



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

BEATLES

Album „Revolver“

1966

14 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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And Your Bird Can Sing

Words and Music by John Lennon and Paul McCartney

All chords for Gtr. 3 only (Capo at 2nd fret)

D x x o 1 3 2	Em o o o o 2 3	G o o 2 1 3 4	G6 x x o o o o	F#m x x 3 1 1 1	F#m/maj7 x x 2 1 1 1	F#m7 x x 1 1 1 1	B/D# x x x x 4fr 3 1 1 1	A x o 1 2 3	Gtype2 o o o o x 2 1
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Intro

Moderately fast ♩ = 132

Gtr. 3
(Elec. 12-str. Gtr., Capo at 2nd fr.)
mf

Gtr. 1
f w/semi-distortion

Gtr. 2
f

Verse

mf

1. Tell me that you've got ev - 'ry - thing_ you want and your bird can _

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Em G

sing, but you don't get me, ___ you don't get

D

me. ___ You say you've seen

Gtr. 1

f full

0 2 0 2 2 0 2 0

Gtr. 2

f

1 2 0 2 5 2 0 1 2

sev - en won - ders and your bird is ___ green, but ya can't see me, ___

Gtr. 1 & 2

(0)
(2)

Em G D5 D G6

ya can't see me.

Bridge

F#m F#m/maj7 F#m7 B/D#

when your prized possessions start to weigh you down,

Gtr. 1 w/semi-dist. *mf* let ring

D Em A

look in my direction, I'll be 'round, I'll be 'round.

let ring

Guitar Solo

Chord progression: D

Staff 1: Treble clef, key of D major (F# C# G#). Dynamics: *mf* (first measure), *f* (second measure). Fingering: 9-7 5 7 5 4 5 | 4 2 0 2 1 0 0 2 | 4 4 4 (4) | 5 0 2 0 2 2 0 2

Staff 2: Bass clef, key of D major (F# C# G#). Dynamics: *f*. Fingering: 9 8 6 6 6 4 6 | 4 7 6 4 7 4 6 4 | 5 5 5 5 | 4 1 2 0 5 5 2 0 1

Chord progression: Em A D

Staff 1: Treble clef, key of D major (F# C# G#). Dynamics: *f*. Fingering: 2 4 5 7 5 4 | 7 5 | 4 5 7 4 5 7 9 11 | 11 12 12 12 (12) | 7 9 9

Staff 2: Bass clef, key of D major (F# C# G#). Dynamics: *f*. Fingering: 2 4 2 4 2 4 2 1 | 4 1 2 4 2 4 5 2 | 2 4 4 4 4 (4) | 0 0 1

Bridge

F#m F#m(maj7) F#m7 B/D#

When your bird is bro - ken, will it bring you down?

mf let ring

D Em A

You may be a - wo - ken, I'll be 'round, I'll be 'round. You

let ring

Verse

D G6

2. tell me that you've heard ev-'ry sound there is and your bird can swing, but ya can't hear me,

Em G D5 D

ya can't hear me.

Guitar Solo 2

D

f

f

1/2 (4)

full (5)

Em **A**

full

full

D

12 12 12 (12) 7 9 9 9 7 5 7 5 4 5

Gtype 2

9 7 5 7 5 4 5 9 8 6 8 6 4 6

Doctor Robert

Words and Music by John Lennon and Paul McCartney

Intro

Moderately fast $\text{♩} = 165$

Gtr. 1

A D5/A A7 D5/A A7 D5/A A7 D5/A A7

f w/semi-distortion

Verse

A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7

1. Ring my friend, - you said - you'd call Doc - tor Rob-ert. Day or night, - he'll be

mf

D5/A A7 D5/A A7 D5/A G F# B5/F E5

there an - y - time at all, - Doc - tor Rob-ert. Doc - tor Rob-ert,

F#7 F#m7 F#7 B5/F# F#m7 F#7 B5/F# E5 F#7 B5/F# B7sus4 F#7 B5/F# G5

you're a new - and bet-ter man. - He helps you - to un-der-stand. - He does ev-

E A5 F# B E5/B Bm7 B7 E5/B N.C. Verse A D5/A A7

- 'ry - thing he can, — Doc-tor Rob-ert. 2. If you're down, he'll pick.

mf

D5/A A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7

— you up, Doc - tor Rob-ert. Take a drink from his spe-cial cup, Doc - tor

D5/A A7 D5/A G5 F# F#7 B5/F# F# B5/F# F#m7 F# B5/F# F#m7

Rob-ert. Doc-tor Rob-ert. He's a man, — you must be-lieve, —

F# B5/F# F#m7 F# B5/F# Em7 E E7 F#

— help-ing an - y-one in need. — No one can suc - ceed like Doc - tor Rob-

B

- ert.

Bridge B

Well, well

Gtr. 2 (Capo at 2nd fret)

*** (A)**

f let ring

(A)

*Chords in parentheses played by capoe guitar.

N.C.

well you're feel ing fine.

mp

Well, well, he'll make you. Doc-tor

Verse

A D5/A A7 D5/A A7 A7 D5/A A7 D5/A A7

Rob-crt. 3. My friend works _ for the na-tion'l health, Doc - tor

Gtr. 1

mf *mf*

Gtr. 2 (Capo at 2nd fret)

(G) (C5/G) (G7) (C5/G) (G7) (G7) (C5/G) (G7) (C5/G) (G7)

f let ring ----- 4 *f*

D5/A A7 D5/A A7 D5/A A7 D5/A A7

Rob-crt. Don't pay mon-ey just to see your-self _ with Doc-tor

Gtr. 1

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

Gtr. 2 (Capo at 2nd fret)

(C5/G) (G7) (C5/G) (G7) (C5/G) (G7) (C5/G) (G7)

let ring ----- 4

D5/A A7 D5/A G5 F# B5/F# F#m7 F# B5/A F#m7

Rob-ert. Doc - tor Rob-ert. You're a new-

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

0 0 0 0 0 2 2 2 2 2 4 4 4 2 4 4 2

(C5/G) (G7) (C5/G) (G7) (E) (A5/E) (Em7) (E) (A5/G#)(Em7)

let ring ----- 4 *mf*

5 0 3 4 5 5 4 4 5 0

F# B5/A F#m7 F# B5/A F#m7 F# B5/A F#m7 F# Em7

_____ and bet-ter man. _____ He helps you _____ to un-der - stand. _____ He does ev -

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

2 4 2 2 4 2 2 4 2 2 4 2 4 4 0

(E) (A5/G#)(Em7) (E) (A5/G#) (Em7) (E) (A5/G#) (Em7) (E) (Dm7)

0 0 0 0

0 1 0 1

E F# B

— 'ry - thing he can, — Doc — Rob - ert.

(D) (E) (A)

let ring ——— 4 let ring ——— 4 *f* let ring ———

Bridge

Well, — well, — well, — you're — feel — ing — fine.

Gtr. 1 tacet Gtr. 2: *mp*

Well, — well — well, — he'll make you. Doc - tor

Verse

A D5/A A7 D5/A A7 A7 D5/A A7

Rob - ert. 4. Ring my friend, _ I said _

Gtr. 1

mf

Gtr. 2 (Capo at 2nd fret)

(G) (C5/G) (G7) (C5/G) (G7) (G7) (C5/G) (G7)

f let ring ----- let ring -----

D5/A A7 D5/A A7 D5/A A7

— you'd call, — Doc - tor Rob - ert.

(C5/G) (G7) (C5/G) (G7) (C5/G) (G7)

D5/A A7 D5/A A7 D5/A A7 D5/A

Ring my friend, I said you'd call, Doc Rob-ert. Doc-tor

(C5/G) (G7) (C5/G) (G7) (C5/G) (G7) (C5/G)

Begin fade *Fade out*

F#

Rob-ert.

E

Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

Chorus 1

Moderately ♩ = 137

Chorus 1 musical score for guitar and strings. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderately" with a quarter note equal to 137 beats per minute. The lyrics are "Ah, look at all the lonely people." The score includes a vocal line, a string arrangement, and three guitar parts (Gtr. 1, Gtr. 2, and Gtr. 3). The guitar parts are written in standard notation with fret numbers indicated below the notes. The string arrangement is written in standard notation with a key signature of one sharp. The guitar parts are written in standard notation with fret numbers indicated below the notes. The string arrangement is written in standard notation with a key signature of one sharp.

*w/pitch transposer (P.T.)
pre-set 8vb.
Switch on where indicated

Continuation of the Chorus 1 musical score. The score includes a vocal line, a string arrangement, and three guitar parts (Gtr. 1, Gtr. 2, and Gtr. 3). The guitar parts are written in standard notation with fret numbers indicated below the notes. The string arrangement is written in standard notation with a key signature of one sharp. The guitar parts are written in standard notation with fret numbers indicated below the notes. The string arrangement is written in standard notation with a key signature of one sharp.

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9

Gtrs. 1,2

lives in a dream. _____

18

Em/D

Waits at the win - dow, wear - ing a face — that she keeps — in a jar — by the door,

16

Chorus 2

C Em Em7 Em6

— who is it for? — All the lone - ly peo - ple, where do -

Cmaj7/E Em Em7 Em6

— they all _ come from?_ All _ the lone - ly peo - ple, where do _

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 4 7 6

0 0

27

Verse

Cmaj7/E Em Em

— they all _ be - long?_ 2. Fa - ther Mc - Ken - zie,

Gtr. 1

Gtr. 2

7 7 7 7 12 15/7 12/7 12/7 10/7 8/ 9 9 9 9

5 4 10 10 10 10

0 0

Ah, _____ look at all _____ the lone - ly peo -

P.T. on (P.T. off)

53

3rd Verse

Em Em

ple. 3. El - ea - nor Rig - by,

C

died in the church, and was bur - ied a - long — with her name, —

(12) 12 10 12 10

Em

no - bod - y came. — Fa - ther Mc - Ken - zie, wip - ing the dirt — from his hands.

(12) 12 12 12 12 12 12 12 12 12 10 9

Em7 Em6

Ah, _____ look at all _____ the lone - ly peo -
 All - the lone - ly peo - ple, where do _____

12 12 12 12 12 12 12 12 12 12 12 12

9 (0) 12 0 11

Cmaj7/E Em

ple. they all _____ be - long? _____

12 12 12 12 12 12 12 12 12 12 12 12

10 0 15 12 12 10 11 9 7 7 9 2 0

For No One

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Verse

Moderately, in 2 ♩ = 160

C C/B Am Am/G

1. Your day_ breaks, your mind_ aches, you find_ that all_ her words of kind-

Piano/Harpsichord
arr. for Gtr.*

mf

*Play fingerstyle.

F B♭ C

- ness lin - ger on_ when she no long - er needs_ you._

C/B Am Am/G

She wakes_ up she makes_ up, she takes_ her time_ and does-n't feel_

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F Bb C

— she has to hur-ry; she no long-er needs you. — And in her eyes —

Bridge

Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

— you see noth-ing. No sign of love be-hind the tears, —

let ring —

Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

— cried for no-one. A love that should have last-ed years..

let ring —

Verse

Dm G7sus4 G7 C C/B Am

— You want her you need her, — and yet you don't.

Am/G F Bb C

— be - lieve _ her when she says _ her love is , dead; _ you think she needs _ you.

French horn

0 0 0 1 1 1 2 2 2 1 2 3 3 3 3 0 0 0 1 1 1 0/12

3 1 1 5

Interlude
French horn solo

8va -
French horn arr. for gtr.

C C/B Am

mp *mf*

12 13 12 13 12 15 17 15 13 12 13 12 15 13 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

3 3 2 0

The musical score is arranged in four systems. The first system shows the guitar part with a treble clef and a key signature of one flat (Bb). The chords are Am/G, F, Bb, and C. The vocal part enters in the fifth measure with the lyrics "And in her eyes". The second system continues the guitar part with a melodic line marked "loco" and a key signature change to two flats (Bb and Eb). The third system shows the piano part with a treble clef and a key signature of two flats (Bb and Eb). The fourth system shows the piano part with a bass clef and a key signature of two flats (Bb and Eb).

Bridge

Chords: Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

you see noth-ing, no sign of love be-hind the tears,

Piano/harpsi

Chords: Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

cried for no-one. A love that should have last-ed years..

Verse

Chords: Dm G7sus4 G7 C C/B Am

3. You stay home, she goes out. She says that

Chords: Am/G F Bb C

long a-go she knew some-one, but now he's gone; she does-n't need him.

C/B

Your day — breaks, your mind — aches.

Fr. horn 8va

p ————— *mf*

12 13 12 13 12 15 17 15 13

Am Am/G F

There will be times — when all — the things — she said — will

loco

12 13 12 15 13 12 13 12 12 12 10 9 10

The musical score for 'I'm a Little Fish' is presented in three systems. The first system shows the vocal melody and piano accompaniment for the first line of the song. The vocal line starts with a B-flat key signature and a common time signature. The lyrics are 'fill your head. — You won't for - get her. And in her eyes. —'. The piano accompaniment consists of a simple bass line. The second system continues the vocal melody and piano accompaniment. The vocal line has a 'C' time signature change. The lyrics are 'You won't for - get her. And in her eyes. —'. The piano accompaniment continues with a simple bass line. The third system shows the final line of the song. The vocal line has a 'C' time signature change. The lyrics are 'You won't for - get her. And in her eyes. —'. The piano accompaniment continues with a simple bass line.

Bridge

Dm A7 Dm Em

— you see noth - ing. No sign of

The image shows a musical score for the Bridge section of 'The Sound of Silence'. It consists of three staves. The top staff is the vocal line, with lyrics '— you see noth - ing. No sign of' written below it. The second staff is the guitar line, featuring a complex arpeggiated pattern. The third staff is the bass line, with a simpler rhythmic pattern. Chord symbols Dm, A7, Dm, and Em are placed above the vocal staff. The key signature has one sharp (F#), and the time signature is 4/4.

F6 C/G Dm/A (A7) (Dm) Dm A7

N.C.

love be - hind the tears, — cried — for no - one

The musical score consists of two staves. The top staff is the vocal melody, and the bottom staff is the guitar accompaniment. The key signature has one sharp (F#), indicating G major or D minor. The time signature is 4/4. The lyrics are written below the vocal staff. The guitar part includes chords indicated by letters above the staff and fingering numbers below it.

Dm Em F6 C/G Dm/A N.C.(Dm) Dm G7sus4 G7

A love that should have last - ed years. —

rit.

Good Day Sunshine

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 118 (♩ = $\frac{3}{4}$)

Piano arr. for gtr.

E5

mp semi-P.M. *f*

Chorus

B F# B F#

Good day — sun — shine. Good day — sun — shine.

f semi-P.M. semi-P.M.

*Chord symbols outline overall harmony.

Verse

E7 N.C. A³ F#7 B³

Good day — sun — shine. 1. I need to laugh, — and when the sun is out, —

mf semi-P.M. throughout rake

A F#7 B

I've — got some-thing I can laugh a-bout. I feel good — in a spe-cial — way.

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E **A** **Chorus** **B** **F#**

I'm _ in love_ an' it's a sun-ny day_ Good day _ sun - shine.

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

F# **E** **N.C.**

Good day _ sun - shine. Good day _ sun - shine 2. We take a

4 2 4 2 2 2 2 4 2 0 0 0 0 0 0 0 0

Verse **A** **F#7** **B** **E7** **A**

walk_ the sun_ is shin-ing down, burns_ my_ feet as they touch_ the ground.

mf 3 2 2 2 2 5 6 0 2 5 6 2 2 5 6 2 2 5 6 2 0 3 4 5 6

Piano solo **D** **B7** **E** **A** **D**

mf 3 7 7 5 6 7 6 5 4 4 5 6 7 7 (9) 5 6 6 6 7 7 5 4 5 7 6 7

*trill w/pick and middle finger.

Chorus **B** **F#** **B** **F#**

Good day — sun — shine. Good day — sun — shine.

Verse **E7** **A** **F#7** **B7**

Good day — sun — shine. 3. Then we'd lie — be-neath a sha - dy tree.

E7 **A** **F#7** **B**

I — love her and she's lov - ing me. She feels good. — She knows she's look-ing fine. —

E7 **A** **Chorus** **B** **F#**

I'm so proud to know that she is mine. — Good day — sun — shine.

B F# E E7

Good day _ sun - shine. Good day _ sun - shine.

mf

B F# B F#

Good day _ sun - shine. Good day _ sun - shine.

E E7 F F7

Good day _ sun - shine. { Good day _ sun - shine. Good day _ sun -

Fade out

Good shine _ day _ sun - shine _ Good shine _ day _ sun - shine _ day _

grad. dim.

(3)

Got To Get You Into My Life

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 136 (♩ = $\frac{3}{4}$)

Horn sect. N.C.
arr. for 2 Gtrs.

Verse

(G) Gtr. tacet

(Fadd9/G)

G

*Gtrs. barely audible throughout verse and chorus sections.

*Fadd9/G

*Bass notes played by Bass Gtr.

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Bm Bm/A# Bm/A Bm/G# Bm Bm/A#

Ooh, — then I sud - den - ly see — you. Ooh, — did I tell —
 Ooh, — you were meant — to be near — me. Ooh, — an' I want —
 Ooh, — then I sud - den - ly see — you. Ooh, — did I tell —

Bm/A Bm/G# C Bm Am (D) (G) To Coda ⊕

— you I need — you ev - 'ry sin - gle day of my life? —
 — you to hear — me. Say we'll be to - ge - ther ev - 'ry day. —
 — you I need — you ev - 'ry sin - gle day of my life? —

2. Chorus G C

Got to get you in - to my life! —

*Downstemmed part notated to right of / in TAB when necessary

D N.C. Gtr. 2 tacet (G) D.S. al Coda

⊕ Coda

Chorus

(G) (C)

Got to get you in - to my life! —

Gtr. 2

Gtr. 1

(D)

G

Gtr. 2 w/amp tremolo

mf

Gtr. 1

f

N.C.

G

I got to get you in - to my life! —

Gtr. 1 tacet

Gtr. 2

f w/amp tremolo Let ring — — — —

mf Let ring — — — —

Gtr. 3

f w/semi-distortion

even bend 1/2

mf semi-P.M. — — — —

D N.C. G Verse

4. I was a-lone, _ I took a ride, I did-n't know.

Let ring _ _ _ _ _

Gtr. 1 tacet

semi-P.M. _ _ _ _ _

Gtr. 2 tacet

- what I would find _ there. An-oth-er road where may-be I _ could see an-oth - er kind of mind _ there. _ And sud-

Organ arr. for Gtr.

mf

dim.

Begin fade *Fade out*

- den-ly _ I see you. Did I tell _ you I need _ you _ ev-'ry sin-gle day? _

dim.

Here, There And Everywhere

Words and Music by John Lennon and Paul McCartney

Intro
Rubato

G Bm Bb Am7 D7

To lead a bet-ter life, _ I need my love to be here. _

(bkgrnds.) Ooh, _ ooh. _

Elec. gtr. 1

mp

let ring

Verse

G Am Bm C G Am

1. Here, mak-ing each day _ of the year, _

Ooh, _ ooh, _

mp

let ring --- let ring --- let ring simile throughout

Bm C F#m7 B7 F#m7 B7

chang-ing my life _ with a wave _ of her hand. _

No-bod-y can _ de-ny _

ooh, _ ooh, _

let 2 ring

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Verse

Em Am Am7 D7 G Am

that there's some - thing there. — 2. There, Ooh, —

ooh, —

Ooh, —

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

Bm C G Am Bm C

run-ning my hands through her hair, — both of us think - ing how good.

ooh, —

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

F#m7 B7 F#m7 B7 Em Am

— it can be. — Some-one is speak-ing, but she does-n't know — he's — there..

ooh, — ooh, — ooh, —

let (2) ring

2 4 2 2 1 2 2 4 2 2 1 2 0 0 0 1 2

Bridge

Am7 D7 F Bb Gm Cm D7

ooh, — I want her } ev - 'ry-where — and if she's be-side — me I — know I need

mp

3 3 2 (1) 6 6 6 6 3 4 3 5 5 0 2 1

Verse

Gm Cm D7 G Am

nev - er - care. But to love - her ___ is to need - her { 3. ev - 'ry - where, -
Ooh _____

mp

Gtr. 2
(Elec. 12-str.)

mf even gliss. rake

Gtr. 3

mf rake

Gtrs. 2,3 tacet

Bm C G Am Bm C F#m7 B7

know-ing that love - is to share, - ooh, _____ each one be-liev - ing that love - nev - er dies, - ooh, _____

Gtr. 1

let ② ring

Bm Bm/A# Bm/A Bm/G# Bm Bm/A#

Ooh, — then I sud - den - ly see — you. Ooh, — did I tell —
 Ooh, — you were meant — to be near — me. Ooh, — an' I want —
 Ooh, — then I sud - den - ly see — you. Ooh, — did I tell —

Bm/A Bm/G# C Bm Am (D) (G) To Coda ⊕

— you I need — you ev - 'ry sin - gle day of my life? —
 — you to hear — me. Say we'll be to - ge - ther ev - 'ry day. —
 — you I need — you ev - 'ry sin - gle day of my life? —

1.

Chorus

2. G

Got to get you in - to my life! —

*Downstemmed part notated to right of / in TAB when necessary

D N.C. (G) D.S. al Coda

Gtr. 2 tacet

Gtrs. 2,3 tacet

Bm C6 G Am Bm C F#m7 B7

know-ing that love _ is to share; _ each one be - liev - ing that love _ nev - er dies, _
ooh, _ ooh, _

Gtr. 1

F#m7 B7 Em Am Am7 D7 G Am

watch - ing her eyes _ and hop-ing I'm al - ways there. _ I will be there and
ooh, _ ooh, _ ooh, _ Ooh, _

let (2) ring

Bm C G Am Bm C G

ev - 'ry - where. _ Here, there and ev - 'ry - where. _
ooh, _ ooh, _

Mellotron (arr. for gtr.)

I Want To Tell You

Words and Music by George Harrison

Intro

Moderately ♩ = 124 (♩ = ♩³)

Gtr. 1

N.C.(A)

grad. fade in

p *mp* *mf* *f*

Verse

A

1. I want to _ tell _ _ _ _ _ you, my head is filled _ with things _ to say..

B

Piano arr. for gtr.

Gtr. 1 *mf* Gtr. 1 tacet

E7b9

When you're here, _ _ _ all those words.

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Verse
A

N.C. (A)

— they seem to slip a way. —

2. When I get near.

Gtr. 1

Piano arr. for gtr.

f *mf*

B

— you, — the games be gin to drag me down. —

Gtr. 1 tacet

E7b9

It's all right, — I'll make you may be next

Bridge

Bm B°7

(A) N.C.

time a round. — But if I seem to get un kind.

Gtr. 1

Piano

f *mf*

A B Bm B^o7

it's on - ly me. It's not my mind that is con - fus -

§ Verses A

A Asus4

- ing things. 3, 4. I want to tell you,

f *mf*

B E7b9

I feel hung up and I don't know why. I don't mind.

To Coda ⊕ N.C. (A)

I could wait for - ev - er, I've got time.

Gtr. 1 *f*

Bridge

Bm B^o7 A B₃

Some-times I wish I knew_ you well. _ Then I could_ speak my mind and

Piano *mf*

Bm B^o7 A Asus4 D.S. al Coda

tell_ you. _ May-be_ you'd un - der - stand. _

f

Coda

N.C. (A)

I've got time. _ I've got time. _

f

Fade out

I've got time. _

I'm Only Sleeping

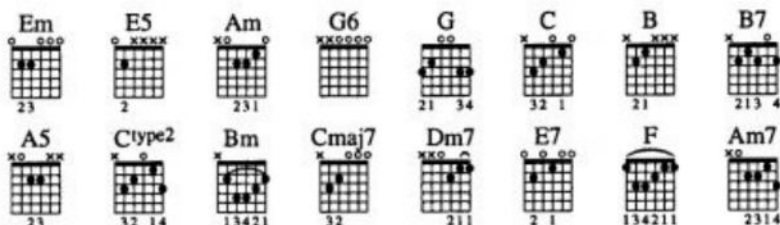
Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderately ♩ = 104 (♩ = ♩³)

Verse

Acoustic gtr.
w/compression

1. When I wake up ear - ly in the morn - ing, —

lift my — head, — I'm still yawn - ing. — When I'm in the mid - dle of a

dream, — stay in bed, — float up - stream. — (bkgrnds.)

Float up - stream. — Please don't wake me. No, — don't shake me. Leave —

Ooh. —

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Bm Am Am G6 Cmaj7 C N.C. Em

me where I am. I'm on - ly sleep - ing.

Ooh.

Verse E5 Em Am G6 G C G(1) G B B7

2. Ev - 'ry-bod-y seems to think I'm la - zy. I don't mind, I think they're cra - zy.

Em Am G(1) G C G(1)

Run - nin' ev - 'ry-where at such a speed, 'til they find

Elec. gr. 1

Reverse tape effect

full

5 7 5 7 5 7 12 14 12 14 12

G C G

there's no need. (bkgrnds.) There's no need. Please don't spoil my day. Ooh.

Elec. gr. 1 tacet

1 1/2

(12) 14 14 (14)

Am Bm Bm Am Am G6 Cmaj7 C

I'm miles a - way, — and af - ter all, — I'm on - ly } sleep - ing. —
Ooh. —

Bridge

N.C. Em Dm7 Dm7 E7 E7 Am

Keep-ing an eye — on the world — go-ing by — my — win -

Verse

Am C G6 F Em E7 A open Am G

dow, tak-in' my time. — Ly - in' there and star-ing at the ceil - ing. —

Guitar Solo

G Ctype2 G G G6 B B7 G6 Em

wait - ing — for — a sleep - y feel - ing.

Elec. gtr. 1

Reverse tape effect < < <

5 5 5

Elec. gtr. 2

Reverse tape effect <

12 13 (13) 0

Am G6 G C G ① G ② ③ ④ C 3fr Ctype2

even

even release

full

5 (5) 5 3 1 0 2 0 0 2 0 1 0 2 1 3 5 3 4 2 5 3 5 7 8

5 5 3 0 3 5

G G Am Bm ① ② ③

Please don't spoil my day. I'm miles away..

(bkgnds.) Ooh.

Elec. gtr. 1 tacet

full

(8) 10 (10) 8

Elec. gtr. 2 tacet

full

5 3 12 (12) 10 10 (10)

p

Bm7 Am7 Am7 G6 Cmaj7 C N.C. Em

and af-ter all, I'm on - ly sleep - ing.

Ooh.

Bridge

Dm7 E7 E7 Am Am Am7/G G6 F N.C. E5 E7

Keep-in'an eye on the world go-ing by my win - dow, tak-in' my time. When

4th Verse

E7 G6 Am G G C type2 G6 G G B B7

I wake up ear-ly in the morn - ing, lift my head, I'm still yawn - ing.

Em A Am Am7 Am G G C type2 Am

open 3fr 3fr

when I'm in the mid-dle of a dream, stay in bed, float up - stream. (bkgnds.) float up-stream.

G A5 Am Bm Am Am G6

Please don't wake me. No, don't shake me. Leave me where I am, I'm on - ly

Ooh.

Cmaj7 C N.C. Em Rubato
 sleep - ing. —
 Gtr. 1
 Reverse tape effect
 Elec. gtr. 2
 Reverse tape effect

N.C.
Acous. gtr. tacet

Begin fade

Fade out

6

3

5 3 5 3 5

5 3 3

1 0 2 0 2

0 2 4 2 4 2 4

2 0 2

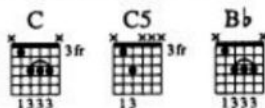
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Love You To

Words and Music by George Harrison

Sitar arr. for gtr.

* ⑥ = C, ① = G



Intro

Slowly and freely

N.C.

* Tune ⑥ to C above low E and ① to G above high E.

A tempo
Moderately ♩ = 120

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Slightly Faster ♩ = 126

Verse

C
Acous. gtr.

C5

1. Each day just goes so fast. I turn

(Sitar drones low C throughout)

Let ring throughout

a round it's past. You don't get time to hang a sign on me.

Hold bend 1/2

B $\flat$ C B $\flat$ C B $\flat$ C

Love me while _ you can, _ _ _ 'fore I'm a dead old man. _

Hold bend Hold bend Hold even bend

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

10 10 10 (10) 8 8 0 10 8 10 10 10 (10) (10) 10 8 0 10 10 10 10 (10) 8 8 0

mf mf mf

** w/volume pedal and distortion

** Simulated reverse tape effect.
Swell as indicated from full off position,
then cut off sharply at grace note.

B $\flat$ C C5

2. A _ _ life-

Hold bend

$\frac{1}{2}$ $\frac{1}{2}$ full

10 8 10 10 10 (10) (10) 10 8 0 8 0 10 12 10 8 7 7 (7) 3 5 5

Elec. gtr. tacet

mf

Verse

C

- time is so short. A new one can't be bought.

Hold bend 1/2

Hold bend full

But what you've got means such a lot to me.

Hold bend 1/2

Hold bend full

C5

Hold bend 1/2

Hold bend 1/2

B $\flat$ C B $\flat$ C B $\flat$ C

Make love all _ day long. — Make love sing - ing songs...

Hold bend Hold bend Hold even bend

1/2 1/2 1/2 1/2 1/2

Elec. gtr.

mf mf mf

w/vol. ped. and dist.

B $\flat$ C C5

Hold bend Hold even bend

1/2 1/2 1/2

mf

Sitar Solo

3 5 3 5 7 5 7 8 7 | 8 10 8 10 12 10 12 14 | 12 14 15 15 15

even bend $\frac{1}{2}$ Hold bend full

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

$\frac{1}{2}$ Hold bend $\frac{1}{2}$ Hold bend full Hold bend full Hold bend full

B $\flat$ C

(12) 12 (12)(12) 10 8 7 8 10 | 10 (10) 8 7 8 10 12 | 10 12 12 12 (12) 10 12

full full full full $1\frac{1}{2}$ Hold even bend

Elec. gtr.

mf w/vol. ped. and dist.

B $\flat$ C B $\flat$ C B $\flat$

Make love sing-ing songs. _____

Hold bend 1/2 1/2

Hold bend 1/2 1/2

Hold bend 1/2 1/2

mf *mf* *mf*

Verse

C C5 C5

There's peo - ple stand - ing 'round -

Hold bend 1/2 1/2 let ring

who'll screw you in the ground. They'll fill

Hold even bend

1/2 1/2 full full

7 7 (7) (7) 5 7 8 8 (8) 7 5 5 5 5 0 7 7 (7) 5 3 5 (5) 3

you in with all their sins, you'll see.

let ring

0 0 0 0 3 5 5 5 5 0

Hold bend

1/2 1/2

(0) (5) (0)

10 8 10 10 10 (10) (10) 10 8 8 0 8 8 0 8 0

B $\flat$ C B $\flat$ C

I'll make love to you — if you want me to. —

Hold bend 1/2 let ring Hold bend 1/2 Hold even bend 1/2

mp *mf* *mf*

B $\flat$ C C5

Hold bend 1/2 Let ① ring throughout Hold even bend 1/2

Elec. gtr. tacet

mf *mp*

Faster ♩ = 150

(Sitar 2 cont. drone)

let ring throughout

let ring throughout

3

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

0 0 0 0 0 0 0 0 0

[illegible]

Begin fade

Fade out

She Said She Said

Words and Music by John Lennon and Paul McCartney

Intro

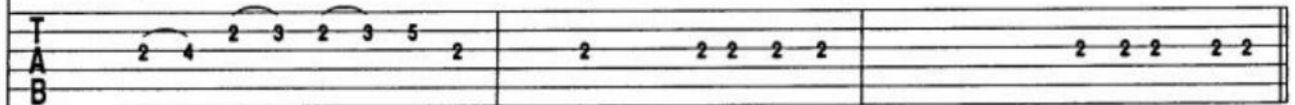
Moderately ♩ = 108

Gtr. 1 (Capo at 1st fret)

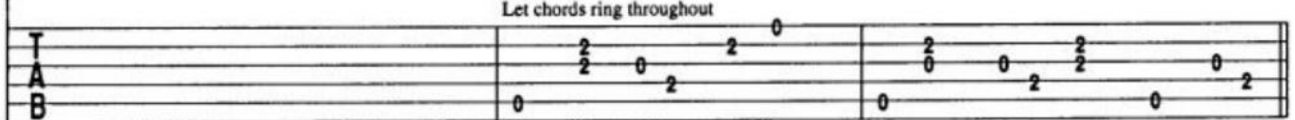
N.C.

A

A7



Gtr. 2 (Capo at 1st fret)



Verse

Bb7

Ebsus4
** Bb

Bb

Bb7

Eb5

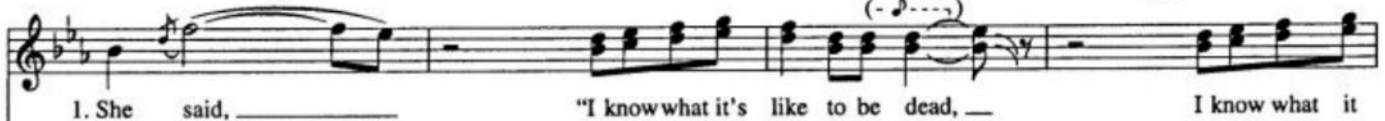
Ebsus4

Bb6

Ebsus4

Bb

Bb7



* (A7)

(Dsus4)
(A)

(A)

(A7)

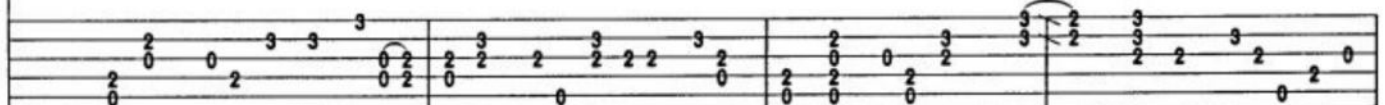
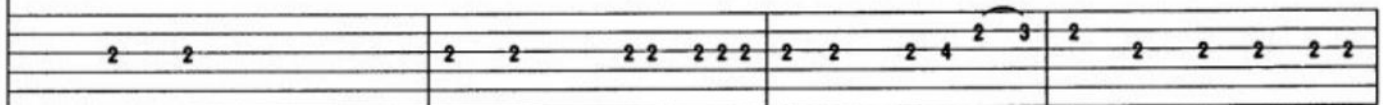
(D5)

(A)

(Dsus4)

(A)

(A7)



* Chords in parentheses played by capoed guitars.

** Bb bass played by bass gtr.

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B $\flat$ B $\flat$ 7 $\frac{E\flat 5}{B\flat}$ $\frac{E\flat}{B\flat}$ B $\flat$ $\frac{E\flat 5}{B\flat}$ $\frac{E\flat sus4}{B\flat}$ $\frac{E\flat}{B\flat}$ $\frac{E\flat sus2}{B\flat}$ $\frac{E\flat}{B\flat}$

things in your head, — things that make me feel that I'm mad? And you're

(A) (A7) $\frac{(D5)}{(A)}$ $\frac{(D)}{(A)}$ (A) $\frac{(D5)}{(A)}$ $\frac{(Dsus4)}{(A)}$ $\frac{(D)}{(A)}$ $\frac{(Dsus2)}{(A)}$ $\frac{(D)}{(A)}$

mf *mp* *f* let ring *mf*

B $\flat$ 7 A $\flat$ (E $\flat$) B $\flat$ 7 B $\flat$ 7 A $\flat$ E $\flat$ B $\flat$ 7

mak-ing me feel like I've nev-er been born."

(A7) (G) (D) (A7) (A7) (G) (D) (A7)

p $\frac{1}{2}$ $\frac{1}{4}$ *f* $\frac{1}{2}$ *p* $\frac{1}{2}$ $\frac{1}{4}$

Bridge

Bb7

Ab

Ab6 Bb

Ab6

Ab

Ab6 Bb

Ab6

She _ said, "You don't un-der - stand what I said,"_ I said, "No, no, no,- you're wrong.. When I was a

(A7)

(G)

(G6) (A)

(G6)

(G)

(G6) (A)

(G6)

mp

mf

Fm

Bb7

Eb5

Eb

boy, _____

ev - 'ry-thing was right. _____

(Em)

(A7)

(D5)

(D)

mf

mp

mf

Bb7 Eb5 Eb Verse Bb Eb5 Bb Eb sus4 Bb

Ev-'ry-thing was right." 3. I said,

(A7) (D5) (D) (A) (D5) (Dsus4) (A) (A)

mp let ring ----- 4 *mp*

Eb Bb Bb7 Eb sus4 Bb Eb5 Bb7 Eb sus4 Bb
 Bb Bb Bb7 Eb sus4 Bb Eb5 Bb7 Eb sus4 Bb

"Ev-en though you know what — you know, I know that I'm read-y to leave,

(D) (A) (A7) (Dsus4) (D5) (A7) (Dsus4) (A) (A)

f *mf* *f*

Ebsus2 *Eb5* *Bb5* *Ab* *Eb* *Bb7*
Bb *Bb*

'cause you're mak-ing me feel — like ' I've nev - er been born."

(Dsus2) *(D5)* *(A5)* *(G)* *(D)* *(A7)*
(A) *(A)*

let ring *mp* *p* $\frac{1}{2}$ $\frac{1}{4}$

Ab *Eb* *Bb7* **Bridge** *Bb7* *Ab* *Bb6* *Bb7* *Ab6*

She said, "You don't un-der-stand what I said." I said,

(G) *(D)* *(A7)* *(A7)* *(G)* *(G6)* *(A7)* *(G6)*

mf *f* *divisi* $\frac{1}{2}$ $\frac{1}{2}$ *mp*

(+ ♪-----)

Ab Ab6 Bb7 Fm Bb7

"No, no, no, — you're wrong. When I was a boy, —

(G) (G6) (A7) (Em) (A7)

mf

0 (0) 3 2 0 2 0 4 2

ev - 'ry - thing was right. — Ev - 'ry - thing was

let ring ----- 4

Verse

E $\flat$ 5 E $\flat$ B $\flat$ E $\flat$ 5 B $\flat$ E $\flat$ sus4 B $\flat$ E $\flat$ 5 B $\flat$ B $\flat$ 5 B $\flat$ 7 E $\flat$ sus4 B $\flat$

right." 4. I said, "Ev-en though you know what _ you know,

(D5) (D) (A) (D5) (Dsus4) (D5) (A5) (7) (Dsus4) (A)

mf *f*

B $\flat$ 5 B $\flat$ 7 E $\flat$ 5 E $\flat$ sus4 E $\flat$ B $\flat$ 7 A $\flat$

I know that I'm read-y to leave, 'cause you're mak-ing me feel _ like I've

(A5) (A7) (D5) (Dsus4) (D) (A7) (G)

mf *f* let ring *mf*

B♭7 **B♭7sus4** 3

like to be dead, I know what it is to be sad, I know what it's like to be dead, I know what it is to be sad,

(A7) **(A7sus4)**

let ring

B♭7 **B♭7sus4** **B♭7** **B♭7sus4** **B♭7** **B♭7sus4** *Fade out*

like to be dead, I know what it's like to be dead, I know what it is to be sad... (I know what it...)"

(A7) **(A7sus4)** **(A7)** **(A7sus4)** **(A7)** **(A7sus4)**

Taxman

Words and Music by George Harrison

Intro

Moderately ♩ = 138

N.C.

Spoken: "One, two, three, four, one, (Cough) "two, three, four!"

w/reverse type effects

p

3

T (x) (1) (0) (2) (0) (1) (2) (3) (x) (0)

A

B

Verse

D7

D7

1. Let me — tell you — how it —

Gtr. 1

mf w/dist

mf

3 3 3 3 3 3

4 4 4 4 4 4

D5#9

D5

— will — be. —

There's one —

3 3 3 3 3 3

4 4 4 4 4 4

5 5

I've got a feeling for you, nineteen for me.

D5#9 D5

[illegible][illegible]

Verse

The musical score for the Verse of 'The Sound of Silence' is presented on three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'per - cent ap - pear too small, _' are written below the notes. The bottom two staves are for guitar. The first guitar staff contains chords and melodic lines, with the instruction 'let ring -- 4' appearing twice. The second guitar staff shows a simplified chord progression: D7#9, D7, and D7. The music is divided into measures by vertical bar lines.

per - cent ap - pear too small, _

let ring -- 4

let ring -- 4

D7#9 D7 D7

be thank - ful I ____ don't take ____ it all. ____

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

D7#9 D7 C5

'Cause I'm the tax - man,

let ring -- 4 let ring -- 4

G7 D7

yeah, ____ I'm the tax - man. ____

(5)

Bridge

(bkgrnds.) If you drive ____ a car, car, ____ If you try -

I'll tax ____ the street. ____

let ring -- 4

to sit, sit I'll tax your seat. If you get too cold, cold, I'll tax

C7 D7

(5)

the heat. If you take a walk, walk, I'll tax your feet.

C7

let ring - 4

Guitar Solo

Tax - man!

Gr. 2

f w/ fuzz

let (4) ring

Gr. 1

mf

let ring - 4

C7 G7#9 G7 D7

tax - man, — yeah, — I'm the tax - man.

mp
P.M. — — — —

7

5 3 5

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

Verse

D7#9 D7

3. Don't ask — me what — I want — it for. — (bkgrnds.) Ah, ah, — mis-ter Wil-

even bend 1/4 even bend 1/4

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

4 4 4 4 4 4 4 4 4 4

son. - If you - don't want - to pay - some more. - Ah, ah, - Mis-ter Heath.

D7#9 D7

even bend 1/4 even bend 1/4

let ring - 4

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "son. - If you - don't want - to pay - some more. - Ah, ah, - Mis-ter Heath." and is marked with a "son." and a "let ring - 4" instruction. The middle staff is a guitar line in treble clef, featuring a key signature of one sharp. It includes a triplet of eighth notes and two "even bend" instructions, each followed by a "1/4" note. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, with a "let ring - 4" instruction.

'Cause I'm the tax - man, yeah, I'm the tax - man.

C7 C G7

even bend 1/2 even bend 1/4 even bend 1/2

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "'Cause I'm the tax - man, yeah, I'm the tax - man." and is marked with a "son." and a "let ring - 4" instruction. The middle staff is a guitar line in treble clef, featuring a key signature of one sharp. It includes a triplet of eighth notes and two "even bend" instructions, each followed by a "1/4" note. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests, with a "let ring - 4" instruction.

Verse

D5 D5

4. Now my ad - vice for those who die.

let ring - 4

D7#9 D7

(bkgrnds.) Tax - man. De - clare the pen - nies on your eyes.

let ring - 4

w/bar

D7#9 **D7** **C7**

Tax - man. _____ 'Cause I'm the tax - man, _____ yeah, _____ I'm the

w/bar even bend 1/4 even bend 1/2

7 0 5 7 5 6 (0) 7 0 5 7 5 5 0 3 5 3 (3) 5 5 0 5 3 (3) (0)

(6) 6 4 5 4 3 3 1 3 1 1 0 1 0 (2)

G7 **F7**

tax - man, _____ and you're _____ work - ing for no one but _

even bend 1/2 let ring ---- 4

5 0 5 3 (3) 0 7 0 5 7 5 6 4 6 6 4 6 5 4 6 4 5 4 6 5

6 3 6 (3) 3 (3) 4 2 4 2 4 4 1

Guitar Solo 2

Begin fade

D7

me. _____
(bkgrnds.) Tax - man! _____

f w/fuzz

let (4) ring

1/2 1/4 rake 1/2

let ring ...

Fade out

(- - -)

D7#9 D7

1/4 1/2

Tomorrow Never Knows

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 128

Sitar arr. for gtr.

Bass, drums enter a tempo

N.C. (C)

Loop # 1

Verse

N.C. (C)

Loop # 2
(Bb/C)

Loop # 1

Double speed Gtr.

Loop # 2

Organ arr. for Gtr.

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Loop #3 (C)

it is not dy - ing. — Lay down all thought, sur - ren - der to the void; (Sitar cont. C drone sim. throughout song)

Loop #1 (Bb/C)

it is shin - ing. — it is shin - ing. — That

Loop #4 (C)

Loop #4 (Bb/C) Loop #2 (1st 2 bars only) (Bb/C)

you may see the mean - ing of with-in; it is be - ing. — it is

Instrumental

Loop #4 (C) Loop #5 (C) Loop #4

be - ing. —

Loop #3 Double speed Gtr. 8va

Loop #4 Backwards Orchestra arr. for Gtr. 8va

Loop #5 - Double speed backwards gtr. 8va

w/reverse envelope

Backwards Gtr. solo

[illegible]

Loop # 3 Loop # 2 (1st 2 bars only)

(10) 10 10 8 10

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

Loop #5

That

10 8 (8) 10 10 8 10

1/2

Verse

N.C. (C)

Loop # 5

love is all, that love is ev - 'ry - one;

Gtr. tacet

fdbk.

(Bb/C) (C)
 it is know - ing, _____ it is know - ing, _____ That
 Loop # 4 Loop # 2 (Bb/C)
 ig - nor - ance_ and hate_ may mourn the dead; it is be - liev - ing, _____
 Loop # 4 (C) Loop # 1
 _____ it is be - liev - ing, _____ But lis - ten to the col - or of _____ your _____
 Loop # 2 (Bb/C) Loop # 3 (C)
 dream; it is not liv - ing, _____ it is not liv - ing, _____
 Loop # 3 Loop # 5
 _____ Or play the game "Ex - is - tence" to the end _____
 Loop # 2 (Bb/C) (C)
 of the be - gin - ning, _____ of the be - gin - ning, _____ of the be -
 Loop # 4 (Bb/C) Loop # 4 (C) Loop # 1 (Bb/C)
 gin - ning, _____ of the be - gin - ning, _____ of the be - gin - ning, _____
 (C) Piano enters Bb/C
 of the be - gin - ning, _____ of the be - gin - ning, _____
 Loop # 5
 Sitar tacet (C) Rhy. sect. tacet Piano only (Bb/C) (C) Fade out

Yellow Submarine

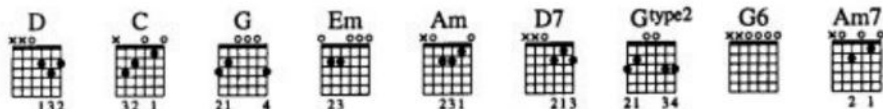
Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Verse

Moderate march ♩ = 100 (♩ = ♩³)

Acous. Guitar

1. In the town _____ where I was born, lived a man _____ who sailed to

sea. And he told _____ us of his life _____ in the land _____ of sub - ma -

rines. So we sailed _____ on to the sun 'til we found _____ the sea of green..

_____ And we lived be-neath the waves in our

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Am Am7 C D7 G6 **Chorus** Gtype2

yel - low sub - ma - rine. We all live in a

D G ① ② ③ ④ Gtype2

yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

G6 D G ① ② ③ ④

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

Verse (w/cocktail party ambience) Gtype2 D C G Em Am C

yel-low sub-ma-rine. 2. And our friends _____ are all a - board. Man-y more of them live next

D7 Gtype2 D C G Em

door. And the band _____ be - gins to _____ play. —

Horns arr. for gtr.

12 9 11

Am C D7 G(omit ①) Chorus G type2

We all live in a

D G type2 G type2

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. We all live in a

D G type2 G type2 Interlude (w/nautical ambience) D C G Em

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

Am C D7 G type2 D C G Em Am C D7 G type2

3. As we

Verse

D G6 C G6 Gtype2 G6 Em Am C
 live _____ a life of ease, ev - 'ry { one of us has all we
 (Spoken:) Ev - ry - one of us

D7 G6 Gtype2 D G6 C G6 Gtype2 G6 Em
 need. has all — we need. Sky of blue _____ and sea of green, sea of green, in our
 (even ♩ — — — — —)

Am Am7 C D7 Gtype2 Chorus Gtype2
 yel - low in our yel - low sub - ma - rine. sub - ma - rine, ah - hah! } We all live in a

D G6 Gtype2
 yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

D Gtype2 Gtype2 Repeat and Fade
 We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

NOTATION LEGEND

Examples of bending techniques in musical notation:

- Bend (half step):** Treble clef shows a half-step bend from 12 to 12.5. TAB shows 12 with a 1/2 bend arrow.
- Bend:** Treble clef shows a whole-step bend from 12 to 13. TAB shows 12 with a full bend arrow.
- Bend (whole step):** Treble clef shows a whole-step bend from 12 to 13. TAB shows 12 with a full bend arrow.
- Bend (whole and half steps):** Treble clef shows a 1.5-step bend from 12 to 13.5. TAB shows 12 with a 1 1/2 bend arrow.
- Bend (two whole steps):** Treble clef shows a 2-step bend from 12 to 14. TAB shows 12 with a 2 bend arrow.
- Bend and Release:** Treble clef shows a bend to 13.5 followed by a release back to 13. TAB shows 12 with a full bend arrow and a release arrow back to 13.
- Prebend (string bent before picking):** Treble clef shows a prebend to 13.5 before picking. TAB shows 13 with a full bend arrow.
- Compound Bend and Release (only first note plucked):** Treble clef shows a compound bend to 14.5 followed by a release back to 13.5. TAB shows 13 with a full bend arrow and a release arrow back to 13.

Examples of vibrato and bar techniques in musical notation:

- Compound Bend and Release (every note picked):** Treble clef shows a compound bend to 14.5 followed by a release back to 13.5. TAB shows 13 with a full bend arrow and a release arrow back to 13.
- Slight Bend (microtone):** Treble clef shows a slight bend to 12.5. TAB shows 12 with a 1/4 bend arrow.
- Unison Bend:** Treble clef shows a unison bend to 13. TAB shows 12 with a full bend arrow.
- Vibrato:** Treble clef shows a vibrato on a note. TAB shows 15 with a wavy line.
- Wide Vibrato:** Treble clef shows a wide vibrato on a note. TAB shows 15 with a wavy line.
- Rake Strings:** Treble clef shows a rake on strings. TAB shows 12 with an 'X'.
- Vibrato Bar Dive and Return:** Treble clef shows a vibrato bar dive and return. TAB shows 0 with a wavy line.
- Vibrato Bar Scooping:** Treble clef shows a vibrato bar scooping. TAB shows 4, 5, 7 with a wavy line.

Examples of vibrato bar dips and slides in musical notation:

- Vibrato Bar Dips:** Treble clef shows a vibrato bar dip. TAB shows 4, 5, 7 with a wavy line.
- Legato Slide:** Treble clef shows a legato slide. TAB shows 17, 15 with a wavy line.
- Shift Slide:** Treble clef shows a shift slide. TAB shows 17, 15 with a wavy line.
- Pull-Off:** Treble clef shows a pull-off. TAB shows 17, 15 with a wavy line.
- Hammer-On:** Treble clef shows a hammer-on. TAB shows 15, 17 with a wavy line.
- Legato Phrasing (first note picked only):** Treble clef shows a legato phrasing. TAB shows 15, 17, 18, 17, 15 with a wavy line.
- Ghost Note:** Treble clef shows a ghost note. TAB shows 15, 17, 18, 17, 15 with a wavy line.

Examples of staccato and choppy phrasing in musical notation:

- Staccato Phrasing:** Treble clef shows a staccato phrasing. TAB shows 5, 5, 5, 5 with a wavy line.
- Choppy Phrasing (extreme staccato):** Treble clef shows a choppy phrasing. TAB shows 5, 5, 5, 5 with a wavy line.
- Free-Hand Muting (percussive tone):** Treble clef shows a free-hand muting. TAB shows X, X, X, X with a wavy line.
- Pick-Hand Muting:** Treble clef shows a pick-hand muting. TAB shows 5, 5, 5, 5 with a wavy line.
- Tremolo Picking:** Treble clef shows a tremolo picking. TAB shows 5, 7, 8, 5 with a wavy line.
- Trill (fast hammer-on/pull-off combination):** Treble clef shows a trill. TAB shows 7, 9, 7 with a wavy line.

Examples of harmonics and artificial harmonics in musical notation:

- Pick Scrapes:** Treble clef shows a pick scrape. TAB shows X with a wavy line.
- Open Harmonic:** Treble clef shows an open harmonic. TAB shows 12 with a wavy line.
- Pinch Harmonic (with pick) (overtone of 5th generated):** Treble clef shows a pinch harmonic. TAB shows 7 with a wavy line.
- Harp Harmonic:** Treble clef shows a harp harmonic. TAB shows 7(10) with a wavy line.
- Tap Artificial Harmonic:** Treble clef shows a tap artificial harmonic. TAB shows 0, 12 with a wavy line.
- Tap-On Technique:** Treble clef shows a tap-on technique. TAB shows 17, 15, 12 with a wavy line.
- Bend and Tap-On Technique:** Treble clef shows a bend and tap-on technique. TAB shows 4, 12 with a wavy line.

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

