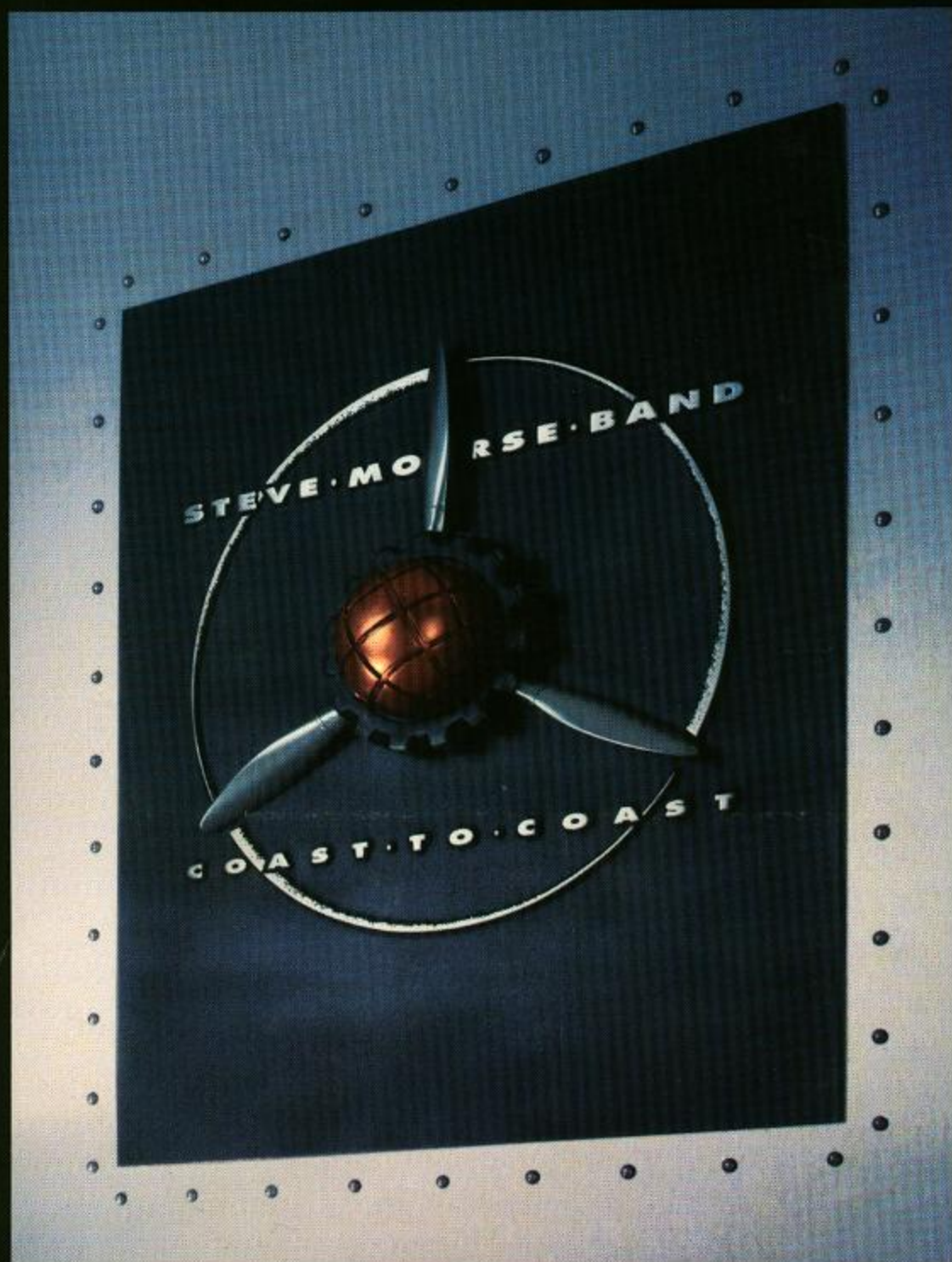


STEVE · MORSE · BAND

COAST · TO · COAST



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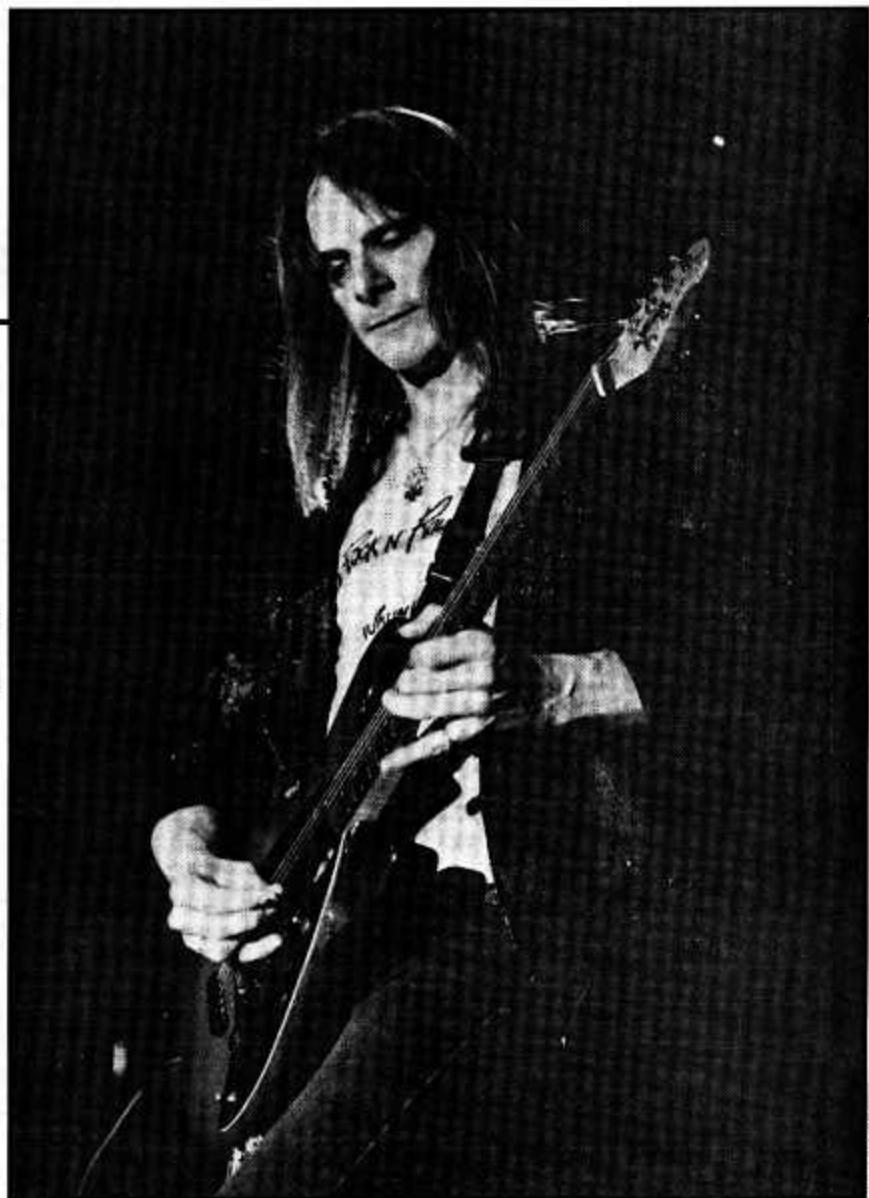
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C5 D5 C5 D C5 D Gtr. II (C) (G) D5 C5

Riff B (*Gtr. III)

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

clean tone

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

*Gtr. III doubled by 12-stg. acous.

(D) C5 D C5 D (end Riff B) (C) (G) D5 (Gtr. III out)

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

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

2. (C) (G) D5 w/Riff B C5 (D) C5 D C5 D

Gtr. I HP

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

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

(C) (D) D5 C5 (D) C5 D C5 D Full

Full Full Full

(5) 3 (3) 11 12 12 10 13 12 10 12 11 9 12 11 12 10 10 12 10 13

(C) (G) D5 (cont. in notation) w/Riff A N.C. Gtr. II

Gtr. III let ring--4 let ring--4 (Gtr. III out)

(13) 2 3 0 2 3 0 2 5 2 0

(Gtr. II out)

N.C.
Riff C (Gtr. III)

w/Riff C (2 times)
N.C.

(end Riff C) Gtr. I Full

*let ring

*Hold each note for the value of one quarter note so that it overlaps the following note (unless the following note is on the same string).

Guitar solo
w/Rhy. Fig. 1 (2 times) & Fill 1

8va- Full loco Full

D5 E5 D5 Full

sl. Gtr. Full

(cont. in Fill 1) Full

Fill 1

Gtr. I

D G A D5 E5 D5 A5 E5 D5
 1/2 Full 1/2 sl.

D G A D5 E5 D5 A5 D5 E5 Full D5 Full
 sl. grad. bend Full A.H. (15ma) semi-harm. grad. bend Full Full

D G A D5 E5 Full D5 Full Full A5 E5 D5
 sl. 1/2 Full Full Full sl. 8va- sl.

D G A D5 E5 D5 A5
 1/2 sl. Full Full (Gtr. IV out) sl.

Bass solo D5II Csus2 D5II Csus2 D5II
 Gtr. II

Csus2 D5II D5

Collateral Damage

Music by Steve Morse

B5 **C5** 3fr. **G5** **D5** 5fr. **F/G** **F/G(type 2)** **Asus2** **G/A** 3fr. **A5** 5fr. **Gadd9** 3fr.

Moderate Rock ♩ = 122
Double time feel

Triplet feel (♩ = ♩♩♩)

N.C. Gtr. I

*Fingering: ① 1 3 ① 1 3 ① 1 4 ① 1 2 ① 1 3 ① 1 3 ① 1 2 ① 1 3 ①
 *Circled numbers indicate R.H.

*Circled numbers indicate R.H.

*Circled numbers indicate R.H.

*Circled numbers indicate R.H.

N.C. *A.H. (8va)

1/2 1 1/2 Full Full Full

4(16) 3(15) 3(15) 5(17) (5) 3(15) 2(14) 5(17) 4(16) 2(14) 4(16)

(0) 5(17) 5(17)

*Artificial harmonics produced by lightly touching stg. w/R.H. index finger directly over fret indicated in parentheses and plucking from behind w/pick (held between thumb and middle finger).

Full Full Full Full Full 1/2

5(17) 7(19) 9(21) 7(19) 9(21) 8(20) 10(22) 10(22) 10(22) (10) 5(17) (5) 3(15) 2(14) 3(15) 2(14) 4(14) 4(14)

N.C.

H H H H

(4) (4)

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

2 1 1 4 1 4 1 4 3 1 3 3 4 3 3 9 2 5 2 4

H H H H

2 5 4 2 4 4 6 2 6 4 2 2 6 4 2 5 4 2 11 9 7 7 11 9 9 7 7 11 9

0 1 4 3 1 3 4 2 1 1 3 4 3 1 3 1 1 4 3

straight 16ths

2 6 4 2 5 4 2 11 9 7 7 11 9 8 7 7 9 7 9 7 7 11 11 9 11 9 7 11

0 3 5 7 9 7 8 7 9 7 9 7 7 11 11 9 11 9 7 11

2 1 3 1 3 1 3 1 4 1 4 3 4 3 1 4

6 6 *E5 C D A E5 C

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

*Chord names refer to bass gtr. (next 12 bars).

A5 E5 Full C D A

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

E5 Full C A5 E5 Full C 1/2

(9) 3 4 1 3 1 3 2 4 4 1 3

D A E5 1/2 Full C A5

(12) 1 3 1 3 1 3 4 4 3 4 4 3 1 3

Rhy. B5 Fig. 1 (Gtr. II) C5 G5 D5 B5 C5 G5

1 1 4 3 1 3 1 3 4 1 1 3 1 2 1 4 3 1 4

D5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 B5 C5 Full G5 Full

1 2 4 1 2 3 4 3 1 4 3 2 1 4 2 1

D5 B5 C5 1/2 G5 D5

4 1 4 1

N.C. straight 16ths

Bass solo *Gtr. F/G III 1/4

*w/gtr. synth.

G5 F/G (type 2) 1/4

Asus2 G/A

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

A5 Gadd9 (Gr. III out)

(7) (7) sl. (0) (0) 6 7 8 9
4 5 6 7
1 1 1 1

N.C.

1/4 1/2 1/4 1/4
1/4 1/2 1/4 1/4

(9) 5 7 6 7 5 7 0 3 0 0 1 3 1 1 4 2 4 0 3 1 2 0 0 5 7 6 7 5 7 6 7 0 3 0

1/4 1/2 1/2 1/4
1/4 1/2 1/2 1/4

(0) 5 7 5 7 6 0 6 7 8 9 (9) 5 7 6 7 5 7 0 3 0 0 5 7 6 7 0 4 0 4 2 3 0

1/4 1/4

(0) 5 7 5 7 6 0 3 0 0 5 7 6 7 0 6 7 8 9

Sva-----

3 6 6 6 3 1/2 Full

(9) 14 16 17 14 16 17 14 16 18 14 15 16 16 18 19 17 19 20 17 18 19 21 21 19 (19) 17 22

Sva-----

sl. Full P loco Full semi-harm.

(22) (22) sl. Full P 14 (14) 12 15 14 12 15 14 8 7 9 7 9 8 7 9 7 5 6 7 5 4 7 6 0 3 4 0 1 2

w/Rhy. Fig. 1 (2 times)
B5 G5 D5 B5 C5 1/2 G5

Gtr. I Full Full 1/2 Full

*Gtr. IV (2) 7 7 11 10 8 10 (10) 8 10 (10) 10 8 7 (7) 11 12 11 14 14 12 15

*Play 1st time only.
Gtr. V

sl. H 1/2 H Full

Play 2nd time only H 1/2 H Full

sl. (2) 7 8 7 8 7 (7) 8 10 7 8 5 4 (4) 9 8 7 8 10 8 10

D5 B5 C5 Full G5 Full D5 B5

3 6 6 sl. sl. Full Full

(15) 12 13 15 12 13 14 15 14 12 15 14 13 12 14 12 11 7 11 10 8 10 (10) 8 10 10 8 10 7

sl. sl. H 1/2 H Full

(10) (10) sl. sl. (2) 8 7 8 7 8 7 (7) 8 10 7 8 5 4

Get It In Writing

Music by Steve Morse

Moderately ♩ = 96

*G5 Bb5 F5 Cmaj7(no3rd) G/B A5 F5 C G E5

Gtr.I. *mf* clean tone

10 10 8 13 12 10 13 10 12 17 15 17 15 13 12 10 12 10 12

L.H.: 3 3 1 4 3 1 4 1 1 4 3 4 3 1 1 2 1 2 4 2 1 1 3 1 3

*Chord names refer to kybd. and bass (till double bar).

F5 Dm C5 G5 Bb5 F5 C5 Full G/B A5

10 8 10 8 13 12 10 13 10 12 17

1 1 1 3 1 4 3 1 4 1 1 4

F5 C5 G5 E5 F5 Dm C5 Bb5 G5 F5

15 13 12 10 12 13 15 13 12 10 12 10 10 8 8 10 8 13

3 1 1 2 1 3 4 2 1 1 3 1 3 1 1 1 3 1 1

C5 Eb5 Bb5 F5 C/E D5 Bb5 F5 C5 A5

15 1 6 5 3 6 3 5 10 8 6 5 6 8 6 5 3 5 3 5

3 1 4 3 1 4 1 1 4 3 1 1 2 4 2 1 1 3 1 3

Bb5 Gm F5 Eb5 C5 Bb5 F5 Ab5 Eb5

3 1 1 3 3 1 6 8 6 11

1 1 3 3 1 1 3 1 4

Bb5 F5 Db5 Ab5 E5 B/D# C#m D5 E5 C5 D5

P Full

10 8 11 10 13 11 9 11 16 (16) 14 16 17 16 14 17 14 15 14 17 15

3 1 4 1 4 3 1 1 4 1 3 4 3 1 4 1 2 1 4 2

Bb5 C5 G5 N.C. w/Rhy. Fig. 1 (2 times) C5 Bb5 G5

f w/distortion

(15) 17 17 15 13 15 (15) 6 8 5 6 8 6 8 10 6

4 1 4 3 1 3 2 4 1 2 4 1 3 4 1

F5 Bb5 D5 C5 Bb5 G5 F5 Bb5 D5

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

3

C5 Bb5 G5 F5 Bb5 D5 C5 Bb5 G5

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

Gtr. III w/gtr. synth.

8 8 6 5 3 3 5 1 5 9 1 1 3 1 1 8 8 6 5 3 3 5 3

4 4 4 3 1 4 1 3 1 4 3 1 1 3 1 3 1 4 4 4 3 1 4 1 3 1

Rhy. Fig. 1

C5 Bb5 G5 F5 Bb5 D5 C5 Bb5 G5 F5 Bb5 D5

Gtr. II

5 5 3 5 3 3 3 7 5 5 3 5 3 3 3 7 3 3 6 3 3 3 1 5 3 3 6 3 3 3 1 5

F5 Bb5 D5 w/Rhy. Fig. 2 Eb5 Ab5 Eb5 Bb5 Eb5 Ab5 Eb5 Bb5 C5

Riff A

1 4 3 1 1 3 1 3 1 2 2 1 3 2 4 2 2 1 2 3 2

Eb5 Ab5 Eb5 Bb5 Eb5 Ab5 Eb5 Bb5 N.C. w/Rhy. Fig. 1 C5 Bb5 G5

(end Riff A) Riff B 8va-----

2 2 1 3 2 4 2 2 1 2 3 2 4 2 4 4

Rhy. Fig. 2 Eb5 Ab5 Eb5 Bb5 Eb5 Ab5 Eb5 Bb5 C5 Eb5 Ab5 Eb5 Bb5 Eb5 Ab5 Eb5 Bb5 N.C.

Gr. II

4 1

F5 Bb5 D5 C5 Bb5 G5 F5 Bb5 D5

8va----- (end Riff B)
1

(Gtr. III out)

13 17 15 13 13 15 19 15 19 20 20 18 17 15 15 17 15 (H5) 13 17 15 13 13 15

Eb F7 Gm F Eb Bb5

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

1 3 4 3 2 1 3 2 3 1 4 1 2 1 2

Rhy. Fill 1 (Gtr. II)-----

reverse rake

(Gtr. II out)

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

*F5 Ab5 Eb5 Bb5 F/A G5 Eb5 Bb5 F5 D5

mf clean tone

5 3 7 7 5 6 5 7 12 10 8 7 3 5 3 2 0 2 0 3

3 1 3 3 1 4 1 1 4 3 1 1 1 3 1 1 0 1 0 2

*Chord names refer to kybd. and bass (till double bar).

Eb5 Cm Bb5 Full Ab5 F5 Eb5 Full Bb5 Db5 Ab5 Eb5 Full Bb5 Gb5 Db5

Full P Full

5 3 3 5 3 4 6 4 4 3 1 4 1 6 4 2 4 9

2 1 1 3 1 2 4 2 2 3 1 4 1 4 3 1 1 4

A E/G# F#m G5 A5 F5 G5 Eb5 F5 C5 (Gtr. I out)

(9) 7 9 10 9 7 10 7 8 7 10 8 (8) 10 6 10 8 6 8

1 3 4 3 1 4 1 2 1 4 2 4 1 4 3 1 3

N.C.

Gtr. IV^H H P P H H P P H H P P

f 5:4 5:4 5:4 5:4 *sl.* *sl.*

0 1 3 1 0 3 0 1 4 1 0 4 0 1 4 1 0 4 0 1 3 1 0 2 4 1 0 1 4 1 4 1 2 0 4 1 4 0

Guitar solo
w/Rhy. Fig. 3 (2times)

Full G5 F5 1/2 D5 F5 D5 G5 1/2 F5

Full P P P P Full 1/2 Full 1/2 *sl.*

13 (13) 12 10 13 12 12 10 10 10 14 12 10 10 10 9 9 12 10 10 13 (13) (13) (13) *sl.*

A.H. (15ma) 1/2 F/A G/B C5 F5 G5 Full P *sl.*

A.H. 1/2 P.M. Full P *sl.*

2 5 2 3 7 8 10 7 8 10 7 9 10 7 9 10 7 9 10 10 13 (10) 8 9 10 8 9 7 5 7

A.H.
pitch: B

Rhy. Fig. 3
Gtr. V G5 (acous.)

F5 D5 F5 D5 G5

F5 F/A G/B C5 F5

*Doubled by Gtr. II.

*Doubled by Gtr. II.

E5 B5/E C5/E D/E Em B5/E C5/E

Play 1st time only

Rhy. Fig. 1 (Both gtrs.)

Gtr. III

(end Rhy. Fig. 1)

Gtr. II

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

E5 B5/E C5/E D/E Em B5/E C5/E

Gtr. I

1/2 P Full

1/4

1/2 Full

1/2 P Full

1/4

1/2 Full

2 1 4 3 0 0 3 0 3

E5

B5/E

C5/E

D/E

Em

B5/E

C5/E

1/2 P Full

1/4

1/2 P Full

1/4

grad. bend

1 3 3 1 2 3 4 3 2 1 3

w/Fill 1
Rhy. B♭5
Fig. 3
(Gtr. II) *8va*

Csus2

8va Full

grad. release

Gtr. IV

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 1/2

Gtr. III

mf P.M. P.M. P.M. P.M. P.M. P.M.

(cont. in slashes)

8va Full

G5

Full

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

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

Fill 1

8va

Gtr. I

dim.

8va Eb5 Ⓢopen
A

P.M.----- P.M.----- P.M.- 1 Full Full

11 10 15 10 11 10 16 18 20 (20) 20 18 26 18 20

12 10 12 10 15 15

3 3 1 3 1 3

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

11 10 8 10 11 10 8 10 11 10 11 10 11

10 10 10 10 10 10 10 10 10 10

8va Bb5 Eb5

P.M.----- P.M.----- P.M.----- P.M.----- P.M.- 1/2 Full

13 10 15 10 13 10 15 10 18 18 17 (17)

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

12 10 12 10 12 10

3

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

10 8 10 11 10 8 10 11 10 8 10

10 10 10 10 10 10 10 10 10 10

8va G5 C5

sl. P.M.----- P.M.----- P.M.----- P.M.----- P.M.- 1 Full

15 13 10 15 10 13 10 15 10 18 18 20

18 15 11 10 11 10 11 10 11 10 12 10 15 15

17 15 17 15 10 15

1 4 1 3 1 3 1 3 1 4 1 sl. 3

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

11 10 11 10 10 8 10 10 10 8 10 11

10 10 10 10 10 10 10 10 10 10

G F/G G Full A.H. Full (15ma) F

sl. P grad. bend Full A.H. Full

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

G5 *A.H. (8va) D5/G G F/G A.H. pitch: G G/B Full

1/2 Full Full Full Full 1/2 1/2 Full

*A.H. 1/2 Full Full Full 1/2 Full

7(4) 5(12) 7(14) 6(13) 6(15) (8) 8(15) 6(13) 8(15) 6(13) 7(14) 5(12) 7(14) 8(15) 9(16) 10(17) 10(17)

3 1 3 2 3 4 2 4 2 3 1 3 4 2 4 4

A.H. pitches: E G A C D G F D C A G E D B D D

*Artificial harmonics produced by lightly touching string w/R.H. index finger directly over fret indicated in parentheses and plucking from behind w/pick (held between thumb and middle finger). Notes in parentheses do not sound.

w/Rhy. Fig. 3 and Fill 2

C Bb5 8va Eb5 1/2

grad. release

Gtr. IV

P.M. P.M. P.M. P.M. P.M. 1/2

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

Gtr. III Gtr. III Gtr. II

mf P.M. P.M. P.M. P.M. P.M. P.M.

10 8 10 11 10 10 10 11 10 10 10 11

Fill 2

A.H. (8va)

Gtr. I (10) (11)

dim.

A.H. (10) (11)

4

A.H. pitch: F

8va-----

G5

Full

Full

Full

Full

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

(17) 15 18 17 15 19 15 19 17 13 10 11 10 15 10 11 10 13 10

12 10 12 10

1 4 3 1 4 1 4 3

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

10 8 10 11 10 11 10 11 8 10 8 8 10 8

8 8 8 8 8 8 8 8 8 8 8 8 8 8

1 3 1 1 1 3 1 4 1 3 1 4 1 3 4 1 3 1 1 1 3 1

Ⓢopen

8va-----

Eb5

Full

Full

Full

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

11 10 15 10 11 10 18 18 20 (20) 18 10 20 18 21 22 21 20 18 18 20 21 20 19 18 21 20 18 10

12 10 12 10 15 15

3 1 2 3 1 3 4 3 2 1 1 3 1 4 3 2 1 4 3 1 2

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

11 8 10 8 8 10 10 8 10 11 10 11 10 11

8 8 8 8 8 8 8 8 8 8 8 8 8 8

4 1 3 1 1 1 3 4

Bb5

8va-----

Eb5

1/2

1/2

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

13 10 15 10 13 10 11 10 15 10 18 18 17 (17) 15 15 17

12 10 12 10 12 10 12 10 15 15

3 1 4 1 3

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

10 8 10 10 8 10 11 10 8 10 10 8 10

10 10 10 10 11 10 10 10 11 8 8 8 8

sl. *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *Full*

1 3 1 3 1 4 1 4 1 3 1 3 1 3

8va *Full* *Rhy. Fig. 4 (Gtr. II)* *G5* *A5* *E5* *C5* *G5*

**Riff A*

1 2 3 1 4

P.M. *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*

(11)

8va *loco* *A5* *E5^{VII}* *C5* *G5* *D5* *A5* *C5* *F5* *C5* *D5*

*E5^{VII} ⑥ open E (end Rhy. Fig. 4)

(end Riff A) w/Rhy. Fig. 4 (till end) and Riff A (2 times) G5 A5 E5 C5 1/2 G5

Riff B (Both gtrs.)

sl. Gtr. I 1/2

sl. 10/12 12 (12) 7 5 5 (5) 7 1/2

both gtrs. vib. (next 8 bars)

3 1 1 3 3

Gtr. V

*Riff C

8va

5 4 6 4 5 (5) 15 10 17 12 14 16 12 12 15 12 15 10 12

*Hold chord for 2 bars. Full E5^{VII} C5 G5 *Riff C refers to Gtr. III only. D5 A5 C5 F5

Full

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

2 (2) 4 (4) 4 5 2 2

3 3 4 1 1

loco

12 9 10 12 7 9 12 8 8 10 7 8 10 5 7 9 5 5 8 3 5 8 5

C5 D5 Full E5^{VII} ⑥ open E (end Riff B)

Full 1/2

(5) 8 8 7 (7) 7 1/2

(2) 5 5 4 (4) 4 1/2

4 4 3

3 (end Riff C)

Full

Gtr. VI Full

6 8 3 5 5 2 3 2 7 4 5 4 7 19

3

w/Riffs B & C (both till end)

G5
Riff D (Gtr. VI)

A5

E5

C5

G5

A5

E5^{VII}

C5

8va-----

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

1 1 3 1 3

8va-----

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

3 4 1 1 4 4

E5^{VII} ⑥open E

(end Riff D) w/Riff D

G5 A5 E5

8va-----

19 (19) 19 22 19 17 21 17 16 19 16

3 3 4 1 2 1 2 1 4 1 3 1 3 1 4 1 2 1

8va-----

18 16 17 15 20 15 17 15 17 15 19 18 19 14 12 14 12 16 12 12 15 12 13 12 12 15 10 10 14 10 14 13 14

3 1 2 1 4 1 2 1 2 1 4 1 3 2 3 1 4 1 2 1 2 1 4 1 3 2 3 1 4 1 2 1 3 1 2 1 4 1 2 1 2 1 4 1 3 2 3 1

A5 C5 F5 C5 D5 E5^{VII} ⑥open E

*Repeat and fade

8va-----

12 10 9 10 8 12 8 8 13 8 10 8 8 12 8 8 10 5 7 5 7 7

4 1 2 1 2 1 4 1 3 2 3 1 4 1 2 1 2 1 4 1 3 2 3 1 4 1 2 1 2 1 4 1 3

*Fade out in 8th bar 2nd time.

Runaway Train

Music by Steve Morse

Fast Bluegrass ♩ = 142
Double time feel
N.C.(A)

Gtr. I

f clean tone

Full

sl.

Full

L.H.: 1 1 1 1 3 1 3 1 1 1 1 1 4 1 4 1 4 1 4 2 4 1 2
2 3 2 1 4 2 3 2 1 1 1 1 1 1 1 1 1 1 1 3 4 1 3

sl.

sl.

(G)

sl.

1 1 1 1 3 1 3 1 1 1 1 4 1 4 1 4 1 4 2 3 4 1 1 4 1 1 4 2 4 1 1 4 1 4 2 4 1 1 2
2 3 2 1 4 2 3 2 1 1 1 1 1 1 1 1 1 1 1 3 4 1 3

D

sl.

steady gliss.

*w/fingers

1/4

1/4

1/4

1/4

sl.

3

4 4
2 2

*Pick with thumb and middle finger;
hold pick with index finger.

1/4

1/4

P

1/4

1/4

P

1/4

1 2 4 0 4 1 1 3

D G $\frac{1}{2}$

sl w/pick sl sl P P $\frac{1}{2}$

4 0 4 0 2 3 1 3 3 3 1 2 1 0 3 4 0 1 0 1 0 2 3 0 0

F A D

sl sl P P

3 1 3 1 3 1 3 1 3 1 1 2 1 0 2 1 0 2 1 3 0 2 4

G

sl sl P P

4 0 4 0 2 3 1 3 3 3 1 2 1 0 3 4 2 3 1 0 1 0 1 0 2 3

F A D

sl sl P P

3 1 3 1 3 1 3 1 3 1 1 2 1 0 2 1 0 2 1 3 0 2 4

B \flat Full F Full G Full D Full

w/fingers hold bend Full Full Full Full P P P P

3 4 3 1 4 3 4 2 2 1 2 0 2 1 0 2 1 0

B \flat Full F Full G Full A Full w/pick

Full hold bend Full Full Full Full w/pick

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

D G

sl sl P P

4 0 4 0 2 3 1 3 3 3 1 2 1 0 3 4 2 3 1 0 1 0 1 0 2

Bb C D

sl sl

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

A C G D A Full Full

P Full Full

4 1 2 3 3 3 1 2 1 4 2 1 2 1 1 4 3 1 2 1 1 1 1 1 4 1 4 1 3

F C Full G D

Full Full Full

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

D Full F C G D A Bb Full F C G D 3

*w/fingers Full Full Full Full

3 4 4 3 1 4 2 1 1 1 2 3 3 1 4 2 1 1 3 4 4 1 2 3 3 1 4 2 1 1 1 1 2 0

Full F C G D A Bb Full F C G A

Full Full Full Full Full Full Full Full

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

Bb F G D

Full hold bend Full Full Full P P P

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

P P

Bb F G A

Full hold bend Full Full Full Full w/pick

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

*Play cue notes 2nd time.

D G 1/2

sl sl P 1/2

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

sl sl P 1/2

F A D 2nd time substitute Fill 1

sl P hold bend Full Full

3 1 3 5 3 5 3 4 2 4 2 3 2 0 10 9 10 9 7 7

sl P hold bend Full Full

Fill 1

Full hold bend P P

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

P

G

sl. sl. P

sl. sl. P

Bb To Coda C D (Gtr. I out)

sl. sl.

sl.

Guitar solo A

Gtr. II

w/fingers

H

1/2 1/2

1/2 1/2

Full

Full

(7) 5 5 4 5 5 7 5 (5) 5 7 5 7 5 7

E

Full

hold bend

Full

sl. P

1/2

H

(7) 7 5 (5) 7 7 5 6 3 2 4 2 0 0 5 5 6

H

Full

w/pick

Full

A

Full

rake

Full

P

sl.

E

Full - - 1

1/2

Full - - 1

1/2

A

Full

1/2

Full

1/2

E

A

E

1/2 P

9 10 10 11 11 | 12 11 9 11 11 | 9 10 11 9 (9) 7 | 9 8 7 9 5 6 7 5 7

sl N.C. Full (Gtr. II out)

Gtr. I Full

9 10 12 11 | 10 9 12 11 | 14 13 12 14 15 14 16 17 | 17 5 8 7 6 5 6 7 8 | 5 7 8 6 9 7 9

1 4 3 2 1 2 3 4 1 3 4 1 3 4 1 3

D.S. (with repeat) al Coda

10 8 10 11 9 11 12 12 | 14 15 12 14 15 12 14 16

4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Coda

C

3 2 0 3 4 0 4 5

sl

N.C.(D)

5 5 5 5 7 8 8 8 8 7 5 7 8 7 7 7

6 7 6 5 8 5 9 10 9 8 10 7 10 7 5 7 10 10 10 7 7

1 2 1 3 1 3 1 2 1 3 1 2 1 1 4 1 4 1 4 1 4 2 4 1 1

(C) N.C. G

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

6 5 7 8 9 4 3 2 0 2 3 0 3 4 0 2 1 0 3

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

Bm A D/F# G Em D/F# G5 A

HP HP HP P

Rhy. Fig. 2

*w/pick and fingers

(end Rhy. Fig. 2)

3 0 4 0 1 4 1 0 4 1/2 0 4 0 1 0 1 0 4 14 1 0 1 0 3 1 0 1

*When two (or more) notes are struck together, play bottom note with pick and top note(s) with finger(s). All other notes are played with the pick.

Bb F/A C/G G F Em Dm C Bb Eb F C

HP HP HP

sl sl

3 5 6 8 (8) (8) 3 2 1 3 1 0 1 3 2 0 3 2 3 2 1 3 1 3 2 0 3 2 3 3 5 3 1 3 2 1 4 1 3 2 1 3 2 3 5 3 2 3 5

4 0 3 1 1 4 1 2 0 2 0 1 1/2 3 2 1 4 1 3 2 1 3 2 0 3 2 3 3 2 0 2

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

F C#°/E Dm/F A5 Bb5 C5 F Eb/F Bb/F Eb6 F Eb/F Bb/F

dim.

(w/pick)

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

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

3 2 3 2 3 1 3 5 3 (3) 1 3 3 (3) 5 3 3

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

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

Bmsus4 Dmaj7 G Bm7 D A5 Bmsus4 Dmaj7 G C

*A.H. (8va)

Musical staff with notes and a 'P' dynamic marking.

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

*A.H.

Guitar fretboard diagram with fingerings and a 'P' dynamic marking.

*A.H. as before.

G A G D A Bm A E C D

Musical staff with notes and a 'P' dynamic marking.

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

A.H.

Guitar fretboard diagram with fingerings and a 'P' dynamic marking.

G D A Bm F#m E5 D Gmaj7(no3rd)

Musical staff with notes and a 'P' dynamic marking.

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

Guitar fretboard diagram with fingerings.

Cadd9 Gmaj7(no3rd)

Em7

w/Rhy. Fig. 2 Bm A

Musical staff with notes and a 'P' dynamic marking.

Guitar fretboard diagram with fingerings and a '1/2' marking.

D/F#

G

Em

D/F#

1. G5

A

2. G5

A

Musical staff with notes and a 'P' dynamic marking.

Guitar fretboard diagram with fingerings and a 'P' dynamic marking.

Chords: Dm C Am Bb Gm Am Bb5 C

Gtr. III Full (Gtr. II out)

Gtr. II Full Full sl Full P 1/2 P

Gtr. I

*w/pick and fingers

H H P P

*As before.

Chords: Dm C Am Bb Gm Am Bb5 C

8va-

Full Full P Full

Gtr. I

H H P P

D *Riff A
 **8va-----1 (Gtr. III out)
 Em D/F# G C Am G/B C

Gtr. III
 Gtr. II

*Riff A refers to Gtr. II only.
 **8va applies to Gtr. III only.

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

w/Rhy. Fig. 4 (3 times)
 D Em D/F# G C Am G/B C (end Riff A)

w/Riff A
 D Em D/F# G C Am

Gtr. III 6

G/B C 8va----- D Em D/F# G

Full sl

C1/2 Am G/B Full Am G5 C5/C Repeat and fade

loco

Gtr. III* let ring----- let ring-----
 Gtr. I

0 3 4 3 0 1 4 1
 *Gtr. III hold note till fade out. Do not re-attack on repeats.

The Oz

Music by Steve Morse

Moderately ♩ = 124

N.C.

Gtr. I

mf clean tone
*w/pick and fingers

T
A
B

*Play downstem notes with pick (held with thumb and index finger) and upstem notes with middle and ring fingers.

Gtr. II

f
w/dist.

T
A
B

L.H.: 0

T
A
B

T
A
B

E5 B A Amaj7 B5 Amaj9

P.M.-----1

11 9 9 12 16
11 9 9 9 12
0 0 4 4 0 (0) 4 2 1 4 2 2 2 0 0 4 9 12 16
0 0 3 3 0 4 2 1 4 2 2 2 0 0 4 3 4 4 0
1 1 1 1 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

F#m C#m D E Dmaj7 Amaj7(no 3rd) B

2nd time to Coda I;
3rd time to Coda II

P.M.-----1

2 4 5 7 9 (9) 7
3 5 7 9 9 8
2 4 6 7 7 7
1 3 4 1 1 2 2 4 4 4 1 2 1 1 4 3 1 1 2 3

F Riff A (Gtrs. I & II) G Abadd2 Bb A B

*P.M.-----

H H

3 3 7 5 3 4 3 6 3 6 3 6 7 9 7 8 7
3 3 7 5 5 5 3 6 3 5 3 3 7 7 11 9 8 7

**1 1 4 3 1 3 2 1 2 2 1 4 1 4 3 1 1 4 *1 1 4 3 1 3 2 1

*P.M. applies to Gtr. II only; Gtr. I let each chord ring.
Hammer-ons apply to Gtr. I only; Gtr. II pick all notes.
**Bar 1st finger across top 5 strings at 3rd fret (next 2 bars).
*Bar 1st finger across top 5 strings at 7th fret (next 2 bars).

Cadd2 D (end Riff A) w/Riff A Fmaj7 Gtr. III G7 Abmaj7 Bb7

T T H H T T H H T T H H T T H H T T H H T T H H T sl.

8 7 10 7 7 10 10 9 6 12 10 8 13 12 9 15 13 15 11 15
7 10 7 9 7 10 10 9 6 12 10 8 13 12 9 15 13 15 11 15

2 1 4 1 4 3 1 1 4 *2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2

*Circled fingerings refer to R.H.

Amaj7 B7 Cmaj7 D7

(cont. in Fill 1)

① 3 1 ② ① 3 1 ② ① 3 1 ② ① 3 1 3

Coda I

E5 F E/F# C/G D/A F#/A#

Grtr. III

4 2 1 2 3 1 2 3 1 1 4 3 1 2 1 1 1 2

*Strike all chords with upstrokes (next 4 bars).

Grtrs. I & II

0 1 4 T 3 2 T 2 1 1 1 4 3 4 2 3 1 1

*P.M. applies to Grtr. II only; Grtr. I let each chord ring.

B E D/F# F Bm A

1 4 3 2 3 1 1 4 3 1 2 1 4 1 3 4 3 1

7 6 4 7 6 0 2 2 3 2 4 0 2

4 3 1 0 4 3 T 0 1 T 3 2 1 3 2 0 1 2

N.C.
Gtr. I

mf w/pick and fingers

Gtr. II

mf

A5 E/A B

A E/A B/A A5

1 4 1 0 *sim.*
 *Pick with all upstrokes (next 2 bars).

Full E/A B

A E/A B/A A5

E/A B 8va----- 1 1/2

(cont. in Fill 3)

Coda II

F G A B E

Gtrs. I & II

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

Over Easy

Music by Steve Morse

Moderately ♩ = 110

N.C.
Gtr. I

mf

L.H.: 1 2 4 3 4 1 3 2 1 2 3 4 3 2 1 | 1 3 4 1 2 3 4 1 2 3 4 5 (5) sl. 1

G5

(3)

N.C.(G5)
Riff A

*w/fingers

T 0 1 4 2 4 0 1 0 1 4 0 0 2 0 1 | T 0 1 4 2 4 0 1 0 1 4 0 1 4 1 0 | H H H H P | H P H H H P | P | H H H H P

*Pick with thumb, middle and ring fingers; hold pick with index finger.

(A5)

T 0 1 4 2 4 0 1 0 1 4 0 0 2 0 1 | T 0 1 4 2 4 0 1 0 1 4 0 1 4 1 1 | H P H H H P | H P H H H P | H P H H H P

(end Riff A)

H P H H H P | H P H H H P

N.C.(G5)

System 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff are markings: *w/pick*, *sl.*, *H*, *H*, *1/2*, and a measure with a *6* above it. Below the staff are guitar fret numbers: 3, 5, 8, 6, 5, 7, 5, 9, 7, 3, 5, 1, 3, 2, 3, 0, 5, 6, 7, 5, 6, 7, 1, 2, 3, 1, 2, 3.

System 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff are markings: *sl.*, *sl.*, *H*, *P*, *sl.*, *H*, *P*, *H*, *1/2*. Below the staff are guitar fret numbers: 5, (5), 7, 7, 7, 7, 7, 7, 7, 7, 5, 6, 7, 5, 8, 7, 7, 5, 6, 7, 5, 9, 5, 4, 5.

System 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff are markings: *H*, *P*, *Full*, *Full*. Below the staff are guitar fret numbers: 2, 2, 0, 3, 4, 0, 2, 0, 3, 4, 3, 2, 0, 2, 2, 10, 13, 13, 12, 10, 12, 8.

System 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff are markings: *Full*, *G5*, *H*, *H*, *P*, *P*, *H*. Below the staff are guitar fret numbers: 6, 5, 6, 5, 3, 5, 3, 0, 2, 4, 2, 0, 2, 4, 0, 6, 7, 7, 5, 5, 3, 5, 3, 0, 2, 4, 0, 0.

System 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and notes. Above the staff are markings: *N.C.*, *G5*, *P*, *sl.*, *P*, *sl.*. Below the staff are guitar fret numbers: 10, 15, 13, 12, 10, 8, 6, 8, 5, 6, 5, 3, 5, 3, 10, 12, 14, 12, 10, 9, 7, 5, 5, 7, 5, 5, 3, 5, 3, 10, 2, 0, 5, 5.

Bb C5 G5 F/A Bbmaj7 C5 Bb C5

N.C. G5 (Gtr. I out)

Guitar solo N.C.(G5)

Gtr. II

A.H. (15ma) (A5)

6 3 Full H P H Full

P.M. Full H P H Full

A.H. (15ma) *~~~~~* 6 6 1½ P *sl.*

A.H. *~~~~~* P.M.-----1 1½ P *sl.*

A.H. pitch: D

Full 1/2 1/4 A.H. (15ma) 1/2 1/4 *~~~~~* 6 1/2 Full 2 *grad. bend*

Full 1/2 1/4 A.H.-----1 P.M.-----1 1/2 Full 2

H A.H. pitches: E F B

(A5) P *~~~~~* P A.H. (15ma) *~~~~~*

~~~~~ P A.H. *~~~~~*

A.H. pitch: C#

~~~~~ 3 3 1/2 Full 3 1/2 6 A.H. (8va) Full 3 3

~~~~~ P.M.-----1 P.M.-----1 Full P.M.-----1 1/2 P.M.-----1 A.H. Full P.M.-----1

N.C. 1/2 1/2 *~~~~~* 6 6 6 6 6

1/2 1/2 *~~~~~* 10 11 12 13 12 11 10 13 12 11 10 13 12 10 12 10 12 10 12 10 12 10 12 10 12 10

G5 Full N.C. Full

12 (12) 12-10 10-3 13-10 1 2 3 1 3 15 14 12 13 12-15 (15) 15 13 12 13-12

Full H P G5 Full Full Full Full (Gtr. II out) sl.

15 13 12 15-13 12-15 13 12-15 13-15 13-12 13-12 13 14 (14) 0 5 0 P P P P 7 0 7 (7) 10

Bb Gtr. I C5 G5 F/A Bbmaj7 C5 C D5

7 5 8 7 5 5 (5) 5 3 2 0 9 7 10 9 7 7 (7) 6 8 8 8 5 5 3 1 3 8 10 10 9 7 10 10 2 4 3 1 4 3 1 4 1 4

N.C. N.C.

12 14 12 11 14 12 11 9 12 11 9 7 11 9 7 7 7 2 4 2 1 4 2 3 1 4 3 1 1 4 3 1 1 1

7 8 10 9 10 7 9 8 7 3 4 5 4 3 2 2 4 5 2 3 4 5 2 3 4 1 2 3 4 1 2 3 4 5 2 3 1 2 1 0

Bass solo
Emadd9

Musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#). It contains a bass solo line for Emadd9, starting with a dynamic marking of *mp*. The bottom two staves are guitar/synth accompaniment. The guitar part includes a fret number '1' and a 'w/gtr. synth.' marking. The system concludes with a Bm chord in 4/4 time, with a 'B' above the staff and a '4' above the first measure.

D/G

G5

Asus2

Musical notation for the second system. The top staff is a treble clef with a key signature of one sharp (F#). It shows guitar and synth accompaniment for D/G, G5, and Asus2. The bottom two staves are guitar/synth accompaniment. The system concludes with a Bm chord in 4/4 time, with a 'B' above the staff and a '4' above the first measure.

Emadd9

Bm

Em

Musical notation for the third system. The top staff is a treble clef with a key signature of one sharp (F#). It contains a bass solo line for Emadd9. The bottom two staves are guitar/synth accompaniment. The system concludes with a Bm chord in 4/4 time, with a 'B' above the staff and a '4' above the first measure, followed by an Em chord.

D/G

G5

Asus2

A5

Musical notation for the fourth system. The top staff is a treble clef with a key signature of one sharp (F#). It shows guitar and synth accompaniment for D/G, G5, Asus2, and A5. The bottom two staves are guitar/synth accompaniment. The system concludes with an A5 chord.

Emadd9

D/F#

G

Asus2

Emadd9

D/F#

G

A

Musical notation for the fifth system. The top staff is a treble clef with a key signature of one sharp (F#). It shows guitar and synth accompaniment for Emadd9, D/F#, G, Asus2, Emadd9, D/F#, G, and A. The bottom two staves are guitar/synth accompaniment. The system concludes with an A chord.

Emadd9

D/F#

G

Asus2

Emadd9

D/F#

Bm

A

(gtr. synth. off)

Musical notation for the sixth system. The top staff is a treble clef with a key signature of one sharp (F#). It shows guitar and synth accompaniment for Emadd9, D/F#, G, Asus2, Emadd9, D/F#, Bm, and A. The bottom two staves are guitar/synth accompaniment. The system concludes with an A chord and the instruction '(gtr. synth. off)'. The system concludes with a Bm chord in 4/4 time, with a 'B' above the staff and a '4' above the first measure.

G A5 E5 F#5 Gmaj7 A5 Bb C5

mf

N.C. G5

N.C.(G5)

Full Full *sl.* 1/2 1/4

w/fingers Full Full *sl.* 1/2 1/4

(A5)

sl. P H H H

w/pick *sl.* P H H H

sl. P H H 1/2

sl. P H H 1/2

H P

w/Riff A (Gtr. III) (G5)

sl. *sl.* *sl.* *sl.*

2 1 1 1
1 1 1 1
3 1 3

(A5)

Musical notation for guitar (A5) featuring a sequence of notes with slurs and dynamics. The notation includes a treble clef and a key signature of one sharp (F#). The notes are: G4 (H), A4 (P), B4 (H), C#5 (H), D5 (H), E5 (P), F#5 (H), G5 (H). The piece concludes with a slurred descending sequence: G5 (sl.), F#5 (sl.), E5 (sl.), D5 (sl.), C#5 (sl.), B4 (sl.), A4 (sl.), G4 (sl.).

Outro solo
w/Riff A (Gtr. III) and Rhy. Fig. 1 (both till end)
N.C.(G5)

Musical notation for guitar (A5) featuring an 'Outro solo' with various techniques like 'Full', 'sl.', and 'grad. bend'. The notation includes a treble clef and a key signature of one sharp (F#). The notes are: G4 (Full), A4 (sl.), B4 (Full), C#5 (Full), D5 (sl.), E5 (Full), F#5 (Full), G5 (Full). The piece concludes with a slurred descending sequence: G5 (sl.), F#5 (sl.), E5 (sl.), D5 (sl.), C#5 (sl.), B4 (sl.), A4 (sl.), G4 (sl.).

(A5)

Musical notation for guitar (A5) featuring a 'steady gliss' and 'grad. bend'. The notation includes a treble clef and a key signature of one sharp (F#). The notes are: G4 (sl.), A4 (sl.), B4 (sl.), C#5 (sl.), D5 (sl.), E5 (sl.), F#5 (sl.), G5 (sl.). The piece concludes with a slurred descending sequence: G5 (sl.), F#5 (sl.), E5 (sl.), D5 (sl.), C#5 (sl.), B4 (sl.), A4 (sl.), G4 (sl.).

(G5)

Musical notation for guitar (G5) featuring a sequence of notes with slurs and dynamics. The notation includes a treble clef and a key signature of one sharp (F#). The notes are: G5 (Full), A5 (1/2), B5 (Full), C#6 (1/2), D6 (Full), E6 (Full), F#6 (Full), G6 (1/2). The piece concludes with a slurred descending sequence: G6 (sl.), F#6 (sl.), E6 (sl.), D6 (sl.), C#6 (sl.), B5 (sl.), A5 (sl.), G5 (sl.).

Rhy. Fig. 1

Gtr. I sl.

Musical notation for guitar (G5) featuring a 'Rhy. Fig. 1' with a 'Gtr. I sl.'. The notation includes a treble clef and a key signature of one sharp (F#). The notes are: G5 (sl.), A5 (sl.), B5 (sl.), C#6 (sl), D6 (sl), E6 (sl), F#6 (sl), G6 (sl).

Cabin Fever

Music by Steve Morse

Moderately ♩ = 110

N.C.
Gtr. I

L.H.: 1 0 2 4 0 0 1 0 2 1 1 0 3 2 3 1 3 1 1 1 3 1 3 1 3

*Pick with thumb, middle and ring finger; hold pick with index finger.

Full 1/4 (Gtr. I out)

14 12 11 14 14 11 12 12 9 7 7 10 0 3 4 5 0 2 0 3 2 0 0

0 0 0 10 1 0 0 0 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P

D5 Gtr. II C5 G/B N.C. D5 C5 N.C. D5 C5 G/B N.C.

w/distortion

7 5 5 7 5 7 6 5 5 5 3 2 5 3 2

5 3 2 5 3 4 5 4 5 5 7 5 7 12 11 9 11 12 5 3 2

4 1 4 1 4 1 4 2 1 4 4 2 3 H H H H 6 3 2

D5 C5 N.C.

7 5 4 5 6 1 2 3 2 3 3 4 5 2 4 5 5 4 5 5 4 6 7 9 11 9 9 11 12

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

0 1 2 2 1 2 1 2 3 4 2 1 4 3 3 4 4 1 4 1 4 2 3 4 4 4 3 1 4 3 1 3 4 1 3 4

D5 C5 G/B N.C. D5 C5 N.C. D5 C5 G/B N.C.

14 0 5 5 7 5 7 6 5 5 5 3 2 5 3 3 4 H H H H 5 3 2

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

D5 C5 N.C.

7 5 4 5 0 1 2 3 2 3 3 4 5 2 4 5 5 4 5 5 4 6 7 9 12 0 11 9 12 10 9 12 10 9

5 3 4 5 0 1 2 3 2 3 3 4 5 3 5 4 5 5 2 5 7 5 7 7 9 12 0 11 9 12 10 9 12 10 9

4 1 3 1 4 2 1 4 2 1

N.C.
Riff A

(end Riff A)

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

*w/Riff A

N.C.
Gtr. I H

0 1 3 4 1 1 1 3 4 2 1 2 1 4 3 1 0 1 3 4 1 1 1 3 4 1 3 1 1 4 3 1 0 1 3 4 1 1 1 3 4 2 1 2 1 4 3 1

*Play 1st note at ⑥ 5fr. (4th finger) w/vibrato.

N.C.

Riff B

1 0 2 4 2 4 3 1 0 0 1 0 2

(end Riff B)

w/Riff B
N.C.
Gtr. II

1 3 4 4 4 1 3 4 1 4 3 1 2 3

1 1 3 4 4 4 1 3 4 1 4 1 4 1 3 1 3 4 4 4 1 3 4 1 4 3 1 2 3 4 3 1 4 3 1 4 1 4 1 3 1 4 1 3 1

2.

Full H P sl D5 C5 G/B N.C.

12 10 14 15 12 12 17 12 sl

12 13 12 10 10 14 14

4 3 1 4 3 1 4 1 4 1 3 1 4 1 3

D5 C5 N.C. D5 C5 G/B N.C. D5 C5 N.C.

7 5 5 3 4 5 H H H H 7 5 5 5 5 3 2 7 5 5 4 5 0 1 2

N.C. *Guitar solo A Gtr. III Full Gtr. II grad. bend Full bend

3 2 3 3 3 2 4 5 2 5 4 4 5 2 4 6 7 9 12 9 11 9 12 10 9 12 10 9

6

4 (4)

*Chord names refer to bass gtr. (next 25 bars).
 **Swell w/vol. knob, using R.H. pinky.
 D

C (Gtr. II out) P

(4) 4 2 5 5 6 4 2 4 5 7 4 6 7

P

A w/gtr. synth. C H

5 7 9 10 12 12 15 12 13 15 12

H

D Eadd9 Gtr. IV A/C# Full Dadd9 Bm

(Gtr. III out)

Eadd9 A/C# Gmaj7 Dadd9

H H P 3 6

Eadd9 A/C# Dadd9 Bm

Full P P P Full Full

Eadd9 A/C# Gmaj7 Dadd9

H

Eadd9 A/C# Dadd9 Bm

1/2 P 3 6 6 3 3 6

Eadd9 A/C# Gmaj7 Dadd9

Eadd9 A/C# Dadd9 Bm

8va-----

Eadd9 A/C# Gmaj7 Dadd9

8va-----

F C G D C D5 C5 G/B N.C.

8va-----

Gr. II (Gr. IV out)

*8va applies to Gr. IV only.

D5 C5 N.C. D5 C5 G/B N.C. D5 C5 N.C.

D5 C5 G/B N.C. D5 C5 N.C. D5 C5 G/B N.C.

Gr. III Full Full

w/gtr. synth. (sax sound)

Full Full

grad. bend Full

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

H

Gr. II

7 5 5 7 5 5 7 5 5 5 3 2 5 3 2 4 5 H H H H 5 3 2

D5 C5 N.C.

1/2 1/4 1/4

sl.

1/2 1/4 1/4

sl.

12 10 12 10 5 3 5 (5)

7 5 4 5 0 1 2 3 2 3 3 4 5 3 5 4 5 5 4 6 7 9 11 14 12 13 14 16

1 4 2 3 4 4 4

E5 D5 A/C# C5 G/B N.C.

Gtrs. II & III

E5 1/4

1/4

(10)

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

Flat Baroque

Music by Steve Morse

Moderately fast ♩ = 156

*Classical
gtr.

The first system of musical notation for 'Flat Baroque' consists of a treble clef staff and a guitar staff. The treble staff is in the key of D major (two sharps) and 4/4 time. It features a melodic line with various articulations, including accents and slurs, and is marked with a piano (P) dynamic. The guitar staff shows the corresponding fretboard positions with fingerings (1-4) and includes a mezzo-forte (mf) dynamic marking. A double bar line is present in the middle of the system, with a circled zero (0) below the guitar staff. The system concludes with a half note chord marked with an 'H'.

*Stereo classical gtr. with 1st, 3rd and 5th strings panned left and 2nd, 4th and 6th strings panned right.

The second system of musical notation continues the piece. The treble staff shows a melodic line with slurs and accents, marked with piano (P) dynamics. The guitar staff provides the fretboard accompaniment with fingerings and includes a half note chord marked with an 'H'.

The third system of musical notation continues the piece. The treble staff shows a melodic line with slurs and accents, marked with piano (P) dynamics. The guitar staff provides the fretboard accompaniment with fingerings and includes a half note chord marked with an 'H'.

The fourth system of musical notation concludes the piece. The treble staff shows a melodic line with slurs and accents, marked with piano (P) dynamics. The guitar staff provides the fretboard accompaniment with fingerings and includes a half note chord marked with an 'H'.

First system of musical notation. Treble clef staff contains notes with dynamics *P* and *H*. Bass clef staff shows fingerings (0, 2, 3) and dynamics *P*, *H*, *P*, *P*, *cresc.*, *H*, *H*, *H*.

Second system of musical notation. Treble clef staff starts with *mf*. Bass clef staff shows fingerings (0, 2, 3) and dynamics *P*, *H*.

Third system of musical notation. Treble clef staff contains notes with dynamics *P*. Bass clef staff shows fingerings (0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15) and dynamics *P*, *P*. Section labels: 2/3BIII, 2/3BV, 2/3BVII, 2/3BVIII, 2/3BX, 2/3BXII.

Fourth system of musical notation. Treble clef staff contains notes with dynamics *i*, *a*, *m*, *i*, *a*. Bass clef staff shows fingerings (0, 2, 3, 4) and dynamics *P*. Section labels: 1/2BXIV, 1/2BIX.

Fifth system of musical notation. Treble clef staff contains notes with dynamics *i*, *a*, *m*, *i*, *a*. Bass clef staff shows fingerings (0, 2, 3, 4) and dynamics *P*. Section labels: 1/3BX, 1/2BXII, 1/3BX, 1/2BVII.

Sixth system of musical notation. Treble clef staff contains notes with dynamics *i*, *a*, *m*, *i*, *a*. Bass clef staff shows fingerings (0, 2, 3, 4) and dynamics *P*. Section labels: 1/2BXIV, 1/2BIX.

Bass solo
5/6BXI

Musical notation for 5/6BXI. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *mp* and *P*. A repeat sign is at the end of the second system.

5/6BVII

Musical notation for 5/6BVII. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P*. A repeat sign is at the end of the second system.

BVII

Musical notation for BVII. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P*. A repeat sign is at the end of the second system.

BV

Musical notation for BV. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P*. A repeat sign is at the end of the second system.

Musical notation for BVII. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P*. A repeat sign is at the end of the second system.

D.C. (with repeat) al Coda

Musical notation for D.C. (with repeat) al Coda. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P*. A repeat sign is at the end of the second system.

Coda

Musical notation for Coda. The piece is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has a treble clef staff with a melodic line starting on G4, and a bass clef staff with a bass line starting on G2. The second system continues the piece. Dynamics include *P* and *H*. A repeat sign is at the end of the second system.