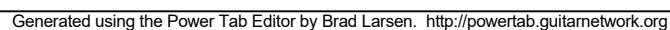


As recorded by Sheryl Crow

Words and
Trott



12

T
A
B

Bm C G

The musical score for "Bm" by The Beatles is presented in a standard musical notation format. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a three-staff system with a bass clef and a key signature of one sharp (F#). The guitar part features a melodic line with various chords and a bass line with a steady rhythm. The bass line includes a variety of chords and a melodic line. The score is divided into measures by vertical bar lines. The guitar part is marked with a "15" at the beginning, indicating a 15th fret. The bass line is marked with a "9" at the beginning, indicating a 9th fret. The score is written in a standard musical notation format, with notes, rests, and chords clearly visible. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a three-staff system with a bass clef and a key signature of one sharp (F#). The guitar part features a melodic line with various chords and a bass line with a steady rhythm. The bass line includes a variety of chords and a melodic line. The score is divided into measures by vertical bar lines. The guitar part is marked with a "15" at the beginning, indicating a 15th fret. The bass line is marked with a "9" at the beginning, indicating a 9th fret. The score is written in a standard musical notation format, with notes, rests, and chords clearly visible.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff. Below the vocal line is a guitar accompaniment consisting of three staves labeled T (Tenor), A (Alto), and B (Bass). The guitar part includes fret numbers (e.g., 9, 7, 9) and a 'sl.' (slide) instruction. The second system continues the melody and accompaniment, featuring a final measure with a 'sl.' instruction and a 'H' (half note) marking.

C Chorus

22

D G Em7

24

D G Em7 C

26

Gtr II G C Bm

Gtr I let ring Gtr I

Gtr III

29

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2.

Gtr II C G C

32

Gtr I
let ring-----

let ring-----

T 0 1 0 0 0 0 3 3 3 0 2 0 1 0
A 2 0 1 0 0 0 0 0 0 0 0 2 0 0
B 3 2 3 3 3 3 3 3 3 3 3 P

Gtr III

T 9 4 7 9 (0) 9 (9)
A 9 4 7 9 (0) 9 (9)
B 7 2 5 7 7 (7)
sl.

D Bridge

Bm B^b B^badd9 F

35

let ring-----

T 7 6 8 4
A 7 6 8 4
B 9 6 8 4

G Bm B^b B^badd9

38

let ring-----

let ring-----

T 3 3 3 7 7 7 6 8
A 4 4 4 7 7 7 6 8
B 3 3 3 7 7 7 6 8

41

F Em Em7 Em

T
A
B

E Keyboard Solo

44

D G^{open} G5/F# Em7 C^{open} D G^{open} G5/F#

T
A
B

let ring-----|

47

Em7 D G^{open} G5/F# Em7 C^{open}

T
A
B

let ring-----|

sl. sl.

50

G^{open} Cadd9

T
A
B

let ring-----|

Gtr I

Gtr III

T
A
B

F Outro

52

D G^{open} G5/F# Em7 C^{open} D G^{open} G5/F#

let ring-----|

55

Em7 D G^{open} G5/F# Em7 C^{open}

let ring-----|

58

G^{open} Cadd9

Gtr I let ring-----|

Gtr III

4 7 9 (0) 9 (9)

2 5 7 7 (7)

60

G^{open} Gsus4 G^{open} C^{open}

Gtr I

let ring-----|

T	3	3	3	1	0	1						
A	0	0	0	0	0	0						
B	x	x	x	x	x	2	3	3	2	0	2	0

Gtr III

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

G^{open} Gsus4 G^{open} C Bm^{II}

62

T	3	1	0	1	(1)	0	3	1	1	1	1	2
A	0	0	0	0	(0)				0	0	0	3
B	3	x	x	x	(2)	(3)	3	3	3	3	3	4

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