fingerings have been

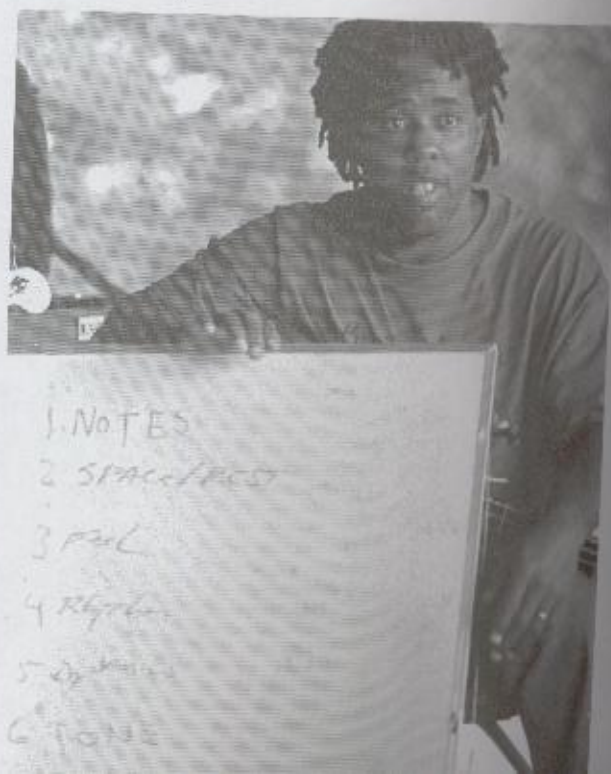
carefully notated. Muted notes are also notated—on the strings and frets that I played them on.

Some of the harmonics are found in between frets. We chose to notate these by using 2.4 or 2.6, for example. This means that you play the note two-fifths or three-fifths of the way between the 2nd and 3rd frets. In each case, check to see what note the harmonic is supposed to be and then listen for that note as you play it.

Remember that this book is a guide. Don't feel that you have to learn these songs exactly as I played them. I don't even remember exactly how I played them. There are many techniques and ideas that you may get from going through this book if you use it wisely. Trying to play everything verbatim may only cause you to get overwhelmed.

I hope that you learn a lot and get what you want out of this book, and I apologize for any mistakes that have been overlooked. Just have lots of fun with these songs and remember, like JD Blair says on "What Did He Say?," "If'n you don't do nuffin' else...GROOVE!!!"

Peace,
Victory L. Wootch



VICTOR WOOTEN

"I learned how to play music—in fact, I learned everything in life—from my family."

Victor Wooten is one of the most celebrated electric bassists of all time. His secret seems to lie in doing his own thing, breaking boundaries and defying categorization along the way. Chip Stern wrote in *Musician* magazine that he is "proof that all men are not created equal." To this Wooten says, "A lot of guys who have been around for a long time are shocked when they see some of the things I am doing. Fortunately, they like it."

Wooten's performances as a member of the Grammy-winning Béla Fleck and the Flecktones have gained him the adoration of bass players and music fans worldwide. He was awarded a 1999 Nashville Music Award for Bassist of the Year (his second), and in 1998 he received his third Bass Player of the Year award from *Bass Player* magazine (the only bassist to have received this award more than once) and was named one of the Top 10 Bass Innovators of the '90s by the same publication. Also in 1998, Wooten won his second Grammy (Best Instrumental Composition for "Almost 12" from the Flecktones album *Left of Cool*) and *Downbeat* magazine voted him Talent Most Deserving Wider Recognition. It was a very good year.

Wooten himself would be the first to tell you how his solo work is influenced by those around him. "My brothers and parents were the foundation," he says. "They prepared me for just about anything by teaching me to keep my mind open and to learn to adapt. Musically, that means not being rigid and not having to play in a certain way."

Wooten grew up in a military family, the youngest of five brothers. His brothers all played and sang, and by the time he was three, oldest brother Regi was teaching him to play bass. Wooten credits his open-mindedness about music to this early start. "When you're older, you're more hesitant to try something because you're afraid it will look wrong or come out wrong. When you're a child it doesn't matter. We'd try

anything. We'd do anything we could think of to try to duplicate the sounds we heard on records. I'd learn songs one note at a time by listening to records on the player, moving the needle back and then listening again. Playing the bass was like learning how to talk for me. It was just another language I was picking up."

Wooten made his professional stage debut at age five with the Wooten Brothers Band, the five-brother band that started out playing covers and later opened concert tours for Curtis Mayfield and War. They also spent several years playing music and honing their skills at Busch Gardens theme park in Williamsburg, Virginia. This experience provided Wooten with a valuable training ground and a vehicle for his musical development.

"By the time I was eight, we considered ourselves seasoned professionals. The routine was: Get up, go to school, go home and do homework, take a nap, then go play a gig from 10 p.m. to 2 a.m. At a lot of places we couldn't even leave the stage because the place served alcohol and we were minors. It was a good time to grow up because whereas today you've got samplers and sequencers to copy anything, back then if we heard sounds on a record, we found ways to do them live with what we had." The Wootens recorded an album for Arista Records in 1985 and learned the ups and downs of the record business from the experience. Two brothers played on Whitney Houston's debut album. Today Joseph is the keyboardist in the Steve Miller Band, Regi plays guitar and teaches in Nashville, and Rudy is a saxophonist, also in Nashville.

In 1988, Wooten moved to Nashville and was immediately recruited by blues and soul singer Jonell Mosser. The following year he joined New Grass Revival's banjo ace Béla Fleck, who hired him and his brother, known as Future Man, to play in a jazz band for a Lonesome Pine Special TV show. The two brothers became the rhythm section and with Howard Levy on keyboards and harmonica, the Flecktones were born.

The group's first recordings included *Béla Fleck and the Flecktones* (1990) and *Flight of the Cosmic Hippo* (1991), which topped the jazz chart. The Flecktones coined their new style as "blu-bop," owing more to bebop than bluegrass. 1991's *Live Art* (a double CD set of live performances) and *UFO Tofu* (1992) followed.

After Levy left at the end of 1992, the Flecktones continued as a trio with invited guest players that indicate how stylistically free-swinging the band was: Branford Marsalis, Paul McCandless, Bruce Hornsby, Grover Washington, Jr., steel drummer Andy Narell, and Chick Corea. Their 1993 album *Three Flew over the Cuckoo's Nest* grew from these efforts.

In 1998, saxophonist Jeff Coffin joined the band. The release of *Left of Cool* (1998) followed. 2000's *Outbound* features the band performing with an all-star cast of guest artists including vocalists Shawn Colvin and Jon Anderson (of the group Yes), guitarist Adrian Belew, oboe player Paul McCandless, and keyboardist John Medeski (of the jazz jam-band Medeski Martin & Wood).

Live at the Quick (2002) is the band's most diverse record yet. Taken from one of their live shows with

the Flecktone Big Band, the record features guest appearances from Paul McCandless, Andy Narell, Paul Hansen, tabla player Sandip Burman, and Tuvan throat singer Congar ol'Ondar.

As the '90s progressed, Wooten added a solo recording career and numerous collaborations to his duties in the Flecktones. Along with solo albums like 1996's *A Show of Hands* and 1997's *What Did He Say?*, he contributed to albums by such friends as David Grier, Paul Brady, and Branford Marsalis' Buckshot LeFongue. On *Yin-Yang* (1999), his third solo effort, Wooten again showed why he is considered a master of the electric bass. The album features a remarkable collection of guest artists, including Bootsy Collins, Béla Fleck, and the Wooten Brothers. *Live in America* (2001), Wooten's fourth solo album is a double-disc package documenting four years on the road with brothers Regi (guitar and vocals) and Joseph (keyboards and vocals), as well as JD Blair (drums and vocals).

While Wooten can name many bass players who have been influential—Bootsy Collins, Larry Graham, Stanley Clarke, James Jamerson, Jaco Pastorius—"overall it's about the music. Bass is just my way of playing the music."



PERFORMANCE NOTES

BY VICTOR WOOTEN

AMAZING GRACE

Because I play this song differently every time, it was difficult to find a version that was best to transcribe. The version that I played on the Béla Fleck and the Flecktones CD *Live Art* was too improvised and too long for me to include the whole song here. So I wrote out a version that captures the key points, hoping that you will add your own "flavor" to it.

You will probably find this song much easier to play than you had imagined. Just about all of the harmonics can be found right around the 3rd, 4th, and 5th frets. Turning off your front (neck) pickup or adding some upper mids and playing back near the bridge will help all of your harmonics ring out clearer.

The real key lies in how you make the song feel. Adding a nice groove to the melody gives it a different touch. Try reharmonizing the melody in a different way than I did. Just keep in mind that it is a very spiritual song.

BLU-BOP

I hope that you enjoy playing in 5/4 time, because "Blu-Bop" will test your wits if you don't. You will get a good view of how I interpreted this time signature by studying this transcription and listening to the CD *Flight of the Cosmic Hippo* by Béla Fleck and the Flecktones.

During my bass parts I put the accents on beats 1 and 4. This works well with the drum part and helps drive the song. I continue these accents even in the tapping section. These accents are felt more than they are played.

Once you have gotten comfortable with this song at a slower speed, work on getting it up to tempo. Then play along with the CD. It's so much fun playing it with Béla, Howard, and Future Man.

CHEROKEE

(INDIAN LOVE SONG)

For many years I have wanted to be able to use my thumb technique to play jazz in a bebop style. The thumb and pluck allow me to make certain notes "pop" out in a way that a trumpet player can. On my CD *What Did He Say?* I chose this jazz standard as the grounds for me to attempt this style of playing.

Since this song had been recorded many times by many great musicians, I decided to record it in a slightly backwards way starting first with the soloist playing a cappella. Then the other instruments trickle in one at a time with the drums coming in last.

At letter D, you are on your own. Interpret this however you'd like. I am just using a four-note right-hand pattern to play fast, as my left hand frets random notes up and down the neck. It was difficult trying to figure out how to notate this.

The last run, starting four bars from the end, is also an interpretation of what was played. I listened to this section over and over and I couldn't even figure out exactly what I played. But knowing the techniques and patterns that I like to use, I was able to get close. So have fun with this and use it as a starting point to see where you can take these techniques.

CLASSICAL THUMP

"Classical Thump" is probably the second most-requested song that I get asked to play and explain (next to "Sinister Minister"). I wrote this song back in the mid '80s as an exercise for some of the thumb techniques that I was working on. Over time it kept evolving, and once I finally recorded it, I decided to stop adding to it. Before the release of *A Show of Hands*, part of this song was used in the bass solo in "Sinister Minister."



This is a good one to get you acquainted with just about all of the thumb techniques that I use. I recommend taking some of the sections very slowly just to get comfortable with the patterns. Once these are learned you will start to recognize them in all of my playing. It is primarily in the key of G major. Remembering this may help you figure out what some of the chords are.

Also, remember to keep it sounding musical because it is very easy to get lost in the technical side. Once you get this song under you belt, you'll pretty much know everything that I know.

HEAVEN IS WHERE THE HEART IS

In playing this piece it is important to capture the spirit of the song. I recommend listening to it on *What Did He Say?* My goal was to keep the bass line simple so that the lyrics could be heard and understood. There are places that break this rule, as in the phrase just before letter B. Every time this phrase comes around it is designed to add movement so that the simple bass pattern (letter B) feels good every time it comes back. This is a songwriting technique that I sometimes use to keep the listener awake—especially when the song is slow and simple.

Notice that this phrase changes slightly around letter J. I use the same technique, but this time I alter the rhythm to make it seem like we've left the 3/4 time signature when we really haven't. I still have trouble playing this phrase without messing it up. Now it's in your hands.

You can choose your own technique to play this song. The low notes of the main groove can be hammered with the left hand, allowing the right hand to continue a strumming motion. Or, you can use a classical guitar approach and pick each note with your right hand.

Also, this was my daughter Kaila's recording debut. Before she was born I recorded her heartbeat. You can hear it come in on the CD four bars after letter J.

I wonder what the musician's union has to say about unborn recording artists?

MORE LOVE

"More Love" was recorded on *A Show of Hands*. It is a song that always goes over well as a solo bass piece. People seem to really enjoy the Reggae feel. The key is in the right hand. I strum with my right hand on the back beats—beats 2, 4, and 6—which take on the role of the snare drum or the guitar. I try to keep this going constantly even when I am tapping the melody. Also, tune your high string (C on the tenor bass) down one whole step. This will give you a minor 3rd when you strum the harmonics on the top two strings.

I've heard many bass players play this song over the years. Quite well, I might add. But there are usually some notes that get left out during the bridge (letters C and G) sections. Check out these sections carefully, and try to let each note ring as long as you can. This will help the chords sound bigger and more beautiful. It also adds a nice contrast to the rhythmic feel of the main sections.

If you have children, let them hear the CD. There's a part in there for them also.

NORWEIGIAN WOOD (THIS BIRD HAS FLOWN)

I was asked by a friend of mine in Nashville to play a solo piece at a John Lennon fundraiser. I chose this song for the show but didn't work on it until the night before the performance. While working on it I realized how well it fit under my hands. After the show I added some parts and improved the arrangement. I like it so much that I recorded it on the *What Did He Say?* CD.

In writing these transcriptions I soon realized that I didn't have enough familiar symbols to notate everything that I played. We had to come up with some new symbols and in some cases we found that symbols still weren't sufficient. So, we improvised.

Letter D has "2.6" in the tablature. This means that you play the harmonic three-fifths of the way past the 2nd fret. It's almost on the 3rd fret, but not quite.

SEX IN A PAN

"Sex in a Pan" started as a solo bass piece that I kept playing at Flecktones sound checks and rehearsals. One day Béla said that it would make a good band tune so we arranged it for the group and it wound up on the *Flight of the Cosmic Hippo* CD. We still didn't have a title for the song when this CD was just about ready to be released so we agreed to name it after a dessert we had eaten in North Carolina. You can imagine how good that dessert was.

I usually play this song using the right hand palm muting technique. I take the pinky edge of my right hand and lightly dampen the strings just near the bridge. This helps to shorten and mute all of the notes. The main point is to just make it *funky*!

A SHOW OF HANDS

This song is the title song of my first release *A Show of Hands*. I spent a long time trying to decide what to name it.

Months before I started making this CD, a good friend of mine named Steve Lowrey drew a picture of me that he titled *A Show of Hands* (this picture is on the inside of the CD). I decided then that this would make a good title for my first solo project. Once this song was recorded I found the title appropriate for it, too.

I used my stereo bass for this one—a four-string Fodera that has individual Piezo pickups for each string, along with magnetic pickups made by Bill Bartolini. The Piezo's, made for me by Richard McClish-RMC Pickups, allow each string to be recorded on separate tracks. I then panned each string in a different place during mix down. Listening to the song in headphones will help you notice this.

This song is a good display of different uses of the technique that I call *open hammer pluck* (as in letter B) and *tapping technique* (letter D). Listening to the CD will help you to understand how I let the top notes ring at letter E. Notice how at letter I the low notes ring to give the impression of two basses playing at once. This is the section that, over the years, I have had to play repeatedly to prove to people that it can be played all at once.

The last phrase, starting about six bars from the end, should be full of emotion. What is important here are the notes, the tempo, and the energy all rising and climaxing at the same time. It doesn't matter here if you miss some of the notes (I did), just don't miss the point.

SINISTER MINISTER

This is probably the most popular song that we play with Béla Fleck and the Flecktones. It was on our self-titled debut album that came out back in 1990. We had a lot of success with this song due to our video that was played on VH-1, and a few other key TV performances, one being *The Arsenio Hall Show*.

This song is a heavy bass feature and was popular with bass players due to some then-unusual techniques used during the song and the solo. This has led to "Sinister Minister" being the most-requested song for me to play and explain at shows and clinics. I've been wanting to write this one down for years.

It took a lot of time trying to figure out what I did way back in 1989 when we recorded this song, but I think that I've got it right. I hope that you enjoy it. Have fun.

SOMETIMES I LAUGH

During my days playing dinner music at a health food restaurant in Nashville, I would play this song as a solo bass piece. When I decided to record it for the CD *What Did He Say?*, I chose to overdub about nine tracks of bass.

How I would have played it solo is how it is written here. Allow each note to ring as long as you can to add to the beauty of the song.

Letter F is the "laughing" part of the song. The feel should change here—referring to the title "sometimes" I laugh. So remember to give this part of the song a little extra bounce.

Letter G goes back to the original bass part and repeats allowing time for you to improvise. This section can go on as long as you'd like, but eventually finds its way back to the original feel. No more bounce. Again, only "sometimes" do I laugh.

STOMPING GROUNDS

Béla and I came up with this song one day at a sound check in Europe. We started playing it soon after and it quickly became a crowd favorite because of the fun that you hear in the song. We also have fun with it onstage doing some very silly theatrical things, like hitting each other's instruments and other crazy things like that. When we play this song live there's no telling where it will go. You can hear "Stomping Grounds" on the Flecktone's CD *Live Art*.

THE VISION

This song was recorded on *A Show of Hands*. This is one of the few songs on this CD that was not written

before I started recording. Listening to the CD is a must when trying to understand this transcription. The beginning should be played very *legato*, and almost having no real time at all. It stays this way all the way up to letter E, where it goes into 3/4. This is the first time that the listener should really feel the "time." This transcription will give you the notes and rhythm of what I played, but please listen to the CD for the "feel."

There is a section in this song that actually came from my first meeting with Stanley Jordan. He was playing with his trio in Nashville in the early '90s. I met up with him after the show, handed him my bass and asked him to play it. He played the most beautiful arrangement of chords. I taped what he played and went home and learned it. My version of what he played ended up in this song at letter B. You will notice here that the writing style changes for a few bars. It then goes back to my style at letter C. Thanks, Stanley. I owe you one.

YOU CAN'T HOLD NO GROOVE

Since the release of *A Show of Hands*, this has been one of the songs that I get asked how to play the most. Well, it is all about the *groove*. The muted notes are used in this song to enhance the groove. How you play them is up to you as long as the groove is strong.

Notice that letters G and H are essentially the same. It's just that the muted notes on top are not muted in letter H.

The whole CD had been recorded for months when I decided to add the vocals to this song. After listening to all of the material I realized that vocals would help this song as well as help the overall CD. I called my good friend Will Lee and he agreed to sing with me. I was not going to sing at all but he talked me into it. We did our best imitation of Larry Graham.

If you're having trouble with this one, play the CD and listen to what the lyrics are saying.

VICTOR'S GEAR

BY VICTOR WOOTEN

My main bass is a 1983 Fodera Monarch Deluxe. It's made of curly and rock maple, Honduras mahogany, and East Indian rosewood. The pickups are EMGs and I've added a Kahler tremolo.

My five-string fretless was made for me by my late friend, Joe Compito. It has a Mahogany body with a Purpleheart top. Joe also made my fretted six-string.

My Fodera tenor bass is tuned A-D-G-C. You can hear it on tunes like "More Love" and usually in my solo spot during Flecktones shows.

My Yin-Yang basses are also made for me by Fodera Guitars. I have fretted and fretless four-strings which are tuned normally and a fretted five-string which I usually tune E-A-D-G-C. The five-string also has a Yamaha MIDI converter with a breath controller attached to it. I used it a lot on the Yin-Yang tour.

I also have quite a few other basses that I use from time to time. I have a beautiful eight-string that was made by Bill Conklin. The dragon's teeth are made from old ivory and the sword is real silver. My other basses include a Fodera NYC four-string, Kubicki Factor, Keith Roscoe five-string, an Alembic Series 1 (my first "good" bass), a Ken Lawrence nylon-string tenor, a Nechville banjo bass, and a couple of upright acoustic basses.

I'm always trying out new gear for my stage rig, so you may see different equipment from time to time. Currently, I am using an Ampeg SVT-4 Pro amplifier. For speakers, I use an Ampeg BXT-410HL and a BXT-115HL. Steve Bailey and I helped design these with Ampeg.

You'll usually see my Fodera Monarch, Yin-Yang four-string,

Compito five-string fretless, and Fodera tenor bass at Flecktones shows. I use a Shure digital wireless so I can walk to different parts of the stage or venue. Reverb and special effects come from an Eventide unit. There is also a Korg digital tuner, Roland Sound Canvas, and a Furman power conditioner in the rack.

I use a custom MidiMix controller for the Sound Canvas. The Sound Canvas allows me to play sustained notes and chords on tunes like "Stomping Grounds" and my solo spot in the show. I use a volume pedal to control the overall output.

All of my basses get my Fodera Victor Wooten Signature strings.



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NOTATION LEGEND

T	Thumb downstroke (slap)
T↑	Thumb upstroke
P	Pluck with a R.H. finger

The following two symbols are used for double pluck situations only

P1	Pluck with R.H. index finger
P2	Pluck with R.H. middle finger

Ascending slur (between two notes)	Hammer on
------------------------------------	-----------

Descending slur (between two notes)	Pull off
-------------------------------------	----------

H	Note hammered w/L.H. finger (same as L.H. tap). A number after the H (H1, H2, H3, H4) specifies which L.H. finger to use.
---	---

+	Tap with a R.H. finger
---	------------------------

The following ten symbols are used for two-handed tapping situations only

R1	Tap with R.H. index finger
R2	Tap with R.H. middle finger
R3	Tap with R.H. ring finger
R4	Tap with R.H. little finger
R5	Tap with R.H. thumb
L1	Tap with L.H. index finger
L2	Tap with L.H. middle finger
L3	Tap with L.H. ring finger
L4	Tap with L.H. little finger
L5	Tap with L.H. thumb

▢	Downstrum
---	-----------

▽	Upstrum
---	---------

Harm.	Harmonic
-------	----------

×	Muted or "dead" note. Fret at which muted note is played is shown in parentheses in tab.
---	---

2.4 (2.6, etc.)	Tab number indicating harmonic played between 2nd and 3rd frets
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AMAZING GRACE

Traditional
Arranged by Victor Wooten

A

Harmonics

*8va

*8va refers to harmonics (upstem part) only.

8va

8va

B

8va

8va

2.

C

8va

8va

8va

8va

8va

D

8va

1, 2, 3. 4.

8va

E

8va

8va

8va

8va

8va

BLU-BOP

Written by Bela Fleck, Victor Wooten,
Roy Wooten and Howard Levy

A

Fast Waltz ♩ = 240

N.C.

(Guitar)

Bass line for section A, measures 1-4. The first measure is a whole rest. The second measure starts with a forte (*f*) dynamic. The third and fourth measures continue the melodic line. The guitar part is indicated by a 'T' on the top line and 'B' on the bottom line of a two-line staff, with fret numbers 10, 8, 10, 8, 10, 8, 10, 9, 10, 9, 10, 12, 10, 9, 10, 12, 12, 10, 8.

Bass line for section A, measures 5-8. The eighth measure ends with a fermata. The guitar part continues with fret numbers 10, 8, 10, 8, 10, 9, 10, 9, 10, 12, 10, 9, 10, 12, 10, 12, 14, 17, 15, 16, 15, 17, 15, 19.

Bass line for section A, measures 9-12. Measure 9 has an *8va* marking. Measure 10 has a *loco* marking. Measure 11 has a *Harm. let ring* marking. The guitar part has fret numbers 21, 22, 21, 19, 24. Chord symbols above the staff are Gadd9, F, Gadd9, F, Gadd9, F.

Bass line for section A, measures 13-16. Measure 13 has an *8va* marking. Measure 14 has a *loco* marking. Measure 15 has a *let ring* marking. Measure 16 has a *Harm.* marking. The guitar part has fret numbers 5, 5, 7, 12, 5, 5. Chord symbols above the staff are Gadd9, F, Gadd9, F, Gadd9, F, Gadd9, F.

B

Gm

Bass line for section B, measures 1-4. The guitar part has fret numbers 3, 5, 5, 3, 6, 3, 5, 5, 3, 3, 5, 5, 3, 6, 3, 5, 5, 3, 1.

1. N.C.

3 5 5 3 6

2. N.C.

0 0 2 3 5

C Em Cadd9

0 2 2 2 0 3 5 5 3

Em7 F#sus2 Em7 Cadd9

0 2 2 2 0 1 3 3 3 5 3

N.C. Gm

3 1 4 2 5 3 6 4

3 5 5 3 6 3 5 5 3 3 0 1 3 5 5 3 6 3 5 1 3 (3)

N.C. D Gm

0 3 1 2 3 5 2 3 3 2 5 5 10 3 3 (3) (3) (3) 4 3 3 (3) (3) (0) 1

T T† T P T T† T T† T T† T P T T† T T†

T T† T P T T† T T T† T T† T P T T† T T T† T T† T P T T† T T T† T T† T T†

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

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

T T† T P T T† T T T† T T† T P T T† T T T† T T† T P T T† T T T† T T† T P T T† T T T†

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

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

T T† T P T T† T T T† T T† T P T T† T T T† T T† T P T T† T T T† T T† T P T T† T T T†

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

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

E

 Em7 Cadd9

 T T† T P T T† T T T† T T† T P T T†

 5 6 6 5

 3 3 (3) (3) (3) 4 3 3 (3) (3) (3) 3 1 0 2 2 2 0 3 5 5 3

Em7 F#sus2 Em7 Cadd9

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

NC. **F** Gm

 3 6 4 2 5 3 6 4 3 4 3 5 5 3 5 5 3 5 5 3 1 3

 8va loco Harm.

T T T P T T T T T P T P T P T P T P T T T T T P T P T P T P

5 6 6 (5) 5 (5) (3) 3 5 6 6 (5) 5 (5) 3/

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

G Slower $\text{♩} = 120$
 Triplet feel ($\text{♩} = \text{♩} \text{♩} \text{♩}$)

N.C.

2 15 17 (17)/10 15 13

0 0 2 3 5 2 3 2 3 5 5

17 18 17 15 13 15 17 15 13 15 13

Cm/G Fm Cm/G Fm

15 17 18 17 15 13 15 12 14 12 10 12 10

Cm/G Fm C/E Gm/D

12/14 15 14 12 10 12 15/17 15 15/17 18 17 15 13 15

C/E Gm/D Cm/G Fm Cm/G Fm

15 17 15 13 15 13 15 13 15/17 18 17 15 13 15 5 3 1 0 3 1 0 1 3 0 1

Cm/G Fm Cm/G Fm C Bb C Gm

H

End triplet feel

Tempo 1 ♩ = 240

NC.

C B $\flat$ Am Gm

The first system of music notation and guitar tablature. The notation is in bass clef with a key signature of two flats (Bb, Eb). It features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure. The guitar tablature below shows the fret numbers for each note: 3 1 0 3 1 0 1 3 | 0 3 1 3 0 1 3 4 0 2 3 || 4 5 3 2 5 | 3 1 0 1 1

The second system of music notation and guitar tablature. The notation continues with eighth and quarter notes. The guitar tablature shows: 3 0 3 1 3 | 6 4 5 6 6 6 | 5 8 0 6 0 5 4 | 3 0 1 0 4 1

The third system of music notation and guitar tablature. The notation includes a triplet of eighth notes. The guitar tablature shows: 3 2 3 4 5 | 6 3 5 0 4 6 0 | 5 0 3 2 0 1 0 5 | 4 3 2 1 0

The fourth system of music notation and guitar tablature. The notation includes a triplet of eighth notes. The guitar tablature shows: 3 1 0 1 2 | 3 2 3 3 4 5 | 5 7 0 6 0 0 5 7 | 7 4 5 5 4 3 4

The fifth system of music notation and guitar tablature. The notation includes a triplet of eighth notes. The guitar tablature shows: 5 3 2 0 1 0 0 | 3 1 0 3 1 | 0 3 1 5 0 2 | 3 5 7 5 5

The sixth system of music notation and guitar tablature. The notation includes a triplet of eighth notes. The guitar tablature shows: 2 2 3 1 0 | 1 5 3 5 3 | 2 0 3 2 2 | 3 5 5 5 3 | 3 6 4 2

Bass clef, key signature of two flats. Musical notation with a final measure marked with an 'x'. Fingering numbers are provided below the staff.

(2) 5 3 1 | 3 1 0 1 2 | 3 2 3 4 5 | 2 3 5 3 5 3 0

Bass clef, key signature of two flats. Musical notation. Fingering numbers are provided below the staff.

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

Bass clef, key signature of two flats. Musical notation. A first ending bracket labeled 'I' and 'N.C.' spans the first two measures. Fingering numbers and fingerings (L1, R1, L3, R2, L3, R2, R1, L1, R3, L4) are provided below the staff. The word 'sim.' appears under the final measure.

2 3 2 5 5 || 3 14 5 15 5 15 14 17 3 6 | 3 14 5 15 5 15 14 3 15 5

Bass clef, key signature of two flats. Musical notation. Fingering numbers and fingerings (L1, R1, L3, R2, L3, R2, L1, R1, L3, R2, L1, R1, L3, R2, R1, L1, R3, L4) are provided below the staff.

3 14 5 15 5 15 14 3 17 6 | 3 14 5 15 5 15 3 14 5 15 | 3 14 5 15 5 15 14 3 17 6

Bass clef, key signature of two flats. Musical notation. The word 'sim.' appears under the first measure. Fingering numbers and fingerings (L1, R1, L3, R2, L3, R2, L1, R1, L4, R3, L1, R1, L3, R2, L3, R2, L1, R1, L3, R2) are provided below the staff.

3 14 5 15 5 15 14 3 15 5 | 3 14 5 15 5 15 3 14 6 17 | 3 14 5 15 5 15 3 14 5

Bass clef, key signature of two flats. Musical notation. Fingering numbers and fingerings (L1, R1, L3, R2, L3, R2, R1, L1, R3, L4, L1, R1, L3, R2, L3, R2, L1, R1, L4, R3, L1, R1, L3, R2, L3, R2, L1, R1, L4, R3) are provided below the staff.

3 14 5 15 5 15 14 3 17 6 | 3 14 5 15 5 15 3 14 5 15 | 3 14 5 15 5 15 3 14 6 17

Bass line with notes and fingerings:

L1 R1 L3 R2 L3 R2 L1 R1 L3 R2 L1 R1 L3 R2 L3 R2 R1 L1 R3 L4 *sim.*

Fingerings: 3 14 5 15 5 15 3 14 15 3 14 5 15 5 15 14 17 3 6 3 14 5 15 5 15 14 15 5

J *Play 5 times* Em7

Bass line with notes and fingerings:

L1 R1 L3 R2 L3 R2 L1 R1 L4 R3 L1 R1 L3 R2 L3 R2 L1 R1 L3 R2

Fingerings: 3 14 5 15 5 15 3 14 6 17 3 14 5 15 5 15 3 14 15 0 0 2 0

Cadd9 Em7 F#sus2 Em7 *15ma loco*

Bass line with notes and fingerings:

Fingerings: 3 5 5 5 5 3 0 3 2 2 2 3 3 3 3 0 3 3 1 0 2 2 4 0

Cadd9 *8va loco* Em7 F#sus2

Bass line with notes and fingerings:

Fingerings: 3 3 5 5 5 5 5 3 0 2 2 2 2 0 1 3 5 3 3 3

Em7 Cadd9 *8va* Em7 F#sus2

Bass line with notes and fingerings:

Fingerings: 0 2 2 2 0 3 5 5 0 2 2 2 2 0 3 3 5 3 5 3 5 3 4 5

Em7 Cadd9 Em7

Fretboard diagram for the first system: 0 2 2 2 2 0 | 3 5 5 5 5 3 | 0 2 2 2 2 0

Fsus2 Em7 Cadd9

Fretboard diagram for the second system: 3 3 3 5 3 3 2 1 | 0 0 3 3 2 2 2 | 0 2/3 5 5 3 3

Em7 Fsus2 Em7

Fretboard diagram for the third system: 0 0 2 2 2 2 0 | 1 1 3 3 3 5 3 3 | 0 2 2 2 2 0

Cadd9 N.C.

Fretboard diagram for the fourth system: 3 5 5 5 5 | 3 1 4 2 | 5 3 6 4

K NC.

1.-5. 6.

mf *f* *mf* *f*

Fretboard diagram for the fifth system: 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 0 1

Fretboard diagram for the sixth system: 3 1 (0) 1 3 2 3 3 | 5 3 2 3 5 3 5 | 2 0 3 4 3 5 3 7 | 3 2 0 3

CHEROKEE

(INDIAN LOVE SONG)

Words and Music by
Ray Noble

A

$\text{♩} = 168$

Bb Fm7 Bb7 Eb Ab Bb C7 Cm7 F7

B

Bb Bb Fm7 Bb7

T T+ P T T+ P T T+ P T T+ P T T P T II T P P P P2 P1 P2 P1 P2

11 9 7 10 8 7 10 8 7 10 8 6 5 8 8 8 10 11 12 10 19 17 15 17 14 15 12

Eb Ab7

P1 P2 T T+ P1 P2 P1 T T+ T T+ T T T+ P1 P2 T T+ P1

(12) 10 8 12 10 13 12 10 13 10 12 8 10 10 11 10 8 11 10 8

Bb C7

P2 T T P1 P2 T H P1 T T+ P1 P2 T T+ T T+ T T T+ P T T+ P

7 7 8 7 9 10 7 8 10 7 10 9 12 11 9 10 7 8 7 10 8 7

Cm7 I7

T P1 P1 P1 P2 P1 P1 P2 P1 P2 T T+ P T T+ P T T+ P LH

6 10 10 9 12 10 14 14 12 10 13 11 13 11 9 12 10 8 11

B $\flat$ Fm7 B $\flat$ 7

L1 R1 R3 L4 R2 L4 R3 R1 *sim.* L1 R1 R3 L3 R3 L3 R3 R1 *sim.*

10 13 15 12 15 12 15 13 10 13 15 12 15 12 15 13 10 13 15 11 15 11 15 13

E $\flat$ A $\flat$

L1 R1 R3 L3 R3 L3 R3 R1 *sim.* R2 L3 R2 L3

11 13 15 12 15 12 15 13 11 13 15 12 15 12 15 13 11 14 16 12 16 12 16 12 17 12

B $\flat$ C7

R2 L3 L1 R2 L3 L1 R2 L3 L1 R2 L2 L1 R1 R3 L3 R3 R1 L1 R1 L1 R1 R3 L3 R3 R1 L1 R1

19 17 15 19 17 15 10 17 15 10 16 14 16 18 15 18 16 14 16 12 14 16 13 16 14 12 14

Cm7 F7 B $\flat$ D $\flat$ m7 8va C $\flat$ 7

L1 R1 R3 L3 R3 L3 R3 R1 L1 R1 R3 L3 L3 R2 R1 L4 R1 L1 P T P1 P2 P1 P2

11 13 15 12 15 12 15 13 11 14 16 11 12 13 13 10 13 6 16 19 18 16 21 21

Bmaj7 8va Bm E7

P1 P2 T LH LH P1 P2 T LH LH T LH P1 P2 T LH T P1 T LH LH P1

20 16 18 19 16 10 15 16 10 14 14 17 16 14 14 18 18 14 16 17 14

Amaj7 8va Am loco D7

P1 P2 T LH LH LH P1 P2 LH P1 T LH LH T P1 P2 T T $\sharp$ T LH P1 LH

16 13 14 16 12 16 14 13 16 18 16 13 14 16 12 15 14 12 16 12 14 12 14 15

Gmaj7 Gm C7

P P P1 T T P1 P2 T P1 T P1 P2 T P1 T P1 P2 T P1 T

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

Cm F7 Bb 8va

P1 P2 T P1 T P1 P2 T P1 T P1 P2 T P1 T P1 P1 T LH P1 P2 T LH P1 P2 T LH P1 P2 T LH P1

12 12 14 13 13 16 15 14 14 17 15 15 17 17 13 13 15 15 11 11 13 13 9 9 11 11

Fm Bb7 Eb loco

P2 T LH P1 P2 T T† T T† P T T† T T† P1 T P1 T LH P1 T LH LH

7 7 9 9 6 9 0 6 0 6 6 8 6 8 6 6 6 4 5 6 3 4 6 4

Ab7 Bb C7

P1 T P1 P1 P1 P1 P1 P1 P1 P1 P1 P1 P1 P1 P1

4 3 1 3 0 1 3 0 1 3 5 2 7 6

Cm F7 Bb Cm F7 Bb 8va Fm Bb7 D

P2 P1 P1 P1 T T† T T† P1 T T† P1 P2 T, T†, P1, P2 T, T†, P1, P2 sim.

5 8 4 8 7 5 4 7 6 4 3 6 5 3 3 5 8 13 20

Bb 8va Ab7 Bb C7 loco

T

18 15 13 11 4 12 4 10 7 6 0

Cm F7 Bb Fm Bb7

Bb C7

T T T LH P1 T T# P1 P2 T T# T P1 T T# T T# T T#

12 8 10 12 9 10 12 9 10 12 9 8 10 8 9 8 9 7 8 7

Cm F7 Bb

T T T# P T T# P T T# P T T# P LH LH P P2 T T
 8 11 9 7 10 9 10 8 7 10 8 6 5 8 7 8

[illegible]

Bm7 E7 Amaj7

8va

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

Am D7 Gmaj7

Sva

12 11 9 12 10 12 9 11 12 11 9 12 10 12 11 9 7 10 9 10 7 9 11 9 7 10 9 10 7 9

Gm *loco* C7 Cm F7

T T† T T† P1 T T† P1 T T† T T† T T† P1 T T† P1 T T† T P1 T P1 T P1 P2
10 9 12 10 9 12 10 9 10 9 10 9 12 10 9 12 10 8 6 10 8 10 6 10 7 8 10 7 10 7 12

B♭ Fm B♭

T T T I T P T LH T T† P T T† T T† P T T† P
10 10 7 7 8 7 8 8 10 12 8 12 10 12 10 8 12 10 8 11

E♭ A♭

T† T T† P1 P2 T T† P1 LH T T† P1 T P1 P2 T T† T T† T T† P1 T T† P1 T T† T
10 8 10 7 8 7 8 10 11 10 8 7 10 8 7 10 8 10 8 10 8 8 10 8 6 8 6 4

B♭ C7

T LH P T LH P T LH P T P T LH P T LH P T LH P T T† P T T† T† P
1 3 0 1 3 0 6 8 6 8 5 6 0 5 6 8 5 7 8 5 8 7 5 8 5 8 6 5

Cm F7 B♭

T LH P1 P2 T LH P1 P2 T LH P1 P2 T LH P1 P2 T
3 5 3 6 8 6 6 9 11 9 12 14 12 12 15

CLASSICAL THUMP

Written by Victor Woolen

A

$\bullet = 132$

mf 1 T T T T T T T sim.

B

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (0, 5, 4, 3) and parentheses, likely representing fingerings or specific notes on a stringed instrument. The piece concludes with a final measure in the second system.

C

[illegible]

To Coda 

The image shows the bass line of the song "The Sound of Silence" by Simon & Garfunkel. The notation is in bass clef with a key signature of one sharp (F#). The melody is written on a single staff with a double bass line. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#1

[illegible]

E

[illegible]

The bass line is written on a single staff in bass clef with one sharp (F#). It consists of a series of eighth notes, mostly beamed in pairs. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135

F

Musical notation for the bass line of 'The Fish Song'. It features a series of eighth-note patterns on a bass staff with a key signature of one sharp (F#). The notation includes various fingerings (e.g., 6, 12, 14, 16) and articulation marks (x). Below the staff, the letters 'T H I P T P' are repeated in a sequence.

5 5 (0) 7 7 9 7 5 4 4 (0) 5 5 7 5 4 2 2 (0) 4 4 5 4 0 2 0 T T T

(0) 7 7 7 (0) 7 7 7 (0) 5 5 5 (0) 5 5 5 (0) 3 3 3 2 3 0

G

Bass staff with notes and fret numbers. Rhythmic notation: T H P T H T† T H P T H T† T H P T H T†. Fret numbers: 17 17 21 21, 16 16 21 21, 16 16 19 19, 14 14 19 19, 14 14 17 17, 12 12 17 17, 13 13 16 16, 11 11 16 16. Chord symbols: 0 19, 0 19, 0 17, 0 17, 0 15, 0 15, 0 14, 0 14.

Bass staff with notes and fret numbers. Rhythmic notation: T H P T H P T T H P T H P T T H P T H P. Fret numbers: 11 11 14 14, 9 9 14 14, 9 9 12 12, 7 7 12 12, 8 8 11 11, 6 6 11 11, 0 9 12 9 16 21. Chord symbols: (0) 12, (0) 12, (0) 10, (0) 10, (0) 9, (0) 9, (0) 7.

H

Bass staff with notes and fret numbers. Rhythmic notation: T H P T H P T T H P T H P T T H P T H P T T H P T H P. Fret numbers: 17 17 21, 17, 16 16 19, 19 16, 14 14 17, 17, 14, 13 13 16, 16 12, 17 17 21. Chord symbols: (0) 19, (0) 17, (0) 15, (0) 14, (0) 19.

Bass staff with notes and fret numbers. Rhythmic notation: T T H P T H P T T H P T H P. Fret numbers: 17, 16 16 19, 19 16, 14 14 17, 17, 14, 13 13 16, 16 12, 13 13 16. Chord symbols: (0) 17, (0) 15, (0) 14, (0) 14.

Bass staff with notes and fret numbers. Rhythmic notation: T T H P T T T H P T H P T T H P T T T T H P T H P. Fret numbers: 14, (0) 13, 12, 13, 14, 16, (0) 14, 13 13 16, 16, 14, (0) 12, 11, 12, 13, 14, (0) 14, 13 13 16, 16. Chord symbols: (0) 13, (0) 14, (0) 14.

Bass staff with notes and fret numbers. Rhythmic notation: T T Strum T H P T H P. Fret numbers: 14, (0) 13, 12, 13, 14, 16, (0) 14, 13 13 16, 16, 12, 11 11 11 11 12, 12, 12, 12, 13, 14, (0) 14, 13 13 16, 16. Chord symbols: (0) 13, (0) 14, (0) 14.

I

The first system of the musical score for 'The Little Boat' is in bass clef with a key signature of one sharp (F#). It begins with a repeat sign. The melody is written on a single staff, featuring eighth and sixteenth notes, often beamed together. There are several 'x' marks above the notes, likely indicating fingerings or breath marks. Below the staff, there is a sequence of rhythmic notation: 'T H T† T H T† T H T† T H T† sim.', where 'T' represents a quarter note, 'H' represents a half note, and '†' represents a dotted quarter note. Below this, there is a line of numbers in parentheses: '(0) 7 7 (0) 6 6 (0) 9 9 (0) 9 9 (0) 8 8 (0) 9 9 (0) 9 9 (0) 7 7 (0) 7 7 (0) 5 5 (0) 9 9 (0) 9 9 (0) 12 12 (0) 9 9 (0) 9 9 (0) 5 5'. The numbers are grouped by parentheses and some are preceded by a zero in parentheses.

1.

(0) 7 7 (0) 6 6 (0) 9 9 (0) 9 9 (0) 8 8 (0) 9 9 (0) 9 9 (0) 6 6

T H P T H P T H P T H P T H P T H P T H P T H P

(0) 7 5 (0) 9 (0) 9 9 9 12 9 (0) 9 0 5 (0) 9 9 9 12 9 (0) 9 0

2. J *scat*

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It begins with a double bar line and a key signature change to one sharp (F#). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The lyrics 'T H P T H P T H H T H H R H' are written below the staff, with corresponding fingerings: 0, 0 0 9 12, 9 12 16 21. A guitar part is indicated by a guitar icon and a '6' above the staff. The system ends with a double bar line and a key signature change to one flat (Bb). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The lyrics 'T H T† T H T† T H T† T H T† sim.' are written below the staff, with corresponding fingerings: 0 3 3, 0 2 2 0 5 5, 0 5 5, 0 4 4, 0 5 5, 0 5 5, 0 3 3. A guitar part is indicated by a guitar icon and a '6' above the staff.

Musical score for the piece "K" (K). The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and quarter notes, with some measures containing triplets. The piece concludes with a double bar line.

L

***D/A E7 A

Ad lib

M

Sva

T H P1 P2 T H T[†] P T H T[†] P T H T[†] P

0 16 14 14 18 18 14 14 14 14 14 14 14

Sva

T H P1 P2 T H T[†] P T H T[†] P T H T[†] P

0 16 14 14 18 18 14 14 14 14 14 14 14

[illegible]

8va

16

16

16 16 19 19 16 16 19 19 16 16 18 18 16 16 21 21 16 16 18 18 16 18 18 16

8va-----

16 16

8va-----

16 19 18 18 21 21 18 18 18 18 18 16 19 18 18 21 21 18 18 18 18 18

8va-----

17 21 19 19 19 23 23 19 19 21 19 19 21 19 17 21 19 19 19 23 23 19 19 21 19 19 21 19

8va-----

17 20 19 19 19 22 22 19 19 20 19 19 20 19 17 20 19 19 19 22 22 19 19 20 19 19 20 19

N

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

T H P I P2 T H T P T H T H P I P2 T H T P T H *sim.*

0 16 14 14 18 18 14 14 16 0 14 12 12 16 16 12 12 14 0 16 14 14 18 18 14 14 16 0 17 16 16 19 19 16 16 17

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

T H P I P2 T H T P T H P I P2 T H T P T H P I P2 T H T P T H P I P2 T H T P T H P I P2 T H T P

0 16 14 14 18 18 14 12 12 16 16 12 14 14 18 18 14 16 16 19 19 16 14 14 18 18 14 12 12 16 16 12

sim.

T H P1 P2 T H T† P T H H H T† P T H T† P1 P2 T H H H T† P T H T† P1 P2 T H

H H T† P T H T† P1 P2 T H T† P T H H H T† P T H H T let ring L2 L1 R1

O

8va

L1 L2 R1 R2 L1 L2 R1 R2 L1 L2 R1 R2 *sim.*

8va

L1 L2 R1 R2 L1 L2 R1 R2 *sim.*

8va

L1 L2 R1 R2 L2 R2 L1 L2 R1 R2 L2 R2 L1 L2 R1 R2 L2 R2 *sim.*

L1 L2 R1 R2 L1 L2 R1 R2 *sim.*

11 15 11 15 9 13 9 13 | 7 11 7 11 5 9 5 9

11 15 11 14 9 13 9 12 | 7 11 7 10 5 9 5 0

Coda

P

T H T T H T†T H T†T H T†T H T†T H T†T H T† *sim.*

(0) 12 12 (0) 11 11 (0) 9 9 (0) 12 12 (0) 11 11 (0) 9 9 (0) 7 7 (0) 11 11 | (0) 9 9 (0) 7 7 (0) 5 5 (0) 9 9 (0) 7 7 (0) 5 5 (0) 4 4 (0) 7 7

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

Freely

8va

T T P1 P2 T T H P1 P2 T T† T H T H P1 P2 T H T† P T H T† P T H

3 2 0 0 0 | 10 14 12 12 16 12 12 14 10 14 12 12 12 16 12 12 12 14 12 12 14

8va

T H P1 P2 T H T† P T H T† P T H T H P1 P2 T H T† P T H T† P T H T† P T H T† P

10 14 12 12 16 12 12 12 12 12 12 12 16 12 12 12 12 16 12 12 12 12 12 16 12 12 12 12 12 14

Harm.
+8va

T H T† P T H T† P T H T† P T H H H P1 P2 T H P1 P2 T H T† H R1 Strum

12 12 12 12 16 12 12 12 0 0 0 0 12 12 12 16 16 19 24 | 0 0 0 2 5 5 5 3

*Refers to harmonics only.

HEAVEN IS WHERE THE HEART IS

Written by Victor Wooten

A

♩ = 84

Section A consists of four systems of musical notation. Each system has a bass staff with a treble clef and a guitar staff with a treble clef. The bass staff contains a continuous eighth-note melody. The guitar staff contains fret numbers (0, 2, 3, 9, 10) and some accidentals. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line.

B

*Voc. Fig. 1

Section B consists of two systems of musical notation. The first system has a vocal staff with a treble clef and a guitar staff with a treble clef. The vocal staff contains two lines of lyrics: "1. Close your eyes, my son." and "2. Through all your hard ships." The guitar staff contains fret numbers (0, 2, 3, 9, 10) and some accidentals. The second system has a bass staff with a treble clef and a guitar staff with a treble clef. The bass staff contains a continuous eighth-note melody. The guitar staff contains fret numbers (0, 2, 3, 9, 10) and some accidentals. The first system ends with a double bar line. The second system ends with a double bar line.

*Refers to 1st lyric only.

— times

There's — not the time or — a place —
some - thing al - ways pulled you through.

1. that I am not a - round. —
The hand you felt

2. was mine. — (If you want.) —

End Voc. Fig. 1

C

If you want — to find heav - en — well lis - ten to —

me then. —

You won't find — it look - in' out, —
(You won't find.)

you must look — with - in. — Heav - en — is where the heart is. —

D

Heav - en — is where the heart is. —

E

1. Be still my child
2. Don't you try too hard.

and o - pen up your mind.
Just al - ways do what's right.

I know the place you're look - ing for
I'm al - ways here for you

1. and it's not hard to find.
to help you gain the sight.

2. You've been
(You've been.)

F

look - ing for me. but in the wrong

place. (Go look.) Go look in the mir - ror. You're

G

star - ing me in the face. Heav - en is where the heart is.

Heav - en is where the heart is.

First system of musical notation. Treble staff: whole rest. Bass staff: continuous eighth-note pattern. Fretboard diagram: (0) 0 0 0 0 0 0 0 2 0 | 0 0 0 0 0 0 2 0 | 0 0 0 0 0 0 2 0

H

Second system of musical notation. Treble staff: vocal line with lyrics "I want you to know that I'm". Bass staff: guitar accompaniment. Fretboard diagram: (0) 3 5 6 5 8 5 6 5. Annotations: *8va*, **Harm.*, ***sim.*

*Let harmonics ring throughout.

**All diamond-shaped notes are harmonics, sounding an octave higher than indicated. (throughout).

Third system of musical notation. Treble staff: vocal line with lyrics "al - ways there for you. You just do your best,". Bass staff: guitar accompaniment. Fretboard diagram: 7 7 0 2 0 5 4 4 3 5 6 5 8 5

Fourth system of musical notation. Treble staff: vocal line with lyrics "there is noth - ing else to do, no, no, no,". Bass staff: guitar accompaniment. Fretboard diagram: 6 5 5 7 7 5 7 7 9 7

I w/ Voc. ad lib

1.

2. J

3rd time, w/ Voc. Fig. 1

1., 2., 3.

4.

(If you want.)

If you want— to find heav - en well lis - ten to — me

then. — You won't find — it look-in' out, —
(You won't find.)

you must look with - in. — Heav - en — is where the heart is. —

K w/ additional Voc. ad lib

Heav - en is where the heart is.

1. 2.

Heav - en is where the heart is.

Do do do do do.

rit.

MORE LOVE

Tenor Bass tuned:
A-D-G-Bb

Written by Victor Wooten

A

Swing feel ♩ = 172 (♩ - ♩)

(Spoken:) We need to love each other, idrin.

1.

(1st time:) Hey Victor, man, give them love on your bass, man. Give them love, man.

2.

B

*8va refers to both upstem and downstem parts.

*8va refers to both upstem and downstem parts.

8va

Harm. - 7 Harm. Harm. - 7 Harm. Harm. - 7 Harm.

16 5 5 5 (0) 14 14 12 5 5 5 (0) 11 10 9 5 5 5 5 (0) 4 4

6 (6) 5 3 (3) 5 6 (6)

8va

Harm. - 7 Harm. Harm. - 7 Harm. Harm. - 7 Harm.

12 7 7 7 (0) 14 17 16 5 5 5 (0) 14 19 16 5 5 5 (0) 14 14

5 (5) 3 6 (6) 5 3 (3) 5

8va

Harm. - 7 Harm. Harm. - 7 Harm. Harm. - 7 Harm.

12 5 5 5 (0) 11 11 12 7 7 7 (0) 14 17 16 5 5 5 (0) 14 14

6 (6) 4 4 5 (5) 3 6 (6) 5

C

8va

Harm. - 7 Harm. let ring let ring let ring let ring

12 5 5 5 (0) 12 12 16 10 12 12 12 12 12 16 10 12 12 12

3 (3) 5 5 6 8 6 8 8 10 8 10

8va

let ring let ring let ring let ring let ring let ring

12 12 16 10 12 12 12 11 12 12 16 14 16 16 15 16 21 16 15 16 14

6 8 6 8 8 10 8 10 6 8 6 8

let ring

14 14 17 14 14 14 12 12 12 16 12 12 12 11 10 10 5 3

D

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

12 7 7 7 (0) 14 17 16 5 5 5 (0) 14 14 12 5 5 5 5 (0) 11 10

5 5 (5) 3 6 (6) 5 3 (3) 5

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

9 5 5 5 (0) 11 12 7 7 7 (0) 14 17 16 5 5 5 5 (0) 14 14

6 (6) 4 4 5 (5) 3 6 (6) 5

E

(Spoken:) Listen to the man

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

12 5 5 5 (0) 11 10 9 5 5 5 (0) (0) 7 7 7 (0) 3 3

3 (3) 5 6 (6) 4 5 (5) 3

play the bass.

He put love in the music, man.

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

5 5 5 (0) 5 7 7 7 (0) 5 5 5 5 (0) 0

6 (6) 6 5 5 5 5 3 (3) 5 5

Put more love in anything, I and I do. Let us all sing together,

loco

8va----- 8va 1 8va 1 8va 1 8va 1

Harm. - 1 Harm. Harm. - 1 Harm.

0 10 12 12 10 3 3 5 5 5 (0) 5 7 7 7 (0) 5 5 5

5 6 (6) 6 5 5 5

F

my brothers.

La la la la la

8va----- 8va 1 8va 1 8va 1 8va 1

Harm. - 1 Harm. - 1 Harm. Harm. - 1 Harm.

5 5 5 (0) (0) 12 7 7 7 (0) 14 17 16 5 5 5 (0) 14 14

3 (3) 5 (5) 3 6 (6) 5

la la la la la la la

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

Harm. - 1 Harm. Harm. - 1 Harm. Harm. - 1 Harm.

12 5 5 5 (0) 11 10 9 5 5 5 5 (0) 11 12 7 7 7 (0) 14 17

3 (3) 5 6 (6) 4 4 5 (5) 3

G

la la la la

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

Harm. - 1 Harm. Harm. - 1 Harm. Harm. - 1 Harm.

16 5 5 5 (0) 14 14 12 5 5 5 5 (0) 12 12 16 12 12 12

6 (6) 5 3 (3) 5 5 6 8 10 12 8 6

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

8va

let ring

12 16 12 12 12 12 12 12 11 12 16 16 14 16 15

8 10 8 10 6 8 8 8 8 8 8 8 8 8

End Bass Fig. 1

8va

let ring

15 16 21 16 15 16 14 14 17 14 14 14 12 12 16 12 12 12 11

6 8 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Bass: w/ Bass Fig. 1

Oh, oh, oh, oh, oh,

let ring

(11) 12 12 11 0 11 12

8 8 6

H

oh, oh, oh. (Spoken:) Everybody say la. La la la la

let ring

Harm. - Harm. Harm. - Harm.

12 7 7 7 (0) 14 17 16 5 5 5 (0) 14 14

5 7 7 7 7 3 6 5 5 5 5 14

8 10 10 5 3 5 (5) 3 6 (6) 5

la la la la la la la la

Sva

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

12 5 5 5 5 (0) 11 10 9 5 5 5 5 (0) 11 12 7 7 7 7 (0) 14 17

3 (3) 5 6 (6) 4 4 5 (5) 3

la la la la la la

Sva

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

16 5 5 5 5 (0) 14 14 12 5 5 5 5 (0) 11 10 9 5 5 5 5 (0) (0)

6 (6) 5 3 (3) 5 6 (6) 4

1 *Sva* *Sva* *Sva* *Sva* *Sva* *Sva*

+ *loco*

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

7 7 7 7 (0) 3 3 5 5 5 5 (0) 7 7 7 7 (0)

5 (5) 3 6 (6) 6 5 5 5 5

"Vamp until fade.

Sva *Sva* *Sva* *loco*

Harm. - | Harm.

5 5 5 5 (0) 0 0 10 12 12 10 3 3

3 (3) 5 3 5 5 10 12 10 3 3

Sva *Sva* *Sva* *Sva* *Sva* *Sva*

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

5 5 5 5 (0) 7 7 7 7 (0) 5 5 5 5 (0)

6 (6) 6 5 5 5 5 5 3 (3) 5 4

Repeat and fade

NORWEGIAN WOOD

(THIS BIRD HAS FLOWN)

Words and Music by
John Lennon and Paul McCartney

Tenor Bass:
(low to high) A-D-G-C

A

$\text{♩} = 84$

8va-----

mf

23 23 20 23 23 20
19 19 16 19 19 16
0 22 22 0 19 0 22 22 0 19

8va-----

16 16 13 16 16 18
12 12 9 12 12 14
0 15 15 0 12 0 15 15 0 17

B

8va-----

23 23 24 20 21 23 23 24 20 21
19 19 16 16 16 16 16 16
0 22 22 0 19 0 22 22 0 19

8va-----

16 16 19 13 16 16 16 19 18
12 12 12 9 12 12 12 12 14
0 15 15 0 12 0 15 15 0 17

C

8va-----

6 6 6 6 6 6 6 6 6 6
T T† P T T† P T T† P T T† P T T† P T T† P T T† P
23 23 19 19 23 23 23 23 19 19 23 23 20 20 16 16 20 20 20 20 16 16 20 20
0 0 22 22 0 0 19 19 16 16 19 19 0 0

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8va

T T† P T T† P T T† P T T† P T T† P

23 23 19 19 23 23 23 23 19 19 23 23

0 0 22 22 19 19 22 22

sim.

8va

16 16 12 12 16 16 16 16 12 12 16 16

0 0 15 15 12 12 15 15 13 13 9 9 13 13 9 9 12 12

8va

16 16 12 12 16 16 16 16 12 12 16 16

0 0 15 15 12 12 15 15 18 18 14 14 18 18 14 14 17 17

D

8va

23 23 23 23 23 23 21 21 21 21 21 21 19 19 19 19 19

0 0 22 22 19 19 22 22 21 21 17 17 17 17 19 19 16 16 16 16

8va

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

17 17 14 14 15 15 12 12 15 12 16 8 17 14 17 10

T T P R1 R1

let ring

E

15ma

3 2 3 2.6 4 3 2.6 4 5 2.6 4 3 5 5 (5)

3 2 3 2.6 4 3 2.6 4 5 2.6 4 3 5 5 (5)

Harm. let ring

Harm.

*Refers to harmonics only.

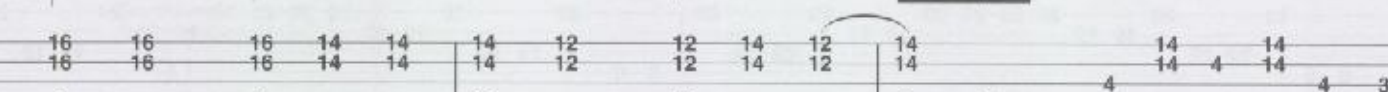
**Refers to upstem part only (where opposite stemming occurs).

***Fret 4th fret w/ L.H. finger; play harm. w/ R.H. thumb at hypothetical 32nd fret; pluck w/ R.H. finger.

F

na 8va

R.H. 

L.H. 

16 16 16 14 14 14 12 12 12 14 12 14 14 14 4 14 4 14 4 3

0 2 3 3 2 2 4 4 3

++8va refers to upstem part only (where opposite stemming occurs).

8va



14 14 14 4 16 16 16 14 14

2 13 13 13 2 2 2 0 2

8va



14 12 12 12 14 12 14 14 (0)

3 4 2 3 4 5 6 7 (7)

G

8va

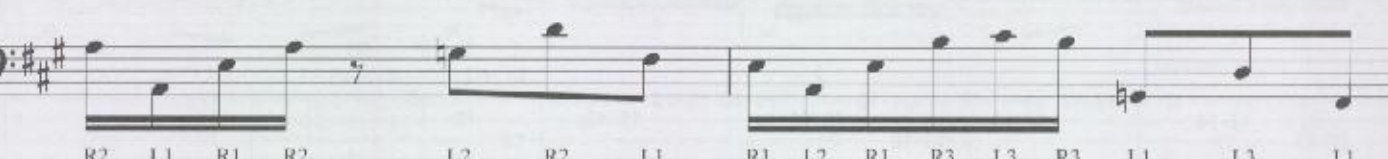


R1 L1 L3 R2 R2 R2 L3 R2 L3 L3 R3 R1 L1 R1 L1 R1 L3 R1 L2 R1

16 16 18 16 14 16 14 13 16 14 12 14 14 14 14

12 14 16 14 12

8va



R2 L1 R1 R2 L2 R2 L1 R1 L2 R1 R3 L3 R3 L1 L3 L1

14 14 14 12 14 11 14 16 16 10 12 9

12 14 12 14 14

8va



R2 L1 L3 R1 R2 R2 L3 R2 L3 L3 R3 R1 L1 R1 L1 R1 L3 L2 R1 L2 L1

16 16 18 16 14 16 14 13 16 14 11 14 13 14 13 11

12 14 16 14 12 14 14

8va-----

R2 L2 R2 R1 L2 R2 L1 R2 L1 R2 R2 R2 L2

14 14 14 12 14 11 14 14 14 14

12 12 (12)

8va-----

16 18 16 14 13 11 14 13 9 7 11 11

2 2 16 14 13 10 9 7 11 11

8va-----

9 7 9 6 9 7 4 4 2 16 18 16 14 13 11 14 13

5 7 9 6 9 7 4 4 2 16 18 16 14 13 11 14 13

9 7 11 14 14 0 12 13

9 7 11 14 14 0 11 12

[H]

14 (0) (0) 14 0 12 13 14 (0) (0) (0) 14 0 12 13

14 (0) (0) 14 0 11 12 14 (0) (0) (0) 14 0 11 12

14 (0) (0) 14 0 12 13 14 12 0 10 11 12 14 0 12 13

14 (0) (0) 14 0 11 12 14 12 0 9 10 12 14 0 11 12

First system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it. The fretboard diagram shows fingerings for the left hand (LH) and right hand (RH) across the strings.

Fretboard diagram (RH/LH):

14	(0)	(0)	14	0	12	13	14	(0)	(0)	(0)	14	0	12	13
14			14	0	11	12	14				14	0	11	12

String numbers: 12, 10, 12, 12, 10

Second system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it.

Fretboard diagram (RH/LH):

14	(0)	(0)	14	0	12	13	14	(0)	(0)		14
14			14	0	11	12	14				14

String numbers: 12, 10, 12, 10

Third system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it. The fretboard diagram includes fingerings (R2, L1, R2, R2, L3, R1, L3, L3, R3, R1, L1, R1, L1, R1, R3, L3, R3, R1, L2, R3, R1) and string numbers.

Fretboard diagram (RH/LH):

16	16	18	16	14	16	14	13	16	14	12	14	16	14	16	14	16	13	16	14
16	16	18	16	14	16	14	13	16	14	12	14	16	14	16	14	16	13	16	14

String numbers: 12, 12, 14, 12, 14, 16, 14, 16, 14, 14

Fourth system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it. The fretboard diagram includes fingerings (L1, R1, R3, L3, R3, R1, L1, R1, R3, L1, R1, R3, L1, R1, R3, L3, R3, R1, L1, R1, R3) and string numbers.

Fretboard diagram (RH/LH):

12	14	16	13	16	14	12	14	16	12	14	11	14	12	10	12	14
12	14	16	13	16	14	12	14	16	12	14	11	14	12	10	12	14

String numbers: 12, 14, 16, 14, 12, 14, 10, 12, 14, 12, 10, 12, 10

Fifth system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it. The fretboard diagram includes fingerings (L1, R1, R3, L3, R3, R1, L1, R1, R3, L1, L3, R1, R2, L1, L3, R1, R2, L1, L3, R1, R2, L1, L3, R1) and string numbers.

Fretboard diagram (RH/LH):

12	14	16	13	16	14	12	14	16	12	14	15	16	12	14	15	16
12	14	16	13	16	14	12	14	16	12	14	15	16	12	14	15	16

String numbers: 12, 14, 16, 14, 12, 14, 15, 16, 12, 14, 15, 16, 12, 14, 15, 16

Sixth system of musical notation (Bass clef, key signature of two sharps). The staff contains a melodic line with slurs and a fretboard diagram below it. The fretboard diagram includes fingerings (R3, L1, R2, R2, L2, R3, L2, L1, R3, R1, L1, R1, L1, R1, L3, R1, L3, L1) and string numbers.

Fretboard diagram (RH/LH):

16	16	18	16	14	16	14	13	16	11	14	13	11
16	16	18	16	14	16	14	13	16	11	14	13	11

String numbers: 12, 12, 14, 12, 14, 14, 14, 14

8va-----

*8va-----

R1 L2 R3 L3 R3 L1 R1 R3 L3 R3 R1

14 16 13 16 12 14 11 14 12 0 14 16 14 14 4 14 4 14 2 14

*Upstem part only

I

8va-----

16 16 16 14 14 14 12 12 14 12 0 2 3 3

8va-----

14 14 14 4 14 14 14 13 14 13 2 2 2 2

8va-----

16 16 16 16 14 14 12 14 12 0 2 3 5

J

8va-----

14 14 14 14 14 16 16 16 15 2 4 2 2 2 5 4 4

8va-----

14 14 14 16 16 16 16 16 16 2 4 2 3 4 4 4

8va-----

14 14 (14) 16 17 18 19 20 21 (22)

2 4 2 2 3 4 3 4

8va-----

14 14 (0) (0)

2 3 2 14 2 0

K

8va-----

16 17 21 19 17 16 14 17 16

5 7 7 5 5 3 5 2

8va-----

12 10 12 14 12 9 12 15 14 12

12 10 8 7 6 6 14 12

8va-----

10 8 11 10 6 4 8 9 0

10 8 11 10 6 4 8 9 0

L

8va-----

16 18 16 14 13 13 11 14 13 14 12 14 11

(0)

8va

First system of musical notation. The bass staff contains a melodic line with eighth and sixteenth notes. The guitar fretboard diagram below it shows the following fret numbers: 14 (0), 0, 0, 0, 16, 18, 16, 14, 13, 13, 11, 14, 13.

Second system of musical notation. The bass staff continues the melodic line. The guitar fretboard diagram shows: 9, 9, 0, 7, 11, 11, 9, 0, 0, 0, 0, (0), 14, 0, 12, 13, 14, 0, 11, 12.

Third system of musical notation. The bass staff features a more complex melodic line with many beamed notes. The guitar fretboard diagram shows: 14, 14, 12, 10, (0), (0), 14, 0, 12, 13, 14, 0, 11, 12, (0), (0), (0), 14, 0, 12, 13, 14, 0, 11, 12.

Fourth system of musical notation. The bass staff continues the complex melodic line. The guitar fretboard diagram shows: 14, 14, 12, 10, (0), (0), 14, 0, 12, 13, 14, 12, 0, 10, 11, 12, 14, 0, 12, 13, 14, 0, 11, 12.

Fifth system of musical notation. The bass staff continues the complex melodic line. The guitar fretboard diagram shows: 14, 14, 12, 10, (0), (0), 14, 0, 12, 13, 14, 12, 0, 10, 11, 12, 14, 0, 12, 13, 14, 0, 11, 12.

M

8va

L1 R1 R3 L3 R3 R1 L1 R1 R3 L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R3 R1

12 14 16 13 16 14 12 10 12 14 11 14 12 10 12 14 16 19 16 14 12 14 16 18 16 16 12 16

8va

L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3

12 14 16 13 16 14 12 10 12 14 11 14 12 10 12 14 16 19 16 14 12 14 16 18 16 16 12 16

8va

L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1 L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1

12 14 16 13 16 13 16 13 16 14 12 10 12 14 11 14 11 14 11 14 12 10 12 14 16 19 16 13 16 13 16 14 12 10 12 14 11 14 11 14 11 14 12 10

8va

L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1 L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1

12 14 16 13 16 13 16 13 16 14 12 10 12 14 11 14 11 14 11 14 12 10 12 14 16 19 16 13 16 13 16 14 12 10 12 14 11 14 11 14 11 14 12 10

sim.

N

8va

L1 R1 R3 L3 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3 L4 R3 R1

12 14 16 13 16 14 12 10 12 14 11 14 12 10 12 14 16 13 16 14 12 15 17 17 15

8va

L1 R1 R3 L4 R1 R3 L1 R1 R3 L1 R1 R3 L1 R1 R3 L1 R1 R3 L4 R3 R1

12 17 19 14 19 21 12 17 19 14 15 17 12 13 15 14

rit. let ring

O

8va

a tempo
L1 R1 R3 L3 L1 R1 R3 L3 *sim.*

17 19 21 18 17 19 21 18 15 17 19 16 17 19 16 13 15 17 14

P

8va

8va

rit.
L1 R1 R3 L3 L1 L3 R3 R1
let ring

14 16 18 14 14 18 16 20 21 18 19 16 16 18 16 14 16 14 12 14

8va

13 16 14 12 14 14 14 14 14 14 12 14 14 12 14 11

8va

14 12 14 16 13 16 10 12 9 16 12 14 16 18 16 14 16 14

8va

13 16 14 12 14 11 11 11 14 11 13 14 13 11 14 12 14 11

8va

R1 L1 R1 R3 L3 R3 L1 R3 L1 L1

14 0 14 16 10 12 9 (9) 0

SEX IN A PAN

Written by Victor Wooten

A

Moderately ♩ = 104 (♩ - ♩)

Measures 1-12 of section A. The bass line includes fret numbers: (0) 9 12 9 12, 0 (0) 9 9 12 9, 0 (0) 9 12 9 12, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0, 0 0 7 5 0.

B

Measures 1-3 of section B. The bass line includes fret numbers: 9 7 10 9 7 5 0, 5 7 5 0 7 9 7, 9 7 10 9 7 5 0.

1.

2.

C

Measures 1-3 of section C. The bass line includes fret numbers: 5 3 2 5 3 2 0 5 2 0 9 12 9 12, 5 3 2 5 3 2 0 5 2, 9 7 12 7 9 8.

R2

Harm.-----

let ring-----

R2 L1 L3 R2 L4

7 5 10 5 3 5 3 8 12 9 12

5 6 7 3 4 6 4 0 9 12

(0) 9 9 12 9 (0) 9 12 9 12 (0) 9 12 9

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

8va loco

Harm.-----

(0) (0) 9 12 9 12 14 (0) 9 9 12 9 9 9 9 12 9

0 0 7 5 0 0 0 7 5 0 0 12 (12) 0 7 5 0

D

(0) 9 12 9 10 0 X 9 12 9 9 7 10 9 7 5

0 0 7 5 0 0 0 7 5 0 8 7 10 9 7 5 0

5 7 5 7 9 7 9 7 10 9 7 5 5 2 5 3 2 5 2

3 5 7 0 8 7 0 3 5 5 2 0

E

3 1 3 1 3 1 3 0 1 1 3 3 3 1 3 1 3 3 0 1 1 3 3 X 3 1 3 1 3 1 3 0 1 1 3 3 X

First system of musical notation (bass clef, key signature of two flats). The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 3 1 3 1 3 1 3 0 1 1 3 3 1 5 3 1 3 1 3 1 3 0 1 1 3 3 X 3 1 3 1 3 1 3 0 1 1 3 3 X.

Second system of musical notation. The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 3 1 3 1 3 1 3 0 1 1 3 3 X 3 1 3 1 3 1 3 0 1 1 3 3 5 3 1 3 1 3 1 3 0 1 1 3 3 X.

Third system of musical notation. The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 3 1 3 1 3 1 3 0 1 1 3 1 1 3 1 3 1 3 1 3 0 1 1 3 3 X 3 1 3 1 3 1 3 0 1 1 3 3 5.

Fourth system of musical notation. The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 1 3 1 3 1 3 0 1 1 3 3 X 3 1 3 1 3 1 3 0 1 1 3 3 0 1 3 1 3 1 3 1 3 0 1 1 3 3 1.

Section F. Musical notation includes a key signature change to one flat and a time signature change to 3/4. The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 3 1 3 1 3 1 3 0 1 1 3 3 X 9 7 12 7 9 7 5 10 5 3 6 6.

Section G. Musical notation includes a key signature change to one sharp and a time signature change to 4/4. The staff contains a melodic line with eighth and sixteenth notes, and a fretboard diagram below it. The fretboard diagram shows fingerings: 5 3 3 8 12 8 9 9 12 9 0 (12) (12) (0) 7 5 0 7. Labels include "let ring", "R2 L1 L3", "R2 L4", "8va", "loco", "Harm. - 1", and "T H P1 P2 H T H P H T H P T T H P".

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P H

9 9 (0) 5 0 9 12 9 12

0 (12) (12) (0) 7 5 0 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P H

9 9 (0) 5 0 9 12 9

0 (12) (12) (0) 7 5 0 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P H

9 9 (0) 5 0 9 12 9 12

0 (12) (12) (0) 7 5 0 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P

9 9 (0) 5 0 9 9 12 9

(0) (12) (12) (0) 7 7 5 7 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P H

9 9 (0) 5 0 9 12 9 12

0 (12) (12) (0) 7 5 0 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P H

9 9 (0) 5 0 9 12 9 10

0 (12) (12) (0) 7 5 0 7

8va---7 *loco*

Harm. - 4

T H P1 P2 H T H P H T H P T H P

9 9 (0) 5 0 9 12 9

0 (12) (12) (0) 7 5 0 7

H

9 7 10 9 7 5

8 0

5 7 5 7 9 7 9 7 10 9 7 5 5 7 9 12 9 12

3 5 7 0 0 0 0 0 0 0 0 0 0 0 0 0

The first system of the musical score for 'The Wind' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a quarter rest, then an eighth note C5, and a quarter note D5. The melody continues with a quarter note E5, a quarter note F#5, and a quarter note G5. This is followed by a quarter note A5, a quarter note B5, and a quarter note C6. The melody then descends with a quarter note B5, a quarter note A5, and a quarter note G5. This is followed by a quarter note F#5, a quarter note E5, and a quarter note D5. The melody ends with a quarter note C5, a quarter note B4, and a quarter note A4. The system is marked with a '1' in a box at the beginning.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system contains the second line of the melody, starting with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The melody concludes with a quarter note G4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody. The score is in a single system, with the melody and lyrics aligned. The key signature is one sharp (F#), and the time signature is 4/4. The score is in a single system, with the melody and lyrics aligned. The key signature is one sharp (F#), and the time signature is 4/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a single melodic line on a five-line staff with a key signature of one sharp (F#). The melody is written in a style that suggests a folk or traditional tune, with various note values and rests. The second system continues the melody, showing a transition to a different key signature (one flat, Bb) and a more complex rhythmic pattern. The score is written in a clear, legible font, with notes and rests clearly defined.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a double bar line and a repeat sign. The bass line is written in a single staff with a key signature of one sharp (F#). The guitar accompaniment is written in a single staff with a key signature of one sharp (F#). The second system continues the piece, showing the bass line and guitar accompaniment. The guitar accompaniment includes a capo position of 9, indicated by a '9' above the staff. The piece concludes with a final double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, marked '1.' and '2.'. The second system contains the next two measures, also marked '1.' and '2.'. The melody is written in a treble clef with a key signature of one flat (B-flat). The accompaniment is written in a bass clef with a key signature of one flat. The first system's accompaniment includes a '3' over the first measure and a '2' over the second measure. The second system's accompaniment includes a '3' over the first measure and a '2' over the second measure. The melody and accompaniment are written in a style that suggests a simple, folk-like tune.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes, providing a harmonic foundation for the melody. The piece concludes with a final chord in the second measure of the second system.

A SHOW OF HANDS

Written by Victor Wooten

Tenor Bass:
(low to high) A-D-G-C

A

$\text{♩} = 276$

mf

Measures 1-12 of section A. The notation includes a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The music is written for Tenor and Bass. The first staff shows the Tenor part, and the second staff shows the Bass part. The music is marked *mf* (mezzo-forte). The tempo is indicated as $\text{♩} = 276$. The score includes fingerings (7-14) and articulation marks (accents, slurs). The first staff has a 'T' above the first measure, and the second staff has a 'B' below the first measure. The music is divided into two systems of six measures each. The first system ends with a double bar line, and the second system ends with a double bar line.

B

Measures 1-12 of section B. The notation includes a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The music is written for Tenor and Bass. The first staff shows the Tenor part, and the second staff shows the Bass part. The music is marked *mf* (mezzo-forte). The tempo is indicated as $\text{♩} = 276$. The score includes fingerings (0-14) and articulation marks (accents, slurs). The first staff has a 'T' above the first measure, and the second staff has a 'B' below the first measure. The music is divided into two systems of six measures each. The first system ends with a double bar line, and the second system ends with a double bar line.

Т Н Р Т Н2 Н4 Т Н Т Н Р Т Н2 Н4 Т Н Р Т Н2 Н4 Т Н Р Т Н Р Т Н Р Т Н4 Н2

Т Н Р Т Н2 Н4 Т Н Т Н Р Т Н2 Н4 Т Н Р Т Н2 Н4 Т Н Т Н Р Т Н Р Т Н Р Т Н

Т Н Р Т Н2 Н4 Т Н Т Н Р Т Н2 Н4 Т Н Р Т Н2 Н4 Т Н Р Т Н Р Т Н Р

C

Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р Н Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р

Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р Н Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р

Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р Н Т Н Р Т Н Р Т Н Р Т Н Р Т Н Р

T H P T H P T H P T H P T H P T H P T H P

0 0 0 5 0 6 5 0 0 0 5 0 6 5 0 6 5

(0) 6 (0) 8 (0) 8 (0) 6

D

L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2

6 8 10 10 7 10 10 8 6 8 10 10 10 10 6 8 10 10 7 10 10 8 6 8 10 10 10 10 12 10 10 10

L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L4 R2 R1 R2

6 8 10 10 7 10 10 8 6 8 10 10 10 10 6 8 10 10 12 10 10 10 6 8 10 10 14 10 10 10

L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2

6 8 10 10 7 10 10 8 6 8 10 10 10 10 7 8 10 10 7 10 10 8 6 8 10 10 12 10 10 10

L3 L2 R1 R2 L1 R2 R1 L3 L1 L3 R1 R2 L2 R2 R1 L2 L1 L3 R1 R2 L1 R2 R1 L2

9 8 10 10 7 10 10 8 6 8 10 10 7 10 10 8 7 8 10 10 7 10 10 8

L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 L1 L3

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

(♩ = ♩)

Bass clef, key signature of two flats (B♭, E♭), 6/8 time signature. The first system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for the left hand (L1, L3, R1, R2, L1, R2, L2, R2, R1, L1, L3, R1) and the right hand (L1, L3, R1, R2, L1, R2, L2, R2, R1, L1, L3, R1). The fret numbers are: 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 12 | 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 14.

Bass clef, key signature of two flats (B♭, E♭), 6/8 time signature. The second system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fret numbers are: 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 12 | 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 14.

Bass clef, key signature of two flats (B♭, E♭), 6/8 time signature. The third system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fret numbers are: 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 12 | 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 14.

Bass clef, key signature of two flats (B♭, E♭), 6/8 time signature. The fourth system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fret numbers are: 7, 9, 10, 10, 7, 10, 8, 10, 10, 7, 9, 12 | 7, 9, 10, 10, 7, 9, 14.

E

♩ = 83

Bass clef, key signature of two flats (B♭, E♭), 4/4 time signature. The fifth system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fret numbers are: 6, 8, 10, 8, 12, 8, 10, 8, 6, 8, 10, 8, 12, 8, 10, 10 | 6, 8, 10, 8, 12, 8, 10, 8, 6, 8, 10, 8, 12, 8, 10, 10.

Bass clef, key signature of two flats (B♭, E♭), 4/4 time signature. The sixth system consists of a musical staff with eighth notes and a corresponding fretboard diagram below it. The fret numbers are: 6, 8, 10, 10, 13, 10, 10, 8, 6, 8, 10, 10, 13, 10, 14 | 6, 8, 10, 10, 13, 10, 10, 8, 6, 8, 10, 10, 13, 10, 15.

L1 L3 L1 L4 R2 L4 L1 R3 L1 L3 L1 L4 R2 L4 L1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3

let ring *let ring* *let ring* *let ring*

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

L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3

let ring *let ring* *let ring* *let ring*

5 7 10 9 12 9 10 11 5 7 10 9 11 9 10 11 4 6 9 8 11 8 9 10 4 6 9 8 10 8 9

accel.

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R3

let ring

3 5 8 7 10 7 8 5 3 5 8 7 10 7 8 5 3 5 8 7 10 7 8 5 3 5 8 7 10 7 8

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R3 L1

10

3 5 8 7 10 7 8 5 3 5 8 7 10 7 8 5 3 5 8 7 10 7 8 5 3

F

$\text{♩} = 132$

R2

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R2

5 10 6 12 6 10 5 5 10 6 12 6 10 12 3 5 10 6 12 6 10 5 3 5 10 6 12 6 10

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R2

5 10 6 12 6 10 5 5 10 6 12 6 10 12 3 5 10 6 12 6 10 5 3 3 10 12 6 10

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R2

3 5 10 6 12 6 10 5 3 5 10 6 12 6 10 12 3 5 10 6 12 6 10 5 3 5 10 6 12 6 10

L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R3 L1 L3 R1 L4 R3 L4 R1 L3 L1

5 10 6 12 6 10 5 5 10 6 12 6 10 12 3 5 10 6 12 6 10 5 3 15

G

(♩ = ♩) ^{*8va}

R.H. ^{ea}

L2 R1,2 L3 R1,2 *sim.*

15 15 15 15 14 14 12 12 15 15 14 14 12 12 12 12

^{*8va} refers to upstem part only.

^{**2nd time}, add muted notes between written notes.

^{8va}

7 6 5 7 5 5 5 4

12 12 12 14 10 10 10 10

8va

3 6 15 15 17 15 14 14 12 12

8va

7 12 12 12 12 14 12 10 10 10 10 (5) (10) (5)

8va

3 15 17 4 15 16 3 15 15 14 15 13 2 14 13 1 14 12 13 12 0

8va

6 12 12 12 11 12 10 11 10 11 10 10 9 10 9 9

8va

3 15 17 4 15 16 3 15 15 14 15 13 2 14 13 1 14 12 13 12 0

8va-----

8va-----

L3 R1,2 L2 R1,2 L1 R1,2 L1 R1,2

12 12 12 11 11 11 10 0 10 0

6 6 5 6 5 4 3 X

L1 R1,2 R1,2 R1,2 R1,2 *sim.*

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

3 5 3 5 3 5 5 5 5 5

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

3 5 3 5 3 5 3 5 5 5

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

3 5 3 5 3 5 3 5 5 5

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

3 5 3 5 3 5 3 2 1

First system of musical notation. The bass staff contains a sequence of notes with various accidentals. Below it, the guitar fretboard diagram shows fingerings: 0, 7, 5, 7, (7), 3, 7, 5, 7, 7.

Second system of musical notation. The bass staff contains a sequence of notes with various accidentals. Below it, the guitar fretboard diagram shows fingerings: 0, 7, 5, (5), (7), 3, 7, 5, (9), 5, 0.

Third system of musical notation. The bass staff contains a sequence of notes with various accidentals. Below it, the guitar fretboard diagram shows fingerings: 0, 7, 5, (5), 7, 3, 7, 5, (9), 7, 0.

Fourth system of musical notation. The bass staff contains a sequence of notes with various accidentals. Below it, the guitar fretboard diagram shows fingerings: 0, 7, 5, (7), 0, 7, 7, (7).

H

Fifth system of musical notation. The bass staff contains a sequence of notes with various accidentals. Below the staff is a sequence of letters: T H P T H P T P1 P2 T H P T H P T P T P T P. Below the letters is the guitar fretboard diagram showing fingerings: (0), 7, (0), 9, 0, 7, 7, 0, 9, 0, (0), 7, (0), 9, 0, 7, 0, 7, 0, 9, 0.

T H P T H P T P1 P2 T H P T H P T H P T P T P

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

T H P T H P T,H1 P1 P2 T H P T H P T,H2 P T P T,H3 P

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

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

T H P T H P T,H1 P1 P2 T H P T H P T,H2 P T P T,H1 P

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

0 7 0 9 0 10 0 0 0 9 0 0 7 0 9 0 7 0 6

T H P1 P2 T H P T H P T,L2 P1 P2 T H T

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

 X 5 X 5

T H P1 P2 T H P T H P T H P T H P T H P

0 0 7 0 8 0 0 0 7 0 (0) 5 (0) 7 (0) 8 (0) 6

T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P

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

T H P T H P T,H1 P1 P2 T H P

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

T H P T H P T P1 P2 T H P T H P T H P T H P1 P2 T H P

(0) 9 0 10 7 7 0 9 0 (0) 7 (0) 9 0 (0) 7 (5) (0) 7 9 0

T H P T H P T P1 P2 T H P T H P T H P T H P1 P2 T H P

(0) 9 0 10 7 7 0 9 0 (0) 7 (0) 9 0 (0) 7 (5) (0) 7 9 0

T H P T H P T H P1 P2 T H P T H P T H P T P T P T P

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

T H P T H P T H P2 T H P2 T H P T P T
 X 7 X 9 10 7 7 0 9 0 X 7 X 9 0 7 X 9

T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P
 12 12 0 9 12 10 12 12 0 9 12 12 12 0 9 12 7 12 7 12 9 12

T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P
 9 9 0 9 9 10 9 9 0 9 9 9 9 0 9 7 9 7 9 9 9

T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P
 11 11 0 9 11 10 11 11 0 9 11 11 11 0 9 7 11 7 11 9 11

T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P
 12 12 0 9 12 10 12 12 0 9 12 12 12 0 9 7 12 7 12 9 12

T P1 P2 T H P T P1 P2 T H P T T[†] P T T[†] P T T[†] P T T[†] P T T[†] P T
 12 12 0 9 12 10 12 12 0 9 12 12 10 9 10 9 7 9 7 10 9 7 5 4 4 4 5

J

T P P T P T H P T H P T H P T P1 P2 T H P

7 (0) (0) 8 0 0 7 0 (0) 7 0 (0) 9 10 7 0 0 (0) 9 0

T P T T P1 P2 T H P T H P T H P T P T

(0) (0) 7 0 0 (0) 7 0 (0) 7 0 (0) 9 0 7 (0) (0)

5 (0) 7 (0) 7

T P T T P1 P2 T H P T H P T H P T P1 P2 T H P

(0) (0) 7 0 0 (0) 7 0 (0) 7 0 (0) 9 0 9 0 0 0 7 0

5 (0) 7 (0) 7

T P T T P T H P T H P T H P T H P T H P

0 0 7 0 (0) (0) (0) (0)

5 (0) 5 (0) 7 (0) 0 (0) 6

T H P T H P T,H1 P1 P2 T H P T H P T,H2 P T P T,H1 P

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

0 7 0 9 7 0 7 0 7 7

sim.

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

0 7 0 9 7 0 5 7

T H P T H P T,H1 P1 P2 T H P T H P T,H2 P T P T,H1 P

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

T H P T H P T,H1 P1 P2 T H P T P T H P T P T

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

K

T T P T T T P T T P T P T P T T P

7 9 11 9 10 12 10 (0) 11 14 (0) 12 14 11

T P T P T P T P T P T P T P T T P1 P2

(0) 9 11 (0) 10 12 (0) 7 9 (0) 8 10 7 7

T P T P T P T P T P T P T P T T P

(0) 9 11 (0) 10 12 (0) 11 14 (0) 12 14 11

T P T P T P T P T P T P T P T T P

(0) 9 11 (0) 10 12 (0) 7 9 (0) 8 10 7

T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H T H P T H P T H T H

(0) 7 0 9 11 0 9 0 10 12 (0) 9 0 11 14 0 11 0 12 0 (0) 14 (0) 12

T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H P T H P T H P T H4 H2

(0) 7 0 9 11 0 9 0 10 12 (0) 5 0 7 9 (0) 0 8 0 10 7 0 10 8

T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H P T H2 H4

(0) 7 0 9 11 0 9 0 10 12 0 9 0 11 14 0 10 0 12 14

T H1 P T H2 H4 T H P T H2 H4 T H1 P T H2 H4 T H1 P T H2 H4

(0) 12 (0) 14 17 (0) 15 17 (0) 15 17 20 (0) 16 (0) 18 20

T H1 P T H2 H3 T H1 P T H1 H2 H3 Strum

(0) 17 (0) 19 21 (0) 19 21 23 21 21 21 21 0 0

SINISTER MINISTER

Written by Bela Fleck

A

♩ = 128

6

T H P1 P2 T H T T T T T T T *sim.*

0 6 5 5 6 | 5 5 (5) 5 8 8 (8) 8 | 7 7 (7) 7 10 10 (10) 10 | 8 8 (8) 8 12 12 (12) 12

B

Bass Fig. 1

13 13 12 10 8 (8) 7 | 5 5 8 8 8 | 7 7 10 10 10 | 8 8 12 12 12

1.

2.

10 9 | 15 17 18 | 19 19 17 | 17 15

13 13 12 10 8 7 | 13 12 13 15 16 | 17 17 17 17 | 15 14 13 13 12

1.

2.

End Bass Fig. 1

C

15 13 | 15 17 18 | 15 14 | 12 13

13 12 11 11 11 | 13 12 13 15 16 | 13 12 10 11 12 | 10 8 10 13

15 13 | 14 12 15 | 14 12 13

(13) 12 10 11 12 | 10 8 10 13 | 12 10 11 12 | 10 8 10 13

§ D

15 13 14 12 10 9 7

(13) 12 10 11 15 16 15 16 15 13 12 13 12 11 10 8

T P1 P2 T T T T P1 P2 T T T

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

1. 7 6 5 7 (7) 10 10 8 9 10 (10) 8 8 7 7 8 (8) 12 12 10 10 12 (12) 13 13 12 10 8 8 7 5

T P1 P2 T T T T P1 P2 T T T *sim.*

2. E 12 12 14 12 14 15 14 15 12 12 0 12 12 13 0 13

13 13 12 13 15 15 16 0 17 14 0 15 0 17 15 0 17 0 15 0 14 0 14 0 13 0 12 12 13 0 13

T H P T H P T H T H P T H P T H T H P T H P T H T H P T H T H P T H T H

1. 2. 12 12 9 12 9 0 12 12 12 0 14 0 17 0 12 12 0 11 12

13 0 12 0 11 0 12 0 11 0 13 0 12 0 13 0 15 0 14 0 17 0 12 0 10 0 11 12

P T H P T H T H P T H P T H T H P T H P T H P T H P T H T H P T H T H

14 15 14 15 12 10 8 12 13 12 10 11 12

(12) 10 8 10 13 12 10 11 10 10 13 11 12

To Coda

14 15 13 10 11 10 11 14 10 8 7 8 10 7 9 6 7 5 8

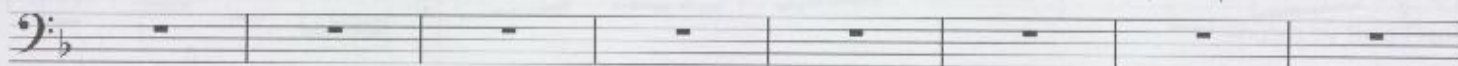
(12) 10 8 10 13 12 10 11 11 10 11 14 10 8 7 8 10 7 9 6 7 5 8

F

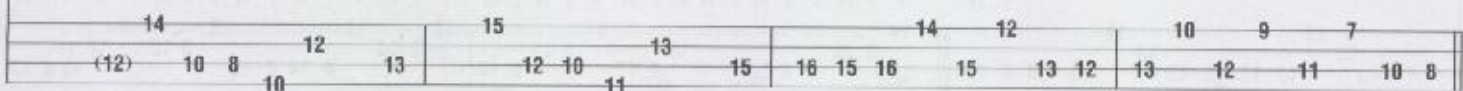
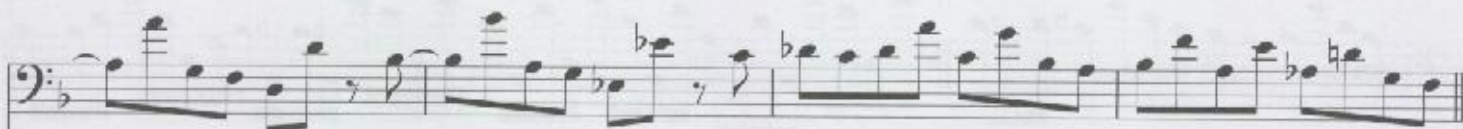
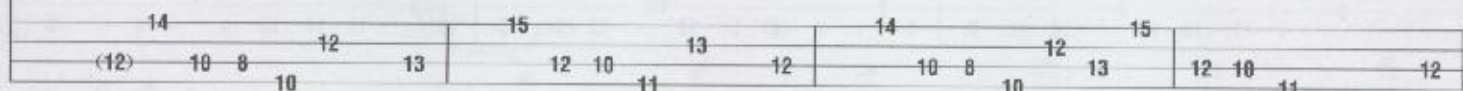
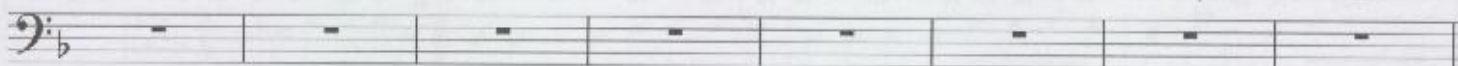
Banjo Solo

Bass: w/ Bass Fig. 1

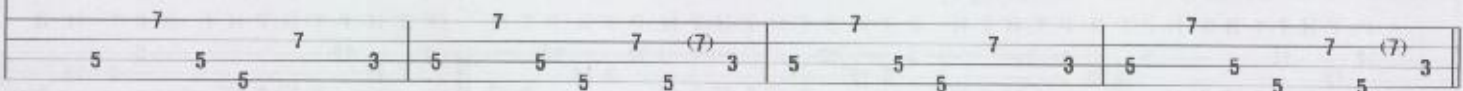
Dm Dm/F E^o7 G^o7 Dm/F Dm/A B^b7 A7 Dm Dm/F E^o7 G^o7 Dm/F Dm/A B^b A7



Dm C7 B^b7 E7/A^b B^b7 A7 Dm C7 B^b7 E7/A^b B^b7 E^b7

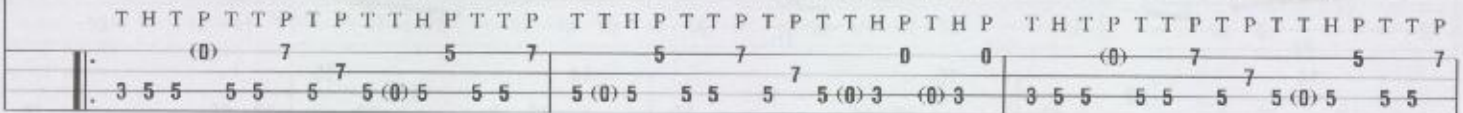


G



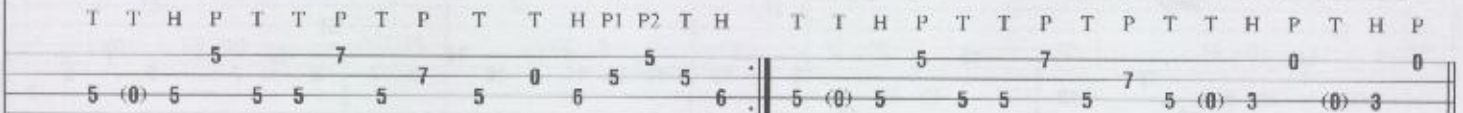
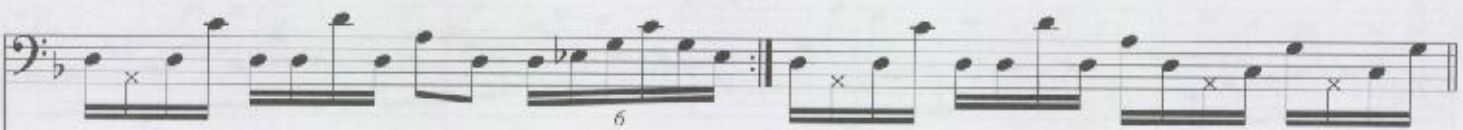
H

Bass Solo



1.

2.



[illegible]

6

3

T T† P T T† P T T† P T H P T H P T H T H P T H P T H T H P T H P T

7 7 7 7 7 7 7 0 0 10 11 10 12 0 13 0 0 12 12 0 12 0 10 0 8 0 7 7

[illegible]

The musical score is for the piece 'The Last Days of Pompeii' by Franz Liszt. It is written for a bass instrument and guitar. The bass line is in the key of B-flat major (two flats) and 2/4 time. The guitar accompaniment is in the key of B-flat major and 2/4 time. The score is divided into two systems. The first system contains measures 1 through 19, and the second system contains measures 20 through 21. The bass line features a series of eighth notes in the first system, followed by a triplet of eighth notes in measure 19, and a whole note in measure 20. The guitar accompaniment features a series of eighth notes in the first system, followed by a triplet of eighth notes in measure 19, and a whole note in measure 20. The score is marked with '8va' at the beginning and end, indicating an octave shift. The guitar part is marked with 'loco' at the beginning and end, indicating a change in playing technique. The score is numbered 15 through 20 at the bottom.

J

8va — loco — loco 8va — loco 8va — loco 8va — loco 8va — loco 8va — loco 8va

P T H P T T H P T H P T T H P T H P T H P T T H P T H P T H P T T H P T H P T H P T T H

15 15 19 19 15 14 14 17 17 14 12 12 15 15 12 11 11 14 14 10 11 11 14 14 12 0 11 11 12 14 0 12

0 15 0 13 0 12 0 12 0 12 0 12 0 12 0 12

8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va-----

P T H P T T H P T T T T H P T H P T T H P T H P1 P2 T T H

11 11 14 14 10 0 10 10 11 12 0 17 15 15 19 19 15 0 15 14 14 17 17 17 14 0 13

8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va----- loco 8va-----

P T H P T T H P T H P T T H P T T H P T H P T T H P T T T T H

12 12 15 15 12 0 12 0 11 9 0 11 10 12 0 12 11 11 14 14 12 0 11 9 11 12 14 0 12

8va----- loco 8va----- loco

P T H P T T H P T T T T H P T H P T T H P T T T T H P T H P T H T P T P T

11 11 14 14 10 0 10 10 11 12 0 5 4 4 7 7 5 0 4 4 5 7 0 5 4 4 7 7 5 (7) (0) (0) 4

*D.S. al Coda
(take repeats)*

7 10 9 12 10 14 15 10 9

5 5 8 8 8 7 7 10 10 10 8 8 12 12 12 13 12 10 8 7

♢ Coda

T T T P T T T P T P T T T T T P T T T T T P T T

14 10 9 10 15

16 15 16 13 12 13 12 10 8 6 5 6 8 10 9 10 12 13 14 15

T T T P1 P2 T P1 P2 T T T P1 P2 T P1 P2 T P1 P2 T T T

14 12 10 9 7 7

16 15 16 14 15 13 12 13 10 12 9 11 7 10 8 5

SOMETIMES I LAUGH

Tenor Bass:
(low to high) A-D-G-C

Written by Victor Wooten

A

$\text{♩} = 104$

8va

*Harm.

**sim.

*Let harmonics ring throughout.

**All diamond-shaped notes are harmonics, sounding an octave higher than indicated (throughout).

B

First system of musical notation. The bass staff contains a melodic line with eighth and sixteenth notes, some beamed together. The guitar fretboard diagram below shows fingerings: (9) 5 5 7 5 7 7 | 9 0 7 0 0 12 9 | 5 5 5 7 5 7.

Second system of musical notation. It includes a section marked with a 'C' in a box. The instruction "let ring throughout" is written above the staff. The bass staff shows a melodic line. The guitar fretboard diagram includes fingerings: (7) 7 7 9 0 9 9 | 5 5 5 7 5 7 | 9 0 7 0 || 3 0 2 0 4 0 4.

Third system of musical notation. The bass staff shows a continuous melodic line. The guitar fretboard diagram shows fingerings: 3 0 2 0 4 0 | 3 0 2 0 4 0 4 | 15 14 0 14 17 16 0 | 3 0 2 0 4 0 2.

Fourth system of musical notation. The bass staff shows a melodic line. The guitar fretboard diagram shows fingerings: 4 0 5 4 0 9 7 | 9 7 10 9 7 7 | 7 5 4 0 | 5 5 5 5 5 5.

Fifth system of musical notation. It includes a section marked with a 'D' in a box. The instruction "let ring throughout" is written above the staff. The bass staff shows a melodic line. The guitar fretboard diagram shows fingerings: 9 7 7 9 10 7 7 | 8 7 5 5 7 5 5 | 9 7 7 9 | 10 7 7 9 9.

Sixth system of musical notation. The bass staff shows a melodic line. The guitar fretboard diagram shows fingerings: (9) 5 5 7 7 7 | 9 7 7 9 10 9 9 | 5 5 5 7 5 7.

Musical notation for the first system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

E

Musical notation for the second system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

Musical notation for the third system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

F

Musical notation for the fourth system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

Musical notation for the fifth system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

Musical notation for the sixth system, featuring a bass staff with a melodic line and a guitar fretboard diagram below it.

G (Solo)

Play 7 times

H

STOMPING GROUNDS

Written by Victor Wooten
and Bela Fleck

A

Moderately fast ♩ = 136

G5

B

G

C

G/B

A7(no3rd)

Dsus4

G

C N.C. Cadd9 8va N.C. G

8va loco

Harm. let ring

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

N.C. Cadd9 8va N.C.

8va loco

Harm. let ring

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

(3)

Pitch: G
D
*Vib. by pushing against back of neck.

D G

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

8va loco C G/B A7(no3rd) Dadd4 G

Harm. 4

3 5 5 5/7 5 3 5 5 0 5 3 2 0 3 3 2 3 5 2 3

8va loco C

Harm. 4

(3) 0 2 0 2 0 3 5/7 5 7 5 5 7 5 3 5 5 5/7 5 3 5 5 5 3

G/E A7(no3rd) Dadd4 G

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

E
G C Am7 Dadd4 G

C Am7 Dadd4 G

F
Em Dadd4 C

Em Dadd4 A7/C# A

N.C. Dadd4 G

G

G

1.

mp

2.

f

Dadd4

G6/E

Cadd9

let ring -

8va

Dadd4

G

loco

Harm.

let ring -

H

N.C.(G)

First system of music. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line contains fingerings: 9 7 10 8 9 0 5 7 5 7 5 5 8 9. A crescendo hairpin leads to a *p* (piano) dynamic. The system ends with a *mf* (mezzo-forte) dynamic.

Second system of music. The melody continues with some notes marked with an 'x'. The bass line contains fingerings: 9 7 10 8 9 0 5 7 5 X 7 9 7 9 7 9 12. A crescendo hairpin leads to a *p* (piano) dynamic. The system ends with three triplets of eighth notes.

Third system of music. The melody includes a wavy line indicating a tremolo. The bass line contains fingerings: 9 7 10 8 9 7 10. A crescendo hairpin leads to a *mf* (mezzo-forte) dynamic, followed by a *p* (piano) dynamic. The system ends with a *mf* (mezzo-forte) dynamic and a wavy line.

Fourth system of music. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line contains fingerings: 14 15 14 16 12 14 12 12 14 12 14 12 14. The system ends with a 6/7 time signature.

Fifth system of music. The melody includes a wavy line indicating a tremolo. The bass line contains fingerings: 6 5 7 5 (5) 3. A crescendo hairpin leads to a *grad. cresc.* (gradual crescendo) dynamic. The system ends with a *grad. cresc.* (gradual crescendo) dynamic.

Sixth system of music. The melody consists of eighth and sixteenth notes. The bass line contains fingerings: 9 7 10 8 9 0 5 7 5 7 5 8 9 7 10 8 9 0 5 7 5 7 5 8 9 8.

Bass line with notes and fingerings. Includes a forte (*f*) dynamic marking.

Fingerings: 9 7 10 8 9 0 5 7 5 7 5 8 | 9 7 10 8 9 0 5 7 5 8 9 8 | 9 7 10 8 9 0 5 7 5 7 5 8

Bass line with notes and fingerings.

Fingerings: 9 7 10 8 9 0 5 7 5 7 5 8 | 9 7 9 9 9 10 10 10 9 9 9 7 | 10 8 9 5

I

Bass line with notes and fingerings. Includes chord markings *C* and *Dadd4*.

Fingerings: 3 0 2 3 5 | 5 0 5 2 5 2 5 3 | 3 5 7 5 5 | 5 5 7 7 5 5 5

Bass line with notes and fingerings. Includes chord markings *G6/E*, *Cadd9*, *Dadd4*, and *G*. Includes performance instructions: *8va*, *Harm.*, *loco*, and *let ring*.

Fingerings: 5 7 9 7 7 5 8 | 5 7 2 3 4 2 4 0 | 3

J

N.C.(G)

Bass line with notes and fingerings. Includes a half note (*1/2*) marking.

Fingerings: 3 | 13 14 15 12 | 12 15 12 14 12 | 13 14 12

Bass line with notes and fingerings. Includes a triplet (*3*) and a doublet (*2*) marking.

Fingerings: 15 0 0 14 17 15 14 17 15 13 14 15

First system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 0, 16, 16, 16, 15, 15, (15). The diagram also includes 'X' marks and a '2' at the end.

Second system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 0, 12, 10, 10, 12, 0, 14, 12, 12, 14, 0, 17, 15, 15, 17, 0, 19, 17, 17.

Third system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 0, 3, 0, 12, 8.

K

N.C.(G)

Fourth system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 9, 7, 10, 8, 9, 0, 5, 7, 5, 7, 5, 8, 9, 8, 9, 7, 10, 8, 9, 0, 5, 7, 5, 7, 5, 7, 5, 0.

1.

Fifth system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 9, 7, 10, 8, 9, 0, 5, 7, 5, 7, 5, 8, 9, 8, 9, 7, 10, 8, 9, 0, 5, 7, 5, 7, 5, 7, 5, 7, 3, 8.

2

L

C

Sixth system of musical notation. The staff shows a sequence of notes with a key signature of one sharp (F#). The fretboard diagram below the staff indicates fingerings: 9, 7, 10, 0, 9, 0, 5, 7, 5, 7, 5, 6, 7, 5, 0, 0, 3, 0, 2, 3, 5, X.

Dadd4

G6/E Cadd9 Dadd4 G

M G C

G/B A7(no3rd) Dsus4 G

C

G/B A7(no3rd) Dsus4 G

N
N.C.

Cadd9

8va

N.C.
loco

G

Harm.

let ring

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

5 5

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

N.C.

Cadd9

N.C.

8va

loco

Harm.

let ring

5 5

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

5 5

let ring

5 5

0 15 14

(3)

G

12 14 15 12 14 16 12 14 12 14 12 0 3

(3)

5 5 6

O
Em

Dadd4

C

7 0 0 0 7 7 7 5 0 7 7 5 0 3 3 5 5 5 3 3

Em

Dadd4

A7/C#

3 0 3 5 6/7 2 2 7 5 0 0 2 2 4

A

N.C.

Dadd4

G

14/16 14 12 14 12 12 12 0 0 0 3

(4)

THE VISION

Written by Victor Wooten

A

Freely, moderately slow

mf

R2

3

3

12 14 16 12 19 14 12 11 16 12 16 14 16 12

15 0 14 14 0

(12) 12 14 16 12 15

R2 R2

L2 R2 L2 L1 R2 L1

21 19 14 14 16 14 12 14 12

15 13 15 13

8va-----

loco

L1

R2 R2

11 12 16 12 16 19 17 12 14 12 14 16 19 24 14 17

0 14 15 13 15 13

B

L1 R1 R1 R2

L2 R1 R2 L1 R1 L2

L1 R1 R2

16 17 12 14 16 12 17 19

14 9 10 12 14 12 14

15 5 7 12 14 14

8va-----

3

L1 R1 L3

R2 R1 L2 R1 L2 L1

L2 L1 R3 R1

R3 R2 L2 L1 R1 L1 L3 R2

L1 R1 L3 R2 L1 R1 L2 R2

(19) 16 21 19 17 19 17 16 17 16 14 16 16 16 14 11

19 17 19 19 18 17 15 10 14 13 7 10

15 17 21 19 19 17 17 11 7

8va-----

Harm.

R2 L2

12 7 7

8

R2 R1 L2 R1 L2 L1

16 14 12 14 12 11

R2 L2

12 7

0

R2

12 14 14 16

7

R2

16 17 14

7

let ring-----

16 19

5 5 3

C

let ring-----

(19)

12 14

16

12 15

R2

19 14

12

(3)

3

11

14 16 12 16 14 16

0

12 12

12 12 12 12 14

16 12 15

R2

21 19

8va-----

L2 R2 L2 L2 R2 L2 L1 R2 L1 L1

14 16 19 16 14 16 14 12 14 12 11

0

Harm. +

14 16 24

R2 R2

16 19 17 12

14 15 13

R2 L4 L1

14 12 14 15 14 12

D

8va-----

R2 R2 R1 R2

16 19 24 19 21

15

16 17

15

17 17 16 17 17 19 17 16 17

17 18

8va-----

L4 R2

19 21 24 20 19

19

L3 R2

19 21 17 17

17

L4 R2

19 21 16 21 19 15

16 15

R2 L4

16 21 19 15

L1 L2 R2 R1 L3 R2 L1 L2 R2 R1 L3 R2 L1 L2 R2 R1

19 22 21 19 22 17 21 21 15 19

19 17 15

E

In time $t = 100$

[illegible]

*All diamond-shaped notes are harmonics, sounding an octave higher than indicated (throughout).

Play 3 times

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef with a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line consists of a sequence of chords, primarily triads, indicated by numbers 5, 7, and 9. The score is marked with a repeat sign at the end of the first measure of the melody and the first measure of the bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is written in a bass clef. The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment consists of a steady eighth-note pattern. The lyrics 'The Rose Tree' are written below the melody, and the lyrics 'The Rose Tree' are written below the accompaniment.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent bass line with octaves and chords. The melody is simple and catchy, with a key signature of one sharp (F#) and a time signature of 2/4. The score includes a key signature change to G major (one sharp) and a time signature change to 2/4. The piano part includes a key signature change to G major (one sharp) and a time signature change to 2/4. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent bass line with octaves and chords. The melody is simple and catchy, with a key signature of one sharp (F#) and a time signature of 2/4. The score includes a key signature change to G major (one sharp) and a time signature change to 2/4. The piano part includes a key signature change to G major (one sharp) and a time signature change to 2/4.

F

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is written in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of quarter and eighth notes, often with rests. The piece concludes with a final measure in the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line is in G major, starting on a G4, and features a melodic line with a trill on the final note. The piano accompaniment is in G major, starting on a G2, and features a bass line with a trill on the final note. The second system continues the vocal and piano lines, with the vocal line ending on a G4 and the piano line ending on a G2. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C).

First system of musical notation, featuring a bass staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time, with a final measure in 3/4. The bass line consists of a sequence of notes: (5) 4 5 6 5 5 (6) 7 7 (8) 9 10 (0) (0).

G

Second system of musical notation, starting with a "G" time signature. The bass staff has a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time. The bass line consists of a sequence of notes: 5 5 7 7 7 7 7 7 7 7 5 7.

Third system of musical notation, continuing the melody in the bass staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time. The bass line consists of a sequence of notes: 3 5 5 (3) 5 5 5 7 7 7 7 7 7 7.

Fourth system of musical notation, continuing the melody in the bass staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time. The bass line consists of a sequence of notes: 5 7 7 7 5 7 4 3 5 4 3 5 5 5 7 7 9 10 7.

Fifth system of musical notation, continuing the melody in the bass staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time. The bass line consists of a sequence of notes: (7) 7 7 7 7 5 7 7 5 7 3 5 3 4 3 5.

Sixth system of musical notation, continuing the melody in the bass staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time. The bass line consists of a sequence of notes: 5 5 7 7 7 7 7 7 7 7 5 7 7 5 7.

H

First system of music for guitar, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff contains a melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: 3, 4, 5, 4, 3, 2, 2, 0, 2, 4, 4, 3, 3, 4, 5, 4, 4, 4, 4, 5, 5.

Second system of music for guitar. The treble staff continues the melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: (4/5), 5, 5, 3, 4, 4, 5, 4, 2, 4, 4, 3, 3, 4, 5, 4.

Third system of music for guitar. The treble staff features a melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: 3, 4, 4, 3, 3, 3, 4, 4, 4, 4, 4, 5, 5, 3, 4.

I

Fourth system of music for guitar. The treble staff features a melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: 5, 3, 3, 5, 5, 5, 6, 5, 5, 5, 7, 7, 7, 9, 10, 7, 7, 7, 7, 9.

Fifth system of music for guitar. The treble staff features a melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: 7, 5, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7, 7, 5, 7, 5, 5, 7, 7, 9, 10, 7, 9.

Sixth system of music for guitar. The treble staff features a melodic line with a slur over the first two measures and a 7-measure rest in the third. The guitar staff shows a sequence of fret numbers: 10, 7, 7, 7, 7, 9, 7, 5, 5, 7, 7, 5, 7, 5, 7, 7, 7, 7, 5.

First system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: 7 5 5 7 9 10 7 9 10 7 7 7 7 9 7 5 5 7 7.

Second system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: 5 7 7 7 7 5 7 5 5 7 7 10 7 9 10 7 7 7 7 9.

Third system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: 7 5 5 7 7 6 5 5 5 5 6 8 7 7 7 10.

Fourth system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: 8 7 7 7 7 5 7 7 7 5 7 3 5 5. The system ends with a double bar line and the text "R2 19".

J

Fifth system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: (19) 7 5 9 10 7 8 7 5 7 5.

Sixth system of musical notation. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The bass line is a single line of numbers: (19) 3 5 5 7 5 9 10 7 8 7.

(19) 5 7 7 5 3 5 21 16 7 5 9 10 7 8 7

(16) 5 7 7 5 3 5 16 19 7 5 9 10 7 8 7

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

*Harm.
 *As before

5 7 7 7 5 12 14 16 12 15 19 14 12 11

K
 Tempo I

0 14 16 16 14 16 12 16 14 16 12 16 14 16 12 12 12 14 16 12 15 21 19

14 16 19 16 14 16 14 12 14 12 11 16 24 16 19 17 12 14 12 14 15 14 12

L2 R2 L2 L2 R2 L2 L1 R2 L1 L1
 Harm. 1
 R2 R2 R2 L4 L1

8va

R2 R2 R1 R2

16 14 15 19 24 19 21 17 16 17 17 17 19 17 16 17

8va

L4 R2 L3 R2 L4 R2 L4

19 19 19 21 24 20 19 19 18 20 19 19 21 17 17 17 19 21 16 16 16 21 19 15 15 15

L

8va

L1 L2 R2 R1 L3 R2 L1 L2 R2 R1 L3 R2 *sim.*

19 22 22 17 21 19 17 21 15 19 17 15 19 13 17 15 13 17 11 15 13 11 15

L1 L2 R2 R1 L3 R2 L2 R1 R2 R2 R2 R1 R2 R2 R2 R1 R2 R1 R2 R2 R2 R2 R1

9 13 11 9 13 9 11 13 14 13 11 13 14 13 11 13 11 13 14 13 11

M

In time ♩ = 100
8va

8va

*Harm.

5 5 7 7 7 7 7 7 7 7 5 5 5 5 5

"As before"

rit.

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

YOU CAN'T HOLD NO GROOVE

Written by Victor Wooten

A

Free time



Spoken:

"Yo, Victor!"

Whatsoever you do I want you to remember this here:

you can't hold no groove if you ain't got no pocket."

"Yeah J. D.

Yeah,

Yeah."

$$J = 120$$

850

**B**

870- - - 7



First system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: 0, (0), (0), (0), 2, 0, (0), 0, (0), (0), (0), (0), 0, 3, 0, 0, 3.

Second system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: 0, 4, 7, (0), (0), (0), 2, 0, (0), 0, (0), (0), (0), (0), 0, 3, 0, 3, 0, 0, 3.

Third system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: 0, (0), (0), (0), 2, 0, (0), 0, (0), (0), (0), (0), (0), 5, 5, 5, 7.

Fourth system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: 0, 4, 5, 3, (0), (0), (0), 2, 0, (0), 0, (0), (0), (0), (0), 0, 3, 0, 3, 0, 0, 1, 2.

Fifth system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: 0, (0), (0), (0), 2, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 3, 3, 7, 3.

Sixth system of musical notation. The staff shows a sequence of notes and rests, with fingerings indicated by numbers 0, 2, 3, and 1. The bottom line contains a sequence of numbers: (3), 3, 3, 3, 3, 3, (0), 5, 5, 5, 5, 5, (0), 3, 4, 12.

C

8va

8va

0 (0) (0) (0) 2 0 2 0 (0) (0) (0) (0) 10 10 10 9 7 5

3 4 5 3 (0) (0) (0) 2 0 2 0 (0) (0) (0) (0) (0) 0 3 0 0 0 1 2

0 (0) (0) (0) 2 0 2 0 3 1 0 3 3 0 3 3 7 9

D

(3) 3 3 3 3 3 3 5 5 5 5 5 (0) 3 4 12

0 (0) (0) (0) 2 0 2 0 3 1 0 3 0 3 3 7 9

(3) 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 6 10 6

F

8va-----

R2 R2 L2
 R1 R1

G

(R.H. Strum)

(L.H. Tap)

System 1: Bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass line consists of open circles with numbers 3, 5, 3, 5, 3, 5, 3, 5, 5 below them.

System 2: Bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass line consists of open circles with numbers 3, 5, 3, 5, 3, 5, 3, 5, 5 below them.

H

System 3: Bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including slurs. The bass line consists of numbers 4, 4, 4, 4, 4, 3, 4, 4, 4, 5, 5, 7, 7, 7, 7, 7, 3, 7, 7, 7, (0), (0), 5 below them.

System 4: Bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including slurs. The bass line consists of numbers 4, 4, 4, 4, 4, 3, 4, 4, 4, 5, 2, 2, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 5 below them.

System 5: Bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including slurs. The bass line consists of numbers 4, 4, 4, 4, 4, 3, 4, 4, 4, 5, 5, 7, 7, 7, 7, 7, 3, 7, 7, 7, 9 below them.

First system of musical notation. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 10 10 10, 10 10, 10 10 10, 9 9, 7 7 7, 7 7, 7 7 7, 10 10. The bottom line of the diagram has the numbers 8, 10, 8, 10, 8, 10.

Second system of musical notation. The staff is in bass clef with a key signature of two flats. The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 4 4 4, 4 4, 4 4 4, 5 5, 7 7 7, 7 7, 7 7 7, (0) (0) 5. The bottom line of the diagram has the numbers 3, 5, 3, 5, 3, 5.

Third system of musical notation. The staff is in bass clef with a key signature of two flats. The melody includes a triplet marked "3" and a sixteenth-note run marked "8va" and "6". The fretboard diagram below the staff shows fingerings: 4 4 4, 4 4, 4 4 4, 5, 3 0 2, 0 0 0, 0 0, 10 10 14 10 14 19 24. The bottom line of the diagram has the numbers 3, 5, 3, 5, 3, 5, 10 12, 11.

Fourth system of musical notation. The staff is in bass clef with a key signature of two flats. The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 4 4 4, 4 4, 4 4 4, 5 5, 7 7 7, 7 7, 7 7 7, 9. The bottom line of the diagram has the numbers 3, 5, 3, 5, 3, 5, 6, 8, 6, 8.

Fifth system of musical notation. The staff is in bass clef with a key signature of two flats. The melody consists of eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 10 10 10, 10 10, 10 10 10, 9, 7, 10, 11 12, 0 3 0. The bottom line of the diagram has the numbers 8, 10, 8, 10, 8, 10, 10, 10.

I

Voc. Fig. 1

Bum bo dum bum bum, — bo dum bo dum

8va

R1 R2 L2
R1 R1

15 16 (0) (0) (0) 2 0 (0) 0 (0) (0) (0) (0) 0 3 0 0 0 3
14 15 (3) 0 0 1 (3) (3) (3) (3)

End Voc. Fig. 1

bum, bo dum bum bum, —

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

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

Voc. Fig. 2

Do do do do do.

3 4 7 (0) (0) (0) 2 0 (0) 0 (0) (0) (0) (0) 0 3 0 0 0 1 2
(3) 0 0 1 (3) (3) (3) (3)

End Voc. Fig. 2

Do do do do do. Can't hold no

0 (0) (0) (0) 2 0 0 (0) (0) (0) (0) 10 10 10 9 7 6 5 3
3 (3) 0 1 (3) (3) (3)

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

groove

(Ooh.)

if you ain't got no

Can't hold no groove...

5 5 3 5 5 3 0 2 0 0 (0) (0) (0) (0) (0) 0 3 0 0 3

3 (3) (3) (3)

pock - et.

You can't hold no

Hold it, hold it.

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

3 (3) (3) (3)

groove

(Ooh.)

if you can't make it
(If you can't make it

Can't hold no groove...

3 4 7 (0) (0) (0) 2 0 0 (0) (0) (0) (0) (0) 0 2 0 2 0 2 0

(3) (3) (3)

dance.
 dance.)

Ooh.

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

(Spoken:) Yo, Victor,

whatsoever you do I want you

R2

(3) 3 3 3 3 3 3 5 5 5 5 5 (0) 3 4 12
 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5

to remember this here....

Well, well, well,

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

ev - 'ry - bod - y's got to... All you got to do is... Ev - 'ry -

(3) 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 6
 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 6

hod - y's got to make it groove. — Ev - 'ry - bod - y say,

(6) 6 6 6 6 6 6 8 8 8 8 12 12 12 12
 10 10 10 10 10 10 12 12 12 12 9 9 9 9
 6 6 6 6 6 6 8 8 8 8 9 9 9 9 (0)

"Yeah."

8va
 R2
 R1
 L2
 Harm.

24 5 5 5 5 5
 24 5 5 5 5 5
 3 22 7 7 8 8 8 5 7 5 7 5 5 7

8va
 Harm.
 let ring

5 5 5 5 5 5
 5 5 5 5 5 5
 3 5 7 7 8 8 8 5 7 5 7 5 5 7

8va
 Harm.

5 5 5 5 5 5
 5 5 5 5 5 5
 3 7 7 8 8 8 8 5 7 5 7 5 5 7

8va
 Harm.
 let ring

5 5 5 5 5 5
 5 5 5 5 5 5
 3 7 7 8 8 8 8 0 2 0 2 0 2 0

[illegible]

The musical score for "The Rose Tree" consists of a vocal line and a guitar accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written in a single staff with a bass clef and a key signature of one flat. The score includes a "Harm." (Harmonization) section and a "let ring" section. The "Harm." section features a complex arrangement of notes and rests, while the "let ring" section is a simpler, more melodic line. The guitar part includes a "Harm." section and a "let ring" section. The "Harm." section features a complex arrangement of notes and rests, while the "let ring" section is a simpler, more melodic line. The guitar part includes a "Harm." section and a "let ring" section. The "Harm." section features a complex arrangement of notes and rests, while the "let ring" section is a simpler, more melodic line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a melody in G major, followed by a series of chords. The piano accompaniment provides a harmonic foundation with chords and a bass line. The second system continues the vocal melody and piano accompaniment, with the vocal line ending on a final note. The piano accompaniment includes a bass line with a 3/4 time signature and a 4/4 time signature, and a treble line with a 3/4 time signature and a 4/4 time signature. The score is written in G major and 3/4 time.

[illegible]

8va

8va

strum

R2 R1 L2 R2 R1 L2 R2 R1 L2 R2 R1 L2

17 16 18 17 17 16 15 14 15 15 15 15 15 15 15 15 0 3 0 3 15 16 14 15

5 4 4 5 17 17 17 17 17 17 17 17 0 3 0 3 15 16 14 15

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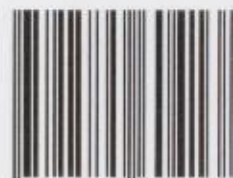
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