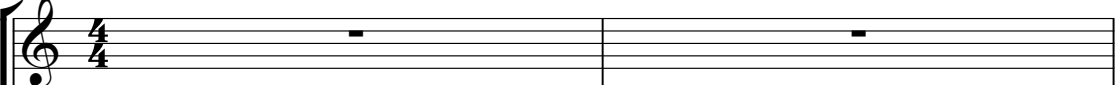
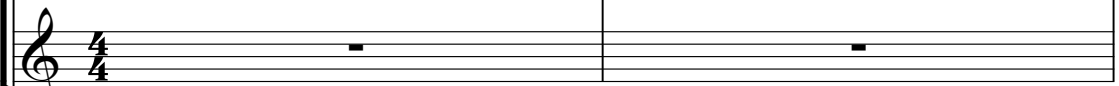
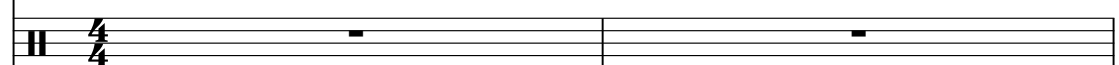
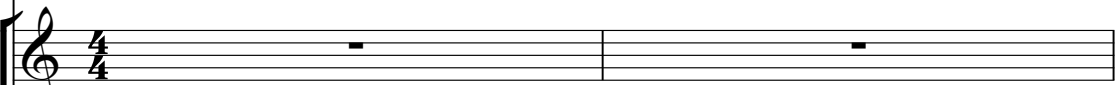


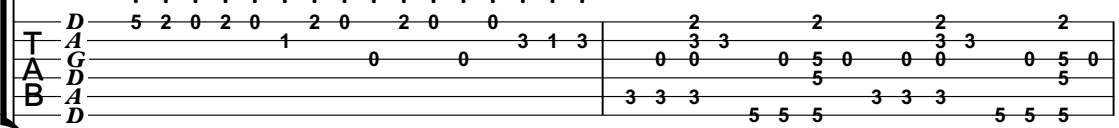
$\text{♩} = 88,000883000023$
 $\text{♩} = 91,999985$

Bass Flute 

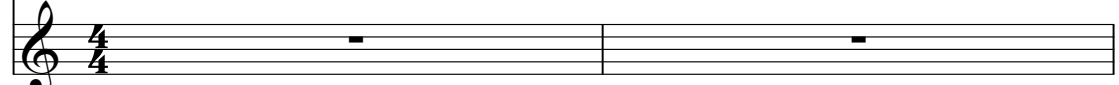
Harmonica 

Percussion 

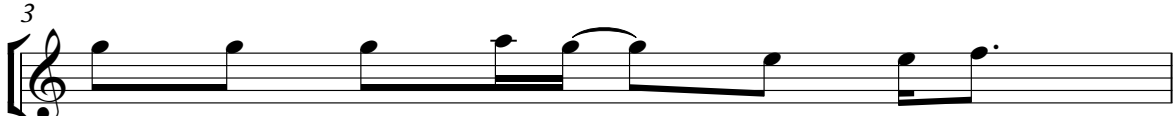
Jazz Guitar 


Jazz Guitar 

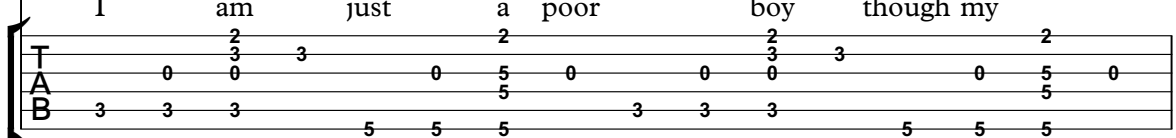
$\text{♩} = 88,000883000023$
 $\text{♩} = 91,999985$

Synth Brass 



B. Fl. 

Perc. 

J. Gtr. 

4

B. Fl.

Perc.

sto ry's sel dom told I have squan dered my re sis tance For a

J. Gtr.

J. Gtr.

T 2 2 2 2 2 7 2 7 7 5 5 2 5 5 5 5 5

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

B 3 3 3 2 2 2 0 0 0 0 0 5 0 0 2 2 2 5 2 2 2 2 2 2



6

B. Fl.

Perc.

po cket full of mum bles, such are

J. Gtr.

J. Gtr.

T 5 2 5 5 2 5 2 5 5 2 5

A 0 0 4 0 4 0 0 4 0 0 4

B 5 5 5 2 0 0 5 0 0 8 2 0 0 5



7

B. Fl.

Perc.

pro mi ses All lies and jest, still a man

J. Gtr.

J. Gtr.

T 5 5 2 2 5 5 5 5 2 5 5 2 2 2 2 9 9 2 2 7 2 7

A 0 3 3 3 0 5 0 5 0 0 0 0 3 3 3 3 3 0 0 0 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3 2 2 0 0 0 0 0 0

9

B. Fl.

Perc.

J. Gtr.

hears what he wants to hear And

T 7 2 2 5 5 2 5 5 3 3 3 3 3

A 0 0 0 0 0 0 0 3 3 3 3 3

B 5 5 5 5 5 5 5 5 3 3 3 3 3

? ?



10

B. Fl.

Perc.

J. Gtr.

dis re gards the rest m m m

T 3 3 3 3 3 3 3 2 3 2 3 2

A 3 2 2 3 3 2 2 0 0 3 0 0

B 3 3 3 0 0 0 3 3 3 3 3 3 3



11

B. Fl.

Perc.

J. Gtr.

m m m m . m m . m

T 5 5 2 5 5 5 5 5 5 5 5 2 2 2 2 2 3 3 2 2

A 0 4 0 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 2 5 5 5 2 2 2 5 5 5 2 2 2 3 3 3 3 3 3 3

13 ♩ = 93,000038

B. Fl.

Perc.

J. Gtr.



14

B. Fl.

Harm.

Perc.

J. Gtr.

When I left my home and my



15

B. Fl.

Harm.

Perc.

J. Gtr.

fa mi ly, I was no more than a

16

B. Fl.

Harm.

Perc.

J. Gtr.

boy In the com . pa ny of stran gers . In the qui et of a .

T 2 2 2 7 2 7 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

B 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



18

B. Fl.

Harm.

Perc.

J. Gtr.

rail way . sta tion, . run ning . scared

T 5 2 5 5 2 5 5 2 3 3 3 0 2 5

A 0 0 4 0 0 4 0 0 3 3 3 0 3 7

B 5 5 5 5 5 5 5 3 3 3 5 5 5



19

B. Fl.

Harm.

Perc.

J. Gtr.

Lay ing low,

T 5 2 2 2 2 5 2 3 3 3 2 9

A 0 0 3 0 0 3 0 0 3 3 3 0

B 3 3 3 3 3 5 5 3 3 3 9 9 3

20

B. Fl.

Harm.

Perc.

J. Gtr.

seek ing out the poor er quar ters Where the rag ged peo ple go

T 9 2 7 7 2 7 7 5 5 5 5 3 3 3 3 3 3 3 3

A 3 3 3 3 2 2 0 0 2 2 3 3 3 3 3 3 3 3

B 0 0 0 0 7 0 0 0 0 3 3 3 3 3 3 3 3 3



22

B. Fl.

Perc.

J. Gtr.

J. Gtr.

Look ing for the pla ces

T 3 2 2 2 5 2 5

A 0 3 3 0 3 0 4 0 0 0

B 3 3 3 3 3 3 5 5 5 5 5



23

B. Fl.

Perc.

J. Gtr.

J. Gtr.

on ly they would know

T 5 3 3 3 3 3 2 3 2

A 3 3 3 3 3 0 3 0 0 0

B 3 3 3 3 3 3 3 3 3 5 5 5 5

24

B. Fl.

Perc.

J. Gtr.

J. Gtr.

Vla.

Lie la lie, Lie la lie lie lie la lie,



26

B. Fl.

Perc.

J. Gtr.

J. Gtr.

Vla.

Lie la lie, Lie la lie lie lie la lie,



28

B. Fl.

Perc.

J. Gtr.

J. Gtr.

Vla.

la la la la

♩ = 93,000038

♩ = 93,000038

♩ = 93,999985

30

B. Fl.

Perc.

J. Gtr.

Ask ing on ly work man's wa ggs I come look ing for a



32

B. Fl.

Perc.

J. Gtr.

job But I get no of fers



33

B. Fl.

Perc.

J. Gtr.

Just a come on from the whores



34

B. Fl.

Perc.

J. Gtr.

on Se venth A ve nue

35

B. Fl.

Perc.

J. Gtr.

I do de clare,



36

B. Fl.

Perc.

J. Gtr.

there were times when I was so



37

B. Fl.

Perc.

J. Gtr.

lone some I took some com fort there



38


B. Fl.

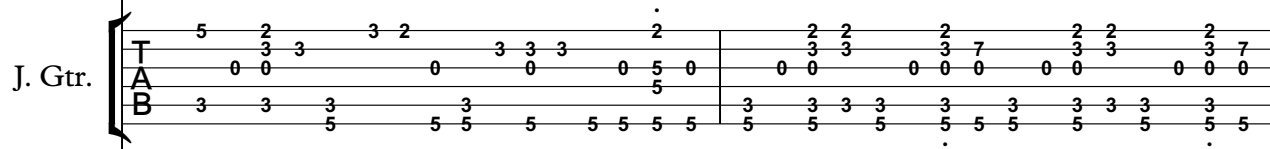
Perc.

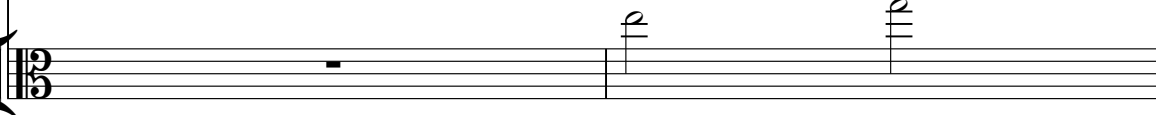
J. Gtr.

La la la la la la

40


Perc. 

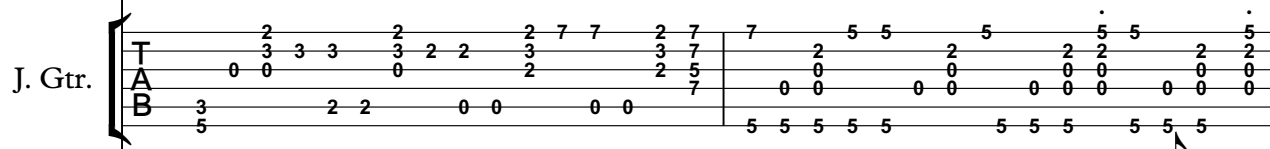
J. Gtr. 


Vla. 



42


Perc. 

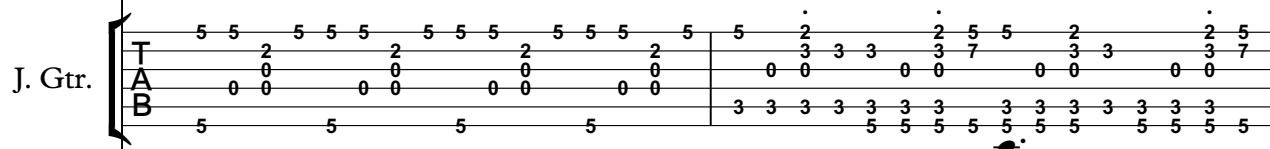
J. Gtr. 

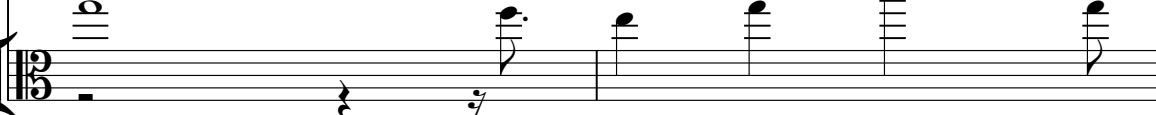
Vla. 



44


Perc. 

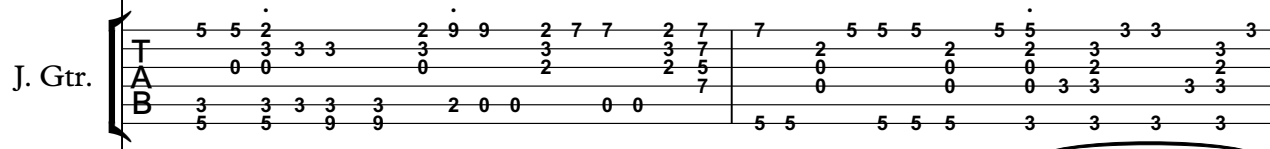
J. Gtr. 


Vla. 




46


Perc. 

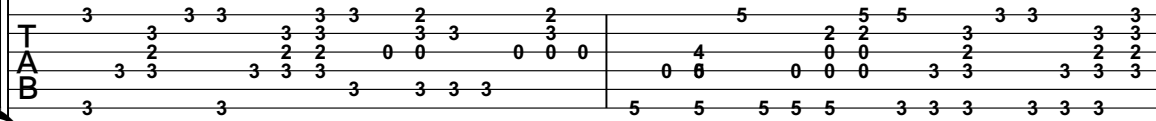
J. Gtr. 

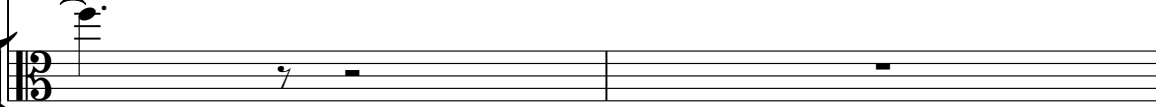
Vla. 

48

Perc. 

J. Gtr. 

J. Gtr. 

Vla. 



50

B. Fl. 

Perc. 

J. Gtr. 


J. Gtr. 


Vla. 

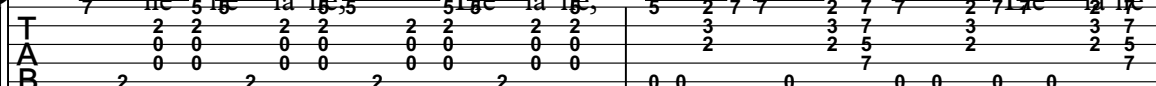
Lie la lie, Lie la lie





52

B. Fl. 

Perc. 

J. Gtr. 

J. Gtr. 

Vla. 

lie la lie, lie la lie, lie la lie

54

B. Fl.

Perc.

J. Gtr.

Vla.



55

B. Fl.

Perc.

J. Gtr.

Vla.

lie.



56

B. Fl.

Perc.

J. Gtr.

J. Gtr.

Then I'm

57

B. Fl.

Perc.

J. Gtr.

J. Gtr.

lay ing out my win ter clothes and

T 2 3 2 2 2

A 0 0 3 0 5 0 0 3 0 5 0

B 3 3 3 5 5 5 3 3 3 5 5 5



58

B. Fl.

Perc.

J. Gtr.

wish ing I was gone Go ing home

T 2 2 3 3 2 2 2 2 7 2 7

A 0 0 3 3 3 0 2 2 2 0 3 3

B 3 3 3 2 2 2 0 0 0 0 2 0



59

B. Fl.

Perc.

J. Gtr.

J. Gtr.

where the New York Ci ty win ters are n't

T 7 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A 0

B 5

61

B. Fl.

Perc.

J. Gtr.

bleed ing me . . .



62

B. Fl.

Perc.

J. Gtr.

Lead ing me . . . go ing



64

B. Fl.

Perc.

J. Gtr.

home.

66

B. Fl.

Harm.

Perc.

J. Gtr.

J. Gtr.

In the clear ing stands a box

T	2	2	2	2	2	2	2	2
A	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	3	3
		5	5	5	5	5	5	5



68

B. Fl.

Harm.

Perc.

J. Gtr.

er and a fight er by his

T	2	2	2	2	2	2	2	2
A	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	2	2
		5	5	5	5	5	2	2

69

B. Fl.

Harm.

Perc.

J. Gtr.

trade And he car ries a re mind

T 2 2 7 7 2 3 7 7 2 5 5 2 4

A 0 0 0 0 2 2 7 0 0 4 0 0 4

B 0 0 0 0 0 0 7 5 0 5 5 5 5



70

B. Fl.

Harm.

Perc.

J. Gtr.

er e ry gloves that laid him down Or cut him till he cried

T 5 2 5 5 2 2 2 2 2 2 2 3 3 3 3 7

A 0 0 4 0 0 4 0 0 4 0 0 4 0 0 0 0

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



72

B. Fl.

Perc.

J. Gtr.

out in his an ger and his shame

T 5 2 2 3 3 0 3 3 3 2

A 0 0 3 0 0 0 3 3 3 3

B 3 3 3 3 3 5 5 3 9 9 3

73 17

B. Fl.

Perc.

J. Gtr.

I am leav ing, I am leav ing, But the fight er still rem mains



75

B. Fl.

Perc.

J. Gtr.

m m m



76

Perc.

J. Gtr.

77

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

Lie la lie,



78

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

Lie la lie,

80

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



82

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

84

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



86

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

88

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



90

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

92

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



94

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

96

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



98

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

100

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



102

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

104

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.



106

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

108

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

110

B. Fl.

Perc.

J. Gtr.

Syn. Br.

Vla.

112

B. Fl.

Perc.

J. Gtr.

114

B. Fl.

Perc.

J. Gtr.

T

A

B

La La



116

Perc.

J. Gtr.

J. Gtr.

T

A

B



118

Perc.

J. Gtr.

J. Gtr.

T

A

B

Bass Flute

♩ = 91,999985

6

10 ♩ = 93,000038

14

17

20

24

28 ♩ = 93,000038 ♩ = 93,999985

32

36

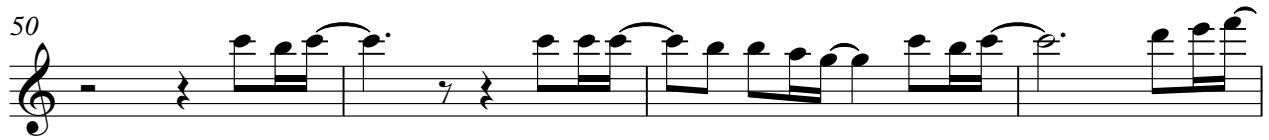
V.S.

Bass Flute

38 10



50



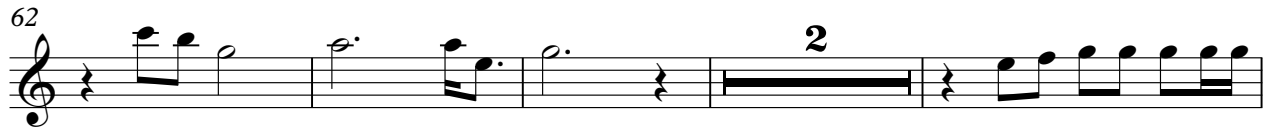
54



58



62 2



68



71




74



78

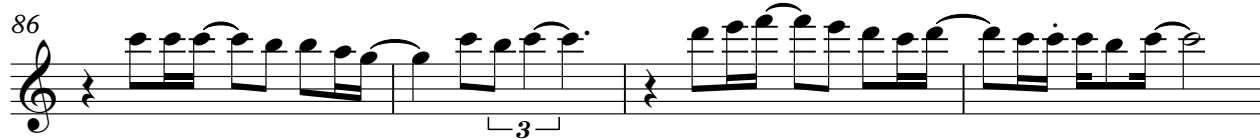


82



Bass Flute

86




90



94



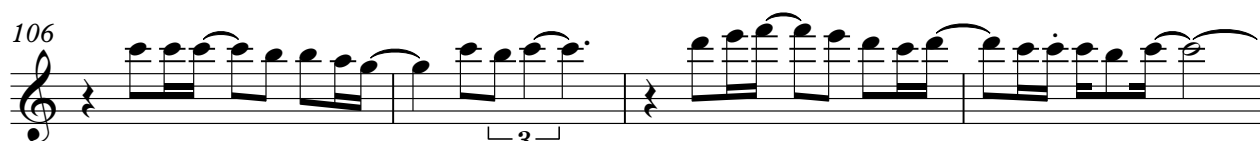
98



102



106



110

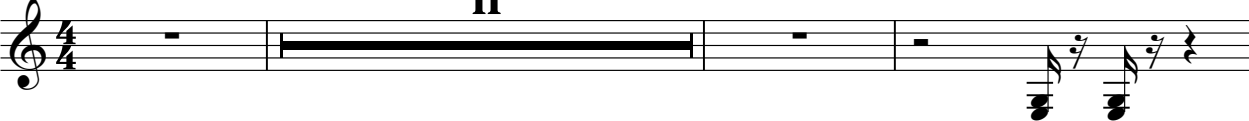


113



Harmonica

♩ = 88,880023 ♩ = 91,99985 ♩ = 93,00038



11

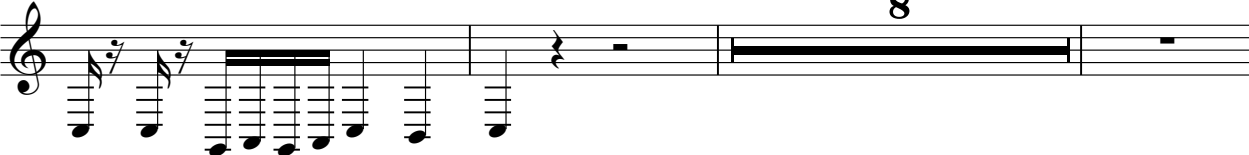
Musical staff 11: Treble clef, 4/4 time signature. The staff contains a whole rest, followed by a whole note chord, another whole rest, and a final quarter note chord.

15



Musical staff 15: Treble clef, 4/4 time signature. The staff contains a series of eighth and sixteenth notes, including some beamed eighth notes and sixteenth notes.

19

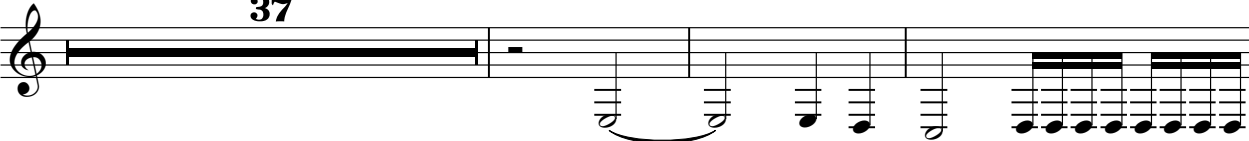


♩ = 93,00003

8

Musical staff 19: Treble clef, 4/4 time signature. The staff contains a series of eighth and sixteenth notes, followed by a whole rest, and then a whole note chord.

30



♩ = 93,99985

37


Musical staff 30: Treble clef, 4/4 time signature. The staff contains a whole rest, followed by a whole note chord, and then a series of eighth and sixteenth notes.

70



Musical staff 70: Treble clef, 4/4 time signature. The staff contains a series of eighth and sixteenth notes, including some beamed eighth notes and sixteenth notes.

71



49

Musical staff 71: Treble clef, 4/4 time signature. The staff contains a series of eighth and sixteenth notes, followed by a whole rest, and then a whole note chord.

Percussion

♩ = 88,000023 = 91,999985

9 *Allegretto*

15

19

23

27 *♩ = 93,000038*

30 *♩ = 93,999985*

32

34

36

there ~~was~~ when I was so lone some I took some com ~~fort~~ there V.S.

38

La la la la la la la

41

44

47

50

Lie lalie, Lie lalie

52

lie lie lalie, Lie lalie, Lie lalie

54

lie lie lalie, la la la la lie. Then I'm

57

lay ing out my win ter clothes and wish ing I was gone Go ing home

59

where New York Ci tywinters are n't bleedng me

62

Lead ing me e, go ing home.

65

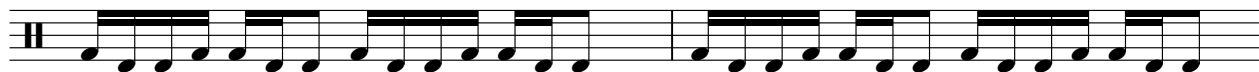


67



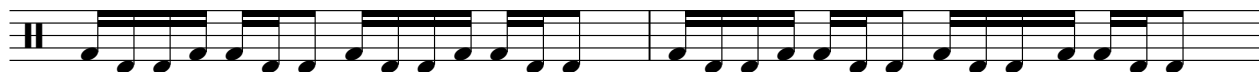
In the clear ing stands a box er and a fight er by his

69



trade And hear ries a mind er of e rylove that laid

71



him down Or cut him till hared out in his ger and his shame

73



I am leav ing, I am leav ing But the fight er still remains

75



m mm

Lie laie,

78



Lie laie lie lie laie, Lie laie,.....

81



84



87



V.S.

Percussion

90

Musical notation for measures 90-92. Measure 90 has a single note with a downward arrow and a circled 'x'. Measures 91 and 92 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 93 has a single note with a downward arrow and a circled 'x'.

93

Musical notation for measures 93-95. Measure 93 has a single note with a downward arrow and a circled 'x'. Measures 94 and 95 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 96 has a single note with a downward arrow and a circled 'x'.

96

Musical notation for measures 96-98. Measure 96 has a single note with a downward arrow and a circled 'x'. Measures 97 and 98 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 99 has a single note with a downward arrow and a circled 'x'.

99

Musical notation for measures 99-101. Measure 99 has a single note with a downward arrow and a circled 'x'. Measures 100 and 101 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 102 has a single note with a downward arrow and a circled 'x'.

102

Musical notation for measures 102-104. Measure 102 has a single note with a downward arrow and a circled 'x'. Measures 103 and 104 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 105 has a single note with a downward arrow and a circled 'x'.

105

Musical notation for measures 105-107. Measure 105 has a single note with a downward arrow and a circled 'x'. Measures 106 and 107 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 108 has a single note with a downward arrow and a circled 'x'.

108

Musical notation for measures 108-110. Measure 108 has a single note with a downward arrow and a circled 'x'. Measures 109 and 110 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 111 has a single note with a downward arrow and a circled 'x'.

111

Musical notation for measures 111-113. Measure 111 has a single note with a downward arrow and a circled 'x'. Measures 112 and 113 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 114 has a single note with a downward arrow and a circled 'x'.

La La La La

114

Musical notation for measures 114-116. Measure 114 has a single note with a downward arrow and a circled 'x'. Measures 115 and 116 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 117 has a single note with a downward arrow and a circled 'x'.

La La

117

Musical notation for measures 117-119. Measure 117 has a single note with a downward arrow and a circled 'x'. Measures 118 and 119 have pairs of notes with downward arrows and circled 'x's, connected by a slur. Measure 120 has a single note with a downward arrow and a circled 'x'.

Jazz Guitar

8880000323 ♪ = 91,999985

3

3

10 ♪ = 93,000038

2 9

23 ♪ = 93,000038 ♪ = 93,999985

4 18

48

5

57

4

65

48

116

Detailed description: This image shows a page of jazz guitar sheet music. It consists of seven staves of music in 4/4 time. Each staff includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a style that combines standard notation with guitar-specific notation, including fret numbers and bar lines. The first staff starts with a measure of rest, followed by a triplet of eighth notes (fret 3), a quarter note (fret 3), and another triplet of eighth notes (fret 3). The second staff begins at measure 10 with a quarter note (fret 2), a quarter note (fret 9), and a quarter note (fret 9). The third staff starts at measure 23 with a quarter note (fret 4), a quarter note (fret 18), and a quarter note (fret 18). The fourth staff begins at measure 48 with a quarter note (fret 5), a quarter note (fret 5), and a quarter note (fret 5). The fifth staff starts at measure 57 with a quarter note (fret 4), a quarter note (fret 4), and a quarter note (fret 4). The sixth staff begins at measure 65 with a quarter note (fret 48), a quarter note (fret 48), and a quarter note (fret 48). The seventh staff starts at measure 116 with a quarter note (fret 116), a quarter note (fret 116), and a quarter note (fret 116).

Jazz Guitar

♩ = 88,000023 = 88,000023 ♩ = 91,999985

3

5

7

9

11

13 ♩ = 93,000038

15

17

19

V.S.

Measure 21: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). Rhythmic notation: 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Second measure: T (3, 2, 3, 2, 2, 5, 5), A (0, 3, 3, 0, 3, 0, 4, 2, 2), B (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

23

Measure 23: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 3, 3, 3, 3, 2, 2, 2, 2, 7, 7, 7, 2, 7), A (3, 3, 3, 3, 3, 0, 3, 0, 0, 3, 3, 2, 3), B (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). Rhythmic notation: 5, 3, 3, 3, 3, 2, 2, 2, 2, 7, 7, 7, 2, 7.

25

Measure 25: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (7, 7, 7, 2, 7, 2, 7, 2, 7, 5, 5, 5, 2, 7, 7, 7, 2, 7), A (0, 3, 3, 2, 3, 2, 0, 2, 0, 2, 2, 0, 2, 3), B (0, 0, 2, 2, 2, 2, 2, 2, 5, 5, 5, 5, 5, 5, 2, 2, 2, 2, 2). Rhythmic notation: 7, 7, 7, 2, 7, 2, 7, 2, 7, 5, 5, 5, 2, 7, 7, 7, 2, 7.

27

Measure 27: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (7, 2, 2, 7, 2, 7, 2, 7, 5, 5, 5, 2, 2, 2, 2), A (0, 3, 3, 2, 3, 2, 0, 2, 0, 2, 2, 0, 3, 3), B (0, 0, 2, 2, 2, 2, 2, 2, 5, 5, 5, 5, 5, 5, 3, 3, 3, 5, 5, 5). Rhythmic notation: 7, 2, 2, 7, 2, 7, 2, 7, 5, 5, 5, 2, 2, 2, 2.

29

♩ = 93,000038 ♩ = 93,999985

Measure 29: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (2, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2), A (0, 0, 3, 0, 5, 0, 0, 0, 3, 0, 5, 0, 0, 0, 3, 0, 5, 0), B (3, 3, 3, 5, 5, 5, 3, 3, 3, 5, 5, 5, 3, 3, 3, 5, 5, 5). Rhythmic notation: 2, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

31

Measure 31: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (2, 3, 3, 2, 2, 2, 2, 2, 2, 2, 7, 7, 2, 2, 7, 5, 5, 5), A (0, 0, 3, 0, 5, 0, 0, 0, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2), B (3, 3, 3, 5, 5, 5, 3, 3, 3, 2, 2, 2, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 2, 0, 2, 2). Rhythmic notation: 2, 3, 3, 2, 2, 2, 2, 2, 2, 2, 7, 7, 2, 2, 7, 5, 5, 5.

33

Measure 33: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 2, 5, 2, 3, 3, 3, 2, 5), A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0), B (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3, 3, 3, 5, 5, 5). Rhythmic notation: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 2, 5, 2, 3, 3, 3, 2, 5.

35

Measure 35: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 2, 3, 3, 5, 5, 2, 2, 2, 9, 9, 2, 7, 7, 2, 7, 7, 5, 5, 5), A (0, 0, 3, 3, 0, 0, 0, 0, 3, 3, 3, 7, 3, 7, 2, 2, 2, 2, 2, 2), B (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2, 2, 0, 0, 0, 0, 5, 2, 5, 5, 2, 2, 2, 2). Rhythmic notation: 5, 2, 3, 3, 5, 5, 2, 2, 2, 9, 9, 2, 7, 7, 2, 7, 7, 5, 5, 5.

37

Measure 37: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2, 5, 5), A (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 0, 0, 0, 4, 2, 2), B (3, 5, 5, 5, 5, 5, 5). Rhythmic notation: 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2, 5, 5.

39

Measure 39: Treble clef, 6/8 time signature. Tab lines T, A, B. Fingering: T (5, 5, 2, 5, 5, 5, 2, 5, 5, 5, 2, 5, 5, 2, 3, 2, 2), A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 0, 5, 0), B (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 3, 3, 3, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). Rhythmic notation: 5, 5, 2, 5, 5, 5, 2, 5, 5, 5, 2, 5, 5, 2, 3, 2, 2.

41

Exercise 41: A three-measure guitar tab. The first measure contains a sequence of notes on the top string (2, 3, 3, 3, 7, 3, 3, 3, 7) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5). The second measure continues with notes on the top string (2, 2, 2, 3, 2, 2, 3, 7, 7, 2, 7) and the bottom string (5, 2, 2, 0, 0, 0, 0, 0). The third measure has notes on the top string (2, 7, 7, 2, 7) and the bottom string (0, 0, 0, 0, 0, 0, 0, 0).

43

Exercise 43: A three-measure guitar tab. The first measure has notes on the top string (7, 5, 5, 5, 5, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5). The second measure has notes on the top string (5, 5, 5, 5, 5, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5). The third measure has notes on the top string (5, 5, 5, 5, 5, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5).

45

Exercise 45: A three-measure guitar tab. The first measure has notes on the top string (5, 2, 3, 3, 2, 5, 5, 2, 3, 2, 5) and the bottom string (3, 3, 3, 3, 5, 5, 5, 5, 5, 5, 5, 5). The second measure has notes on the top string (5, 5, 2, 3, 3, 2, 9, 9, 2, 7, 7, 2, 7) and the bottom string (5, 5, 5, 9, 9, 2, 0, 0, 0, 0, 0, 0). The third measure has notes on the top string (2, 7, 7, 2, 7) and the bottom string (0, 0, 0, 0, 0, 0, 0, 0).

47

Exercise 47: A three-measure guitar tab. The first measure has notes on the top string (7, 5, 5, 5, 2, 5, 5, 3, 3, 3, 3) and the bottom string (5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3). The second measure has notes on the top string (3, 3, 3, 3, 3, 3, 3, 3, 2, 3, 3, 2) and the bottom string (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The third measure has notes on the top string (3, 3, 3, 3, 3, 3, 2, 3, 3, 0, 0, 0, 0) and the bottom string (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

49

Exercise 49: A three-measure guitar tab. The first measure has notes on the top string (5, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3) and the bottom string (5, 5, 5, 5, 5, 3, 3, 3, 3, 3, 3). The second measure has notes on the top string (3, 2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3) and the bottom string (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The third measure has notes on the top string (2, 3, 3, 2, 3, 3, 2, 3, 3, 0, 0, 0, 0) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

51

Exercise 51: A three-measure guitar tab. The first measure has notes on the top string (2, 7, 7, 2, 7, 7, 2, 7, 7, 2, 7, 7) and the bottom string (5, 2, 2, 0, 0, 0, 0, 2, 0, 2, 2, 2). The second measure has notes on the top string (7, 2, 5, 5, 2, 5, 5, 2, 5, 5, 2, 5) and the bottom string (5, 2, 5, 5, 5, 5, 2, 5, 5, 5, 5, 5). The third measure has notes on the top string (5, 5, 5, 5, 5, 5, 5, 5, 2, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

53

Exercise 53: A three-measure guitar tab. The first measure has notes on the top string (5, 2, 7, 7, 2, 7, 7, 2, 7, 7, 2, 7) and the bottom string (0, 0, 2, 0, 0, 0, 0, 2, 0, 2, 2, 2). The second measure has notes on the top string (7, 2, 2, 5, 2, 2, 5, 2, 2, 5, 2, 2) and the bottom string (5, 2, 5, 5, 5, 5, 2, 5, 5, 5, 5, 5). The third measure has notes on the top string (5, 5, 5, 5, 5, 5, 5, 5, 2, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

55

Exercise 55: A three-measure guitar tab. The first measure has notes on the top string (5, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3) and the bottom string (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The second measure has notes on the top string (2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3) and the bottom string (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The third measure has notes on the top string (2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

57

Exercise 57: A three-measure guitar tab. The first measure has notes on the top string (2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2) and the bottom string (3, 3, 3, 5, 5, 5, 3, 3, 3, 5, 5, 5). The second measure has notes on the top string (2, 2, 3, 3, 3, 3, 2, 2, 2, 2, 7, 2, 7) and the bottom string (3, 3, 3, 2, 2, 2, 0, 0, 0, 0, 2, 2). The third measure has notes on the top string (2, 7, 2, 7) and the bottom string (0, 0, 0, 0, 0, 0, 0, 0).

59

Exercise 59: A three-measure guitar tab. The first measure has notes on the top string (7, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). The second measure has notes on the top string (5, 5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). The third measure has notes on the top string (5, 5, 5, 5, 2, 5, 5, 5, 2, 5, 5, 5) and the bottom string (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

V.S.

61

Tablature for measures 61-62. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

63

Tablature for measures 63-64. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

65

Tablature for measures 65-66. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

67

Tablature for measures 67-68. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

69

Tablature for measures 69-70. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

71

Tablature for measures 71-72. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

73

Tablature for measures 73-74. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

75

Tablature for measures 75-76. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

77

Tablature for measures 77-78. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

79

Tablature for measures 79-80. Treble (T), Middle (A), and Bass (B) staves. Includes fret numbers and rhythmic markings.

81

Tab for measure 81. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

83

Tab for measure 83. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

85

Tab for measure 85. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

87

Tab for measure 87. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

89

Tab for measure 89. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

91

Tab for measure 91. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

93

Tab for measure 93. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

95

Tab for measure 95. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

97

Tab for measure 97. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

99

Tab for measure 99. Treble clef. Staff 1: 5 2 2 5 5 2 2 7 7 7 2 7 7 2 2 7 2 7 5 5. Staff 2: 0 0 0 0 0 0 3 2 3 3 2 0 0 0 2 0 0 2. Staff 3: 5 5 5 5 5 5 0 0 0 2 2 2 2 2 2 2 0 0 0 5 5 2.

V.S.

101

Exercise 101: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

103

103

Exercise 103: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

105

105

Exercise 105: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

107

107

Exercise 107: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

109

109

Exercise 109: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

111

111

Exercise 111: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

113

113

Exercise 113: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

115

115

Exercise 115: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

117

117

Exercise 117: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

118

118

Exercise 118: A 4-measure guitar exercise. The first two measures contain eighth-note patterns on strings 2, 3, and 4. The last two measures contain eighth-note patterns on strings 1, 2, and 3. The bass line consists of a steady eighth-note pattern on strings 5 and 6.

Synth Brass

8888000023 = 91,999985 = 93,000038 = 93,00003

11 **16**

30 = 93,999985

47

81

88

95

102

107

10

Viola

♩ = 388,000023 ♩ = 91,999985 ♩ = 93,000038 ♩ = 93,000038 ♩ = 93,999985

11 **16** **11**

41

46

Viola

888000023 ♪ = 91,999985 ♪ = 93,000038

11 **11**

26 ♪ = 93,000038 ♪ = 93,999985

21 **21**

52 **21**

78

85

91

97

103

108 **10**