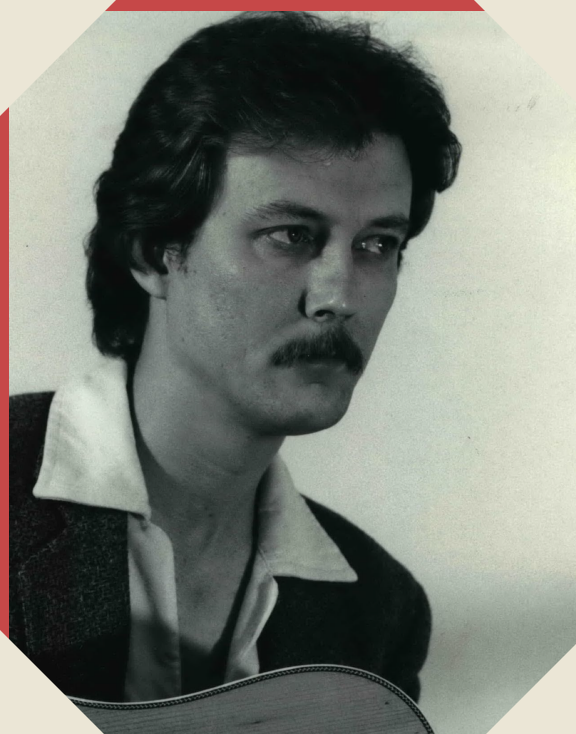


This collection is the result of hundreds of hours spent transcribing, studying, and rehearsing Tony Rice's music. Despite the time invested, the product is not perfect and with careful inspection you may find inaccuracies. Even with such mistakes, it is the most accurate resource available to Tony Rice disciples.

The Unofficial **TONY RICE** **COLLECTION**



80 BREAKS TRANSCRIBED BY

MARCEL ARDANS

The Unofficial TONY RICE COLLECTION

Produced in hopes of keeping the Tony Rice style of guitar alive and to give a new generation of pickers the head start that I didn't have.

Transcribed from 2012 to 2022 by Marcel Ardans.

FOREWARD

I'm sure we all remember being introduced to the guitar playing of Tony Rice. If you are like me, you can point to the exact song and perhaps the exact lick that left you jaw-dropped in awe of his tone, timing, and taste. Few musicians have had as much influence over an entire genre. When it comes to bluegrass flatpicking, guitar playing, and musicianship, Tony Rice is in a class of his own.

You are about to embark on the most comprehensive collection of Tony Rice transcriptions ever compiled. The material presented here covers works released from 1973-2008. There are enough Tony solos and breaks in these pages to last countless years of dedicated study. Many of us have searched far and wide for all Tony Rice instructional materials that have previously existed. While some of the tunes presented have been available in other sources, this book offers a myriad of Tony Rice transcriptions that have never before been available.

Marcel has included vintage breaks from Tony's early days with JD Crowe and the New South. Tony's solos to standards such as "Old Home Place" and "Big Spike Hammer" set the bar for all aspiring flatpickers. Next, selections off Tony's iconic album "Church Street Blues" like "Any Old Time" and "Orphan Annie" showcase Tony's mastery of chord melody and reinvented the way bluegrass guitarists perform without a full band.

In addition to Tony's celebrated bluegrass playing he is also recognized as an accomplished jazz guitarist. Tony seamlessly combined his traditional bluegrass roots with his jazzy touch to secure his mystical legendary status. Tony's Dawg flavored space-grass originals like "Mar West," "Waltz for Indira," and "Manzanita" revolutionized bluegrass guitar yet again. This book would not be complete without transcriptions of these now new-grass standards. It seems everything Tony Rice does becomes bluegrass cannon.

Marcel has also included some of Tony's singer/songwriter classics such as "Ginseng Sullivan" and my personal favorite "Streets of London." This book indeed touches on every side of Tony's vast repertoire. It is worth noting that even if you were to learn all 80 solos in this book there is still only one Tony Rice. It is my hope, and I'm sure Marcel would agree, that your musical goal should be to use Tony's ideas as a springboard to create your own musical voice. While we can learn the notes, Tony is, in many ways un-copyable. On second thought, don't learn any of these solos — you will never be Tony Rice.

Delving into the Tony Rice guitar style is a lifelong endeavor. I hope that this book aids you in your mission of Tony's seminal style of flatpicking. Marcel has put in countless hours, days, and years of listening and transcribing so we can sit back and enjoy the content in this incredible compilation. I can't imagine having this book two decades ago when I was attempting to learn how to play guitar like Tony Rice. Flipping through the pages feels like I've uncovered the Dead Sea scrolls of Tony transcriptions.

Mickey Abraham

CONTENTS

A Hundred Years From Now	1
Age	1
Ain't Nobody Gonna Miss Me When I'm Gone	3
All the Way to Texas	4
Any Old Time	5
Big River	6
Big Spike Hammer	7
Blue Railroad Train	8
Blueridge Cabin Home	9
Buddies in the Saddle	10
Bugle Call Rag	11
Carolina Star	13
Cheyenne	14
Church Street Blues	15
Cold on the Shoulder (Album)	17
Cold on the Shoulder (Homespun)	18
Devil in Disguise	19
Doin' My Time (Kick-Off)	20
Don't Give Your Heart to a Rambler	21
Don't Think Twice	22
Early Morning Rain	23
Foggy Mountain Rock	24
Free Born Man (Merlefest All Star Jam)	25
Ginseng Sullivan	27
Girl From the North Country	28
Go My Way	29
Gonna Lay Down My Old Guitar	30
Grapes on the Vine	31
Hills of Roane County	32
Hold Whatcha Got	33
Home From the Forest	34
How Mountain Girls Can Love	35
If I Should Wander Back Tonight	36
If You Only Knew	37
I Wonder Where You Are Tonight	38
I've Waited as Long as I Can	39
John Wilkes Booth	40
Last Thing On My Mind	42
Likes of Me	43
Little Sadie	44

Lonesome Wind Blues	45
Manzanita	47
Mar East	49
Mar West	50
Me and My Guitar	51
Minor Swing	53
Monroe's Hornpipe	56
More Pretty Girls Than One	57
Mountain Dew	59
Never Meant to Be	61
New Chance Blues	63
New River Train (Live)	65
Nine Pound Hammer (1973)	66
Nine Pound Hammer (1979)	67
Old Home Place	68
Old Train	68
On and On	69
One More Night	70
Opus 57	71
Orphan Annie	72
Port Tobacco	75
Shadows	77
Stoney Point	82
Streets of London	81
Summer Wages (1975)	83
Swing 51	84
Texas Gales	85
Thank You, Mr. Martin	87
Thunderclouds of Love	88
Tipper	89
Victory in Jesus	91
Waltz for Indira	93
Where the Soul of Man Never Dies	95
Whispers of the North	95
Why You Been Gone So Long	98
Will the Roses Bloom	99
Windy and Warm	100
You Don't Know My Mind	104
You Were There for Me	105
Your Love Is Like a Flower	106

A HUNDRED YEARS FROM NOW (1983)

AS PERFORMED BY TONY RICE

1 2 3 4 5

6 7 8 9

Chord symbols: G, H, D

Tablature lines: T, A, B

AGE (1984)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 2 3 4 5

6 7 8 9 10

Chord symbols: G, A, D

Tablature lines: T, A, B



AIN'T NOBODY GONNA MISS ME WHEN I'M GONE (1993)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17 18 19

TAB

BIG RIVER (1990)

AS PERFORMED BY TONY RICE

Standard tuning

G
Capo. fret 3

The score is written for guitar in standard tuning with a capo at fret 3. It consists of four systems of music, each with a treble clef staff, a guitar-specific staff with fret numbers and techniques, and a standard guitar tablature staff with letters T, A, and B.

System 1 (Measures 1-4): Starts with a G chord. Measure 1 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Measure 2 has a half note C (fret 6), a half note B (fret 5), and a half note A (fret 4). Measure 3 has a half note G (fret 3), a half note F# (fret 2), and a half note E (fret 1). Measure 4 has a half note D (fret 0), a half note C (fret 0), and a half note B (fret 0). Techniques include *sl.* (slide) and *P* (pull-off).

System 2 (Measures 5-9): Measure 5 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Measure 6 has a half note C (fret 6), a half note B (fret 5), and a half note A (fret 4). Measure 7 has a half note G (fret 3), a half note F# (fret 2), and a half note E (fret 1). Measure 8 has a half note D (fret 0), a half note C (fret 0), and a half note B (fret 0). Measure 9 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Techniques include *sl.* (slide) and *H* (hammer-on).

System 3 (Measures 10-13): Measure 10 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Measure 11 has a half note C (fret 6), a half note B (fret 5), and a half note A (fret 4). Measure 12 has a half note G (fret 3), a half note F# (fret 2), and a half note E (fret 1). Measure 13 has a half note D (fret 0), a half note C (fret 0), and a half note B (fret 0). Techniques include *sl.* (slide) and *P* (pull-off).

System 4 (Measures 14-17): Measure 14 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Measure 15 has a half note C (fret 6), a half note B (fret 5), and a half note A (fret 4). Measure 16 has a half note G (fret 3), a half note F# (fret 2), and a half note E (fret 1). Measure 17 has a half note D (fret 0), a half note C (fret 0), and a half note B (fret 0). Techniques include *sl.* (slide) and *H* (hammer-on).

System 5 (Measures 18-21): Measure 18 has a half note G (fret 3), a half note A (fret 4), and a half note B (fret 5). Measure 19 has a half note C (fret 6), a half note B (fret 5), and a half note A (fret 4). Measure 20 has a half note G (fret 3), a half note F# (fret 2), and a half note E (fret 1). Measure 21 has a half note D (fret 0), a half note C (fret 0), and a half note B (fret 0). Techniques include *sl.* (slide) and *P* (pull-off).

AS PERFORMED BY TONY RICE

AS PERFORMED BY THE TONY RICE UNIT

Standard tuning

BLUE RIDGE CABIN HOME (1981)

AS PERFORMED BY TONY RICE

Capo. fret 3

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

TAB

BUDDIES IN THE SADDLE (2002)

AS PERFORMED BY TONY RICE

Standard tuning

1 Capo, fret 2

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BUGLE CALL RAG (1975)

AS PERFORMED BY TONY RICE

Capo. fret 2

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

TAB

BUGLE CALL RAG (1975)

0

26

sl.

27

b

b

28

G

29

30

sl.

1/4

1/4

TAB

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures, with measure numbers 34, 35, 36, and 37 indicated. The guitar part includes various musical notations such as slurs, ties, and dynamic markings like *sl.* (sustained). The bass part includes fret numbers and a tablature line labeled "TAB". The overall layout is clean and professional, typical of a music manuscript.

138 H 39 H P 40 P P 41

TAB

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

CAROLINA STAR (1993)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

1 2 3 4 5

p *sl.* *p*

T (0)-2-4 2 (3) 0-0 2-3 0-2 5-7 5-7 5 7-5 5 7-4-7 5-7-8 8-10 7-10-9 10-8 10

A

B

7 8 9 (Dobro Pick-Up)

p A

T (10) 10-8-7 9 7-8-7 9 7-6 (6) 7 5 6 7 0 (0)

A

B

CHEYENNE (1984)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

Measures 1-5 of the song. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The guitar accompaniment is written on a six-string staff with fret numbers and fingerings. The guitar part includes various techniques such as bends, slides, and palm mutes. The notation is divided into measures 1 through 5.

Measures 6-9 of the song. The notation continues the melody and guitar accompaniment. The guitar part includes various techniques such as bends, slides, and palm mutes. The notation is divided into measures 6 through 9.

(Hard to hear!)

Measures 10-13 of the song. The notation continues the melody and guitar accompaniment. The guitar part includes various techniques such as bends, slides, and palm mutes. The notation is divided into measures 10 through 13.

Measures 14-17 of the song. The notation continues the melody and guitar accompaniment. The guitar part includes various techniques such as bends, slides, and palm mutes. The notation is divided into measures 14 through 17.

CHURCH STREET BLUES (1983)

AS PERFORMED BY TONY RICE

Capo. fret 3

The musical score is written for guitar in 4/4 time, with a capo at fret 3. It consists of five systems, each containing a melodic line in treble clef, a fretting instruction line, and a guitar tablature line. The fretting instructions use letters: V for vibrato, H for hammer-on, P for pull-off, and □ for natural. The tablature uses numbers 0-3 to indicate fret positions, with slurs and ties for phrasing. The piece is 21 measures long.

System 1 (Measures 1-5): Melody starts on a half note, followed by a quarter note, then a half note. Fretting includes H, P, and H. Tablature shows a sequence of notes on strings 1, 2, and 3.

System 2 (Measures 6-9): Melody continues with quarter and half notes. Fretting includes P and H. Tablature shows more complex phrasing with ties and slurs.

System 3 (Measures 10-13): Melody features a half note, a quarter note, and a half note. Fretting includes P and H. Tablature shows a sequence of notes on strings 1, 2, and 3.

System 4 (Measures 14-17): Melody continues with quarter and half notes. Fretting includes P and H. Tablature shows a sequence of notes on strings 1, 2, and 3.

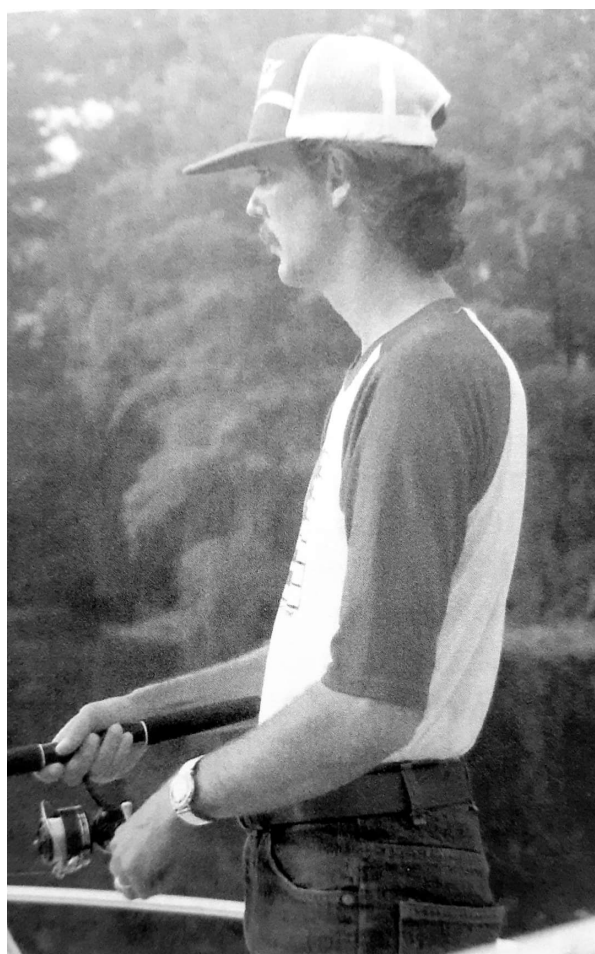
System 5 (Measures 18-21): Melody concludes with a half note, a quarter note, and a half note. Fretting includes H. Tablature shows a final sequence of notes on strings 1, 2, and 3.

1.

Musical notation for the first system (measures 22-26). The top staff is in treble clef, showing a melody with notes 22, 23, 24, 25, and 26. The bottom staff is in bass clef, showing a bass line with notes 22, 23, 24, 25, and 26. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The bottom staff also includes a tablature line with fret numbers (0, 2, 3, 1, 0, 2, 0, 2, 0, 3, 0, 2, 3, 0, 1, 3, 0, 2, 3, 3, 0).

2.

Musical notation for the second system (measures 27-31). The top staff is in treble clef, showing a melody with notes 27, 28, 29, 30, and 31. The bottom staff is in bass clef, showing a bass line with notes 27, 28, 29, 30, and 31. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The bottom staff also includes a tablature line with fret numbers (0, 2, 3, 2, 0, 3, 2, 0, 0, 3, 0, 3, 1, 0, 3, 0, 2, 3, 0, 1, 3, 0, 2, 3, 1, 0, 2).



COLD ON THE SHOULDER (1984)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 *sl.* 2 3 *H* *P* 4 *sl.* *H*

V V V V *sl.* V V V *H* *P* V V *sl.* V V V *H* V

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

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

5 *sl.* 6 *b* *sl.* 7 *sl.* 8 *P*

V V V *sl.* V V V *sl.* V V V *sl.* V V V *P* V V V

T 0 0 0 3 4 6 3 6 3 6 3 4 0 3 0 0 3 0 1 2 0 2 0 0 2 0 0

B 0 0 0 3 4 6 3 6 3 6 3 4 0 3 0 0 3 0 1 2 0 2 0 0 2 0 0

9 *H* 10 *sl.* *H* 11 *P* 12 *sl.*

V V V *sl.* V V *H* *P* V V *P* V *sl.* V V V V

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

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

13 *H* 14 *sl.* *P* 15 16

V *H* V V V *sl.* V *P* V V V

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

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

COLD ON THE SHOULDER, HOMESPUN (1984)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

TAB

DEVIL IN DISGUISE (1983)

AS PERFORMED BY TONY RICE

Capo. fret 3

1 2 3 4 5

G C G

sl. H P

V V sl. V H V P V H V sl. V H P V

T A B

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

6 7 8 9

G C G

sl. P H sl. P P

V sl. V V V P V H V sl. V V V P V P V

T A B

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

10 11 12 13

G C G

P P P P sl. P P P

V V V V sl. V V V V P V V sl. V V V P

T A B

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

14 15 16 17 18

C G

H sl. H sl.

V H V sl. V V V H V sl. V V V

T A B

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

DOIN' MY TIME (1973)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 4

1 2 3 4

5 6 7 8

TAB

DON'T GIVE YOUR HEART TO A RAMBLER (1977)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

TAB

DON'T THINK TWICE (1989)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

D A Bm G

1 *sl.* 2 *sl.* 3 *sl.* 4 *H* 5 *P* *sl.*

sl. *sl.* *sl.* *H* *P* *sl.*

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

0 0-2 0 0 3 4 4 4 2 4 2-4 2-3 2 3 5 5-7

1-2

D A D

6 *sl.* 7 *sl.* 8 *sl.* 9

sl. *sl.* *sl.*

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

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

FOGGY MOUNTAIN ROCK (1989)

AS PERFORMED BY TONY RICE

TABBED BY LUKE BLACK

Standard tuning

The musical score is presented in four systems, each containing a guitar staff and a fretboard diagram. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Measures 1-4. The guitar staff shows a melody starting on a G chord. The fretboard diagram includes fingerings (1, 2, 3, 4) and techniques like *P* (pull-off), *sl.* (slide), and *P* (pick).
- System 2:** Measures 5-8. The guitar staff continues the melody. The fretboard diagram shows fingerings (0, 1, 2, 3, 4, 5) and techniques like *H* (hammer-on) and *sl.* (slide).
- System 3:** Measures 9-12. The guitar staff shows a more complex melodic line. The fretboard diagram includes fingerings (0, 1, 2, 3, 4, 5) and techniques like *P* (pick), *sl.* (slide), and *H* (hammer-on).
- System 4:** Measures 13-16. The guitar staff concludes the piece. The fretboard diagram shows fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and techniques like *P* (pick), *H* (hammer-on), and *P* (pick).

Measures 17-25 of the musical score. The key signature is one sharp (F#). The score includes a treble clef staff with notes and rests, and a guitar staff with fret numbers and techniques. Measure 17 starts with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 3, 5, 3, 4, 3, 5, 5. Measure 18 continues the sequence. Measure 19 introduces a new key signature (one sharp, one flat) and a guitar staff with fret numbers 0, 5, 3, 0, 5, 5, 0, 7, 6, 0, 8. Measure 20 continues the sequence. Measure 21 starts with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 2, 3, 4, 3, 1, 1, 3, 1. Measure 22 continues the sequence. Measure 23 introduces a new key signature (one sharp, one flat) and a guitar staff with fret numbers 0, 3, 0, 1, 2, 0, 2, 0. Measure 24 continues the sequence. Measure 25 ends with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 0, 2, 0, 2, 0, 1, 0, 2, 3.

EARLY MORNING RAIN (1986)

AS PERFORMED BY TONY RICE

Standard tuning

Measures 1-10 of the musical score. The key signature is one sharp (F#). The score includes a treble clef staff with notes and rests, and a guitar staff with fret numbers and techniques. Measure 1 starts with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 0, 2, 0, 2, 3, 0. Measure 2 continues the sequence. Measure 3 introduces a new key signature (one sharp, one flat) and a guitar staff with fret numbers 1, 3, 0, 2, 0, 3. Measure 4 continues the sequence. Measure 5 introduces a new key signature (one sharp, one flat) and a guitar staff with fret numbers 0, 3, 0, 2, 0, 3. Measure 6 continues the sequence. Measure 7 starts with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 1, 0, 2, 3, 0, 3. Measure 8 continues the sequence. Measure 9 introduces a new key signature (one sharp, one flat) and a guitar staff with fret numbers 1, 0, 2, 3, 0, 3. Measure 10 ends with a treble clef staff showing a sequence of notes and a guitar staff with fret numbers 1, 0, 2, 3, 0, 3.

FREEBORN MAN (1992)

AS PERFORMED BY TONY RICE

Standard tuning

G
Capo. fret 2

The musical score is presented in five systems, each containing a guitar staff and a corresponding tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various guitar techniques such as slurs, accents, and fingerings.

System 1 (Measures 1-4): Measure 1 starts with a pickup and a half note G4. Measure 2 has a half note A4, a quarter note B4, and a quarter note G4. Measure 3 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 4 has a half note C4, a quarter note B3, and a quarter note A3. The tablature shows fingerings: 1-3, 1, 2-1, 3, 1, 3-4, 0, 3, 0, 0, 3, 0, 3, 0, 1, 2, 0, 2, 0, 0.

System 2 (Measures 5-8): Measure 5 has a half note G4, a quarter note A4, and a quarter note B4. Measure 6 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 7 has a half note C4, a quarter note B3, and a quarter note A3. Measure 8 has a half note G3, a quarter note F#3, and a quarter note E3. The tablature shows fingerings: 2-3, 5, X, X, X, 6, 5, 3, 4, 0, 3, 0, 0, 3, 0, 1, 2, 0, 2, 0, 0, 2, 0, 2.

System 3 (Measures 9-12): Measure 9 has a half note G4, a quarter note A4, and a quarter note B4. Measure 10 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 11 has a half note C4, a quarter note B3, and a quarter note A3. Measure 12 has a half note G3, a quarter note F#3, and a quarter note E3. The tablature shows fingerings: 0, 2, 0, 1, 0, 3, 0, 3, 3, 3, 3, 3, 1, (1), 3, 1, 2, 1, 3, 1, 3.

System 4 (Measures 13-16): Measure 13 has a half note G4, a quarter note A4, and a quarter note B4. Measure 14 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 15 has a half note C4, a quarter note B3, and a quarter note A3. Measure 16 has a half note G3, a quarter note F#3, and a quarter note E3. The tablature shows fingerings: 4, 0, 3, 0, 0, 3, 4, 0, 6, 3, 6, 3, 5, 3, 5, 5, 3, 4, 0, 0, 3, 0, 0, 3, 4, 0.

System 5 (Measures 17-20): Measure 17 has a half note G4, a quarter note A4, and a quarter note B4. Measure 18 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 19 has a half note C4, a quarter note B3, and a quarter note A3. Measure 20 has a half note G3, a quarter note F#3, and a quarter note E3. The tablature shows fingerings: 1, 2, 0, 2, 3, 4, (3), 3, 3, (3), 3, 1, 1, 3, 1, 2, 1, 3.

21 *sl.* *P* 22 *P* *sl.* 23 24

□ *V* *sl.* *V* □ *P* □ *V* □ *P* □ *V* □ *V* *sl.* *V* □ *V* □ *V* □ □ *V* □ *V*

T 1 3 4 0 3 0 0 3 0 0 3 0 1 2 0 0 (3)-(3)-(3)-(3) (3)-(3)-(3)-(3) 0 0 0 8 10 8

A

B

25 26 *H* 27 *P* 28

□ *V* □ □ *V* *H* *V* □ *V* □ *V* □ *V* □ *V* □ *P* □ *V* □ *V* □ *V* □ *V* □ *V* □ *V*

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

A

B

29 30 *sl.* 31 *sl.* 32

□ *V* □ *V* □ *V* □ *P* □ *V* □ *sl.* □ *V* *sl.* *V* *sl.* *V* *sl.* *V*

T (8) 10 10 8 10 8 7 8 7 0 (0) 3 4 4 2 (1)

A

B

33 34 *H* 35 *H* 36 *P* *P* *P*

□ *P* □ *V* *V* *H* *V* □ *P* *V* □ *V* □ *V* □ *V* □ *V* □ *H* □ *V* □ *P* □ *V* □ *V* □ *P* *V* □ *P*

T 5 3 5 3 3 5 3 4 3 5 3 5 (3) 5 5 3 4 0 0 3 0 0 3 0

A

B

37 38 39 40 *sl.*

□ *V* □ *V* □ *V* □ *V* □ *V* □ *P* *V* □ *V* □ *V* □ *P* *V* □ *V* □ *V* □ *V* □ *V* □ *V* □ *sl.*

T (0) 4 3 4 5 3 4 5 4 3 6 4 3 6 4 3 5 3 5 3 5 5 X 3 4

A

B

41 **D** *sl.* 42 **H** 43 **P** *sl.* 44 **P P P P**

□ □ V □ V □ *sl.* □ □ □ **H** □ □ **P** V □ V *sl.* V □ V □ V **P** V **P** V **P** V **P**

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

(Repeat until heat death of the universe.)

(To Jerry's Break)

45 **D** **P P P P** 46 **P** *sl.* 47 **G** 48 **G**

V **P** V **P** V **P** V **P** V □ V *sl.* V □ V □ V V □ V □

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

GINSENG SULLIVAN (1979)

AS PERFORMED BY TONY RICE

Standard tuning

1 **Capo. fret 2** **D** 2 **H** 3 4 5 **G** **H**

□ V **H** V V □ □ V □ V □ V □ □ V □ V □ V □ V □ **H** V □ □ V

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

6 **G** 7 **D** 8 **F#M** 9 **Bm**

□ V V □ V V □ **H** □ V **H** V □ **P** **P** □ V □ V V □ **H** V

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

A **D**

10 11 12

sl.

sl.

T A B

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

GIRL FROM THE NORTH COUNTRY (1993)

AS PERFORMED BY TONY RICE

Dropped D

D **G** **D**

1 Capo. fret 4 *sl.* 2 3 4 5

sl. *P* *sl.* *sl.* *P* *sl.* *P* *P* *H* *P*

T A B

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

GO MY WAY (1988)

AS PERFORMED BY TONY RICE

Standard tuning

D **A**

Capo. fret 4

1 2 3 4

□ V □ V □ V □ V P V V P V □ V □ V □ V □ V □ V □ V

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

T A B

Bm **F#m**

5 6 7 8

□ V □ V □ V □ V □ □ V □ V □ V □ V V V □ V □ V V

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

T A B

G **A**

9 10 11 12

V □ V □ V □ V □ V □ P □ V P V □ V □ V □ V V P V

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

T A B

G **A** (Etc.)

13 14 15 16

□ V sl. V V □ V sl. V □ □ V □ V □ V □ V □ V □ V

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

T A B

GONNA LAY DOWN MY OLD GUITAR (1987)

AS PERFORMED BY TONY RICE

Standard tuning

1 Capo. fret 1

2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

TAB

GRAPES ON THE VINE (1989)

AS PERFORMED BY TONY RICE

Dropped D

Capo. fret 3

The musical score is written for guitar in D major (two sharps) and 4/4 time. It consists of four systems of music, each with a treble clef staff, a guitar-specific staff with fret numbers and techniques, and a bass staff with fret numbers. The score includes various musical notations such as slurs, accents, and dynamic markings (p, sl). The fret numbers are written below the bass staff, and the guitar-specific staff contains fret numbers and techniques like bends, slides, and palm mutes.

System 1 (Measures 1-5): Measure 1 starts with a capo at fret 3. Measure 2 has a '0' above the staff and a 'sl.' marking. Measure 3 has a 'P' marking. Measure 4 has a 'P' marking. Measure 5 has an 'H' marking.

System 2 (Measures 6-9): Measure 6 has a 'G' marking. Measure 7 has a 'P' marking. Measure 8 has a 'P' marking. Measure 9 has a 'sl.' marking and a 'P' marking.

System 3 (Measures 10-13): Measure 10 has an 'A' marking. Measure 11 has a 'P' marking. Measure 12 has a 'sl.' marking. Measure 13 has a 'sl.' marking.

System 4 (Measures 14-19): Measure 14 has an 'A' marking. Measure 15 has a 'P' marking. Measure 16 has a 'P' marking. Measure 17 has a 'P' marking. Measure 18 has a 'P' marking. Measure 19 has a 'sl.' marking.

HILLS OF ROANE COUNTY (1977)

AS PERFORMED BY TONY RICE

Dropped D

1 Capo, fret 3

Chords: H, V, H, V, H, V

Fingering: 0, 2, 3, 4

Chords: V, P, V, V

Fingering: 0, 2, 3, 4

Chords: V, P, V, V

Fingering: 0, 2, 3, 4, 5, 7

Chords: V, P, V, V

Fingering: 0, 2, 3, 4, 5, 7

Chords: V, H, V, V

Fingering: 0, 2, 3, 4, 5, 7

23 24 25 26

H

0

V H V V V V V V V V

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

T A B

27 28 29 30 31

0 A 0 P

V V V V V V V V V V V V V V

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

T A B

HOLD WHATCHA GOT (1979)

AS PERFORMED BY TONY RICE

Standard tuning

1 Capo. fret 3 2 3 4 5

0 G

sl. P sl. P sl. P sl.

V V V V V V V V V V V V V V V V V V

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

T A B

6 7 8 9

0 H A

sl. H

V V V V V V V V V V V V V V

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

T A B

HOME FROM THE FOREST (1979)

AS PERFORMED BY TONY RICE

Capo. fret 4

1 2 3 4

5 6 7 8

9 10 11 12 13

14 15 16 17

18 19 20 21 22

Chords: C, F, G, AM, E, EM/B

Articulations: V, H, P, B, A, S

Fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22

HOW MOUNTAIN GIRLS CAN LOVE (1993)

AS PERFORMED BY TONY RICE

Standard tuning

First system of musical notation (measures 1-5). The treble clef staff shows the melody with notes and slurs. The guitar staff shows fret numbers and techniques: H (hammer-on), P (pull-off), and sl. (slide). Measure numbers 1 through 5 are indicated above the staff.

Second system of musical notation (measures 6-9). The treble clef staff shows the melody with notes and slurs. The guitar staff shows fret numbers and techniques: H (hammer-on), P (pull-off), and sl. (slide). Measure numbers 6 through 9 are indicated above the staff.

Third system of musical notation (measures 10-13). The treble clef staff shows the melody with notes and slurs. The guitar staff shows fret numbers and techniques: H (hammer-on), P (pull-off), and sl. (slide). Measure numbers 10 through 13 are indicated above the staff.

Fourth system of musical notation (measures 14-17). The treble clef staff shows the melody with notes and slurs. The guitar staff shows fret numbers and techniques: H (hammer-on), P (pull-off), and sl. (slide). Measure numbers 14 through 17 are indicated above the staff.

I WONDER WHERE YOU ARE TONIGHT (1993)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

T A B

T A B

T A B

T A B

IF I SHOULD WANDER BACK TONIGHT (1992)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

1 2 3 4 5 6

7 8 9 10

11 12 13 14

15 16 17 18

TAB

3/4

IF YOU ONLY KNEW (1984)

AS PERFORMED BY TONY RICE

Standard tuning

0 8M

1 2 3 4 5

sl. H P sl. P

V H V sl. H V P V sl. V V V V P V V V V

T 3 2 2 4 2 5 7 5 5 7 5 7 5 7 6 5 5 7 9 7 9 7 8 7 8 7 10 7 10 7 8 9 7

A 0

B

(To Jerry's Break)

G A 0

6 7 8 9 10

sl. P

V V V V V V V V V V V V V V V V V P V

T 7 8 7 9 7 8 10 10 7 10 12 10 9 10 10 7 10 7 10 9 7 9 7 9 8 7 0

A 8 9

B

AS PERFORMED BY TONY RICE

Slowly release bend over first two measures!

39

JOHN WILKES BOOTH (1988)

AS PERFORMED BY TONY RICE

Standard Tuning

OPENING BREAK

1 Capo. fret 1

2

3

4

5

6

7

8

9

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GUITAR BREAK

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part in standard notation and a bass part in tablature. The guitar part is written in 4/4 time and features various musical notations such as chords (C, F), dynamics (p, sl, OM), and articulation (P, H, P). The bass part is written in 4/4 time and uses a 6-string fretboard layout with fret numbers (1, 0, 2, 3, 4, 5, 6, 7, 8) and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13). The score is divided into three measures, each containing a guitar staff and a corresponding bass staff.

14 P P 15 sl. H 16

□ V V P V □ V P V □ V sl. V V H V □ □ V □ V H V □ V

TAB 2 0 2 0 2 0 2 0 3 0 1 2 0 0 2 0 0 2 3 0 0 2 0 0 3

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and bass tab. The score is divided into two systems. The first system is in F major (F) and 4/4 time. The second system is in A minor (AM) and 6/4 time. The guitar part includes a slide (sl.) instruction. The bass part includes a piano (p) instruction. The tablature is written below the guitar staff.

System 1: F Major, 4/4 Time

Guitar: Measures 17-18. Measure 17: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Measure 18: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Slides: F4 to G4, G4 to A4, A4 to B4, B4 to C5.

Bass: Measures 17-18. Measure 17: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Measure 18: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Slides: F3 to G3, G3 to A3, A3 to B3, B3 to C4.

Tab: Measures 17-18. Measure 17: 2 1 2 3 0 3. Measure 18: 2 3 0 1 3 5.

System 2: A Minor (AM), 6/4 Time

Guitar: Measures 19-20. Measure 19: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Measure 20: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter). Slides: A3 to G3, G3 to F3, F3 to E3, E3 to D3, D3 to C3, C3 to B2, B2 to A2.

Bass: Measures 19-20. Measure 19: A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter). Measure 20: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter). Slides: A2 to G2, G2 to F2, F2 to E2, E2 to D2, D2 to C2, C2 to B1, B1 to A1.

Tab: Measures 19-20. Measure 19: 4 3 5 3 5 7. Measure 20: 5 0 2 0 2 0 2.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a different chord: C, G/B, Am, and G. The guitar part includes a melody line and a bass line. The bass part includes a bass line. The score is written in standard musical notation, including notes, rests, and chords. The guitar part includes a melody line and a bass line. The bass part includes a bass line. The score is written in standard musical notation, including notes, rests, and chords. The guitar part includes a melody line and a bass line. The bass part includes a bass line.

Tag

C

24

F **H**

25

AM

G

C

26

27

28

TAB

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

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

LAST THING ON MY MIND (1983)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

C **F** **C** **F**

1 2 3 4 5

6 7 8 9

TAB

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

(3)

LIKES OF ME (1984)

AS PERFORMED BY TONY RICE

Capo. fret 2

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

TAB

LITTLE SADIE (1979)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

1 2 3 4 5

Chords: Dm F Dm C P P AM

TAB: 0-1 | 2-0-2 0-1-3-1 3 | 2-3-2 3-0 | 3-0-2-3 0-2-0 1 | 0-3-0 0

6 7 8 9 10 11

Chords: AM G Dm

Annotations: H, sl.

TAB: 0-3 0-0-2 0 | 2-0 3-2-0 | 2-0-2-3-2-0 3-2 | 0-3-2 3 | 0-3-5 0-0 | 1-1 3-3 2-2 1-1-1 3-3-3 2-2-2 0-1

12 13 14 15

Chords: Dm F Dm C P AM

Annotations: H, P, sl.

TAB: 2-0-2 0-1-3-1 3 | 2-3-2 3-0 2-3-0 | 2-3 0-2-0 2-0 1 | 0-3-0 3-0 0-3-5

16 17 18 19 20 21

Chords: AM G Dm

Annotations: sl., P

TAB: 0-5 0-5-7 5-7 5 | 4-5-7-9 8 | 10-7 8-5 6 7 | 5-6-5 7 | (7) 0-0 1-0 3-0 3 | 0

LONESOME WIND BLUES (1984)

AS PERFORMED BY TONY RICE

Standard tuning

1 2 3 4 5

sl. *sl.* *sl.* *sl.* *H* *P*

V V V V *sl.* V V V V V *sl.* V *sl.* V *H* V *P* V V V V

TAB 1-(1)-(1) 0-0-2 3-5 5-5-5-5-5 3 0 0-2-3-3-2 0 2 1-2 0 1-0 0-0-2 3

6 7 8 9

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

V *sl.* V V V V V V V *sl.* V V *sl.* V V *sl.* V V V V *sl.* V V V V *sl.*

TAB 3-5 5-5 5-5 3 0 0-2-3-3-2 0 2 0 0 1-2 0 2 0 (0)-0-0-0-2 1 2

10 11 12 13

F *P* *H* *P*

V V V V V V *P* V V *H* V *P* V V V V V V V

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

14 15 16 17

F *G* *P* *P*

V V V V V V V V *P* V *P* V V V V V V V

TAB 0-8-6-5 8-7-6-8 5 7 0-2-0 1-0 3 (3) 0-2-3 0-2 3



Ricky
Skaggs

Nobuharu Komoriya
Photographer

Tony
Rice

MANZANITA (1979)

AS PERFORMED BY TONY RICE

Dropped D

OPTIONAL VAMP

F/DG/D

1. **F/DG/D** 2. **F/DG/D**

1 2 3 4 5 6 7

□ V □ V □ □ V □ V □ □ V □ V □ □ V □ V □ V

T 1 3 (3) 5 3 (3) 5 3

A 1 3 6 3 6 3 5 3

B 0-3-0 0-3-0 0-3-0 0-3-0 0-3-0 0-3-0 0-3-0

A PART

Csus2 **B^bsus2** **Csus2** **DM** **Csus2**

8 9 10 11

□ □ P □ V □ V □ V □ □ V □ V □ V □ □ P

T 8 6 5 7 5 6 7 5 5 7 7 5 7 5 6 5

A 8 6 5 7 5 6 7 5 5 7 7 5 7 5 6 5

B 8 6 5 7 5 6 7 5 5 7 7 5 7 5 6 5

B^bsus2 **Csus2** **AM** **AM7** **D7**

12 13 14 15

□ V □ V □ V □ □ V □ V □ V □ □ P □ V □

T 7 5 6 7 5 5 2 5 2 5 3 4 5 3 4 3 5 3

A 7 5 6 7 5 5 2 5 2 5 3 4 5 3 4 3 5 3

B 7 5 6 7 5 5 2 5 2 5 3 4 5 3 4 3 5 3

F **G** **DM** **AM7** **F** **G**

16 17 18 19

□ V □ V □ V □ □ V □ V □ V □ □ P □ V □ V □ V □

T 7 5 7 6 5 5 7 2 5 2 5 3 4 5 3 4 3 5 3

A 7 5 7 6 5 5 7 2 5 2 5 3 4 5 3 4 3 5 3

B 7 5 7 6 5 5 7 2 5 2 5 3 4 5 3 4 3 5 3

1. **G DM C** 2. **G DM**

20 21 22

TAB

B PART

F C DM F

23 24 25 26

TAB

F C Bb A7

27 28 29 30

TAB

A7 DM C (Back to A part.)

31 32

TAB

MAR EAST (1980)

AS PERFORMED BY TONY RICE

TABBED BY ANDREA ARNONE, MARCEL ARDANS, AND ANDY HATFIELD

Standard tuning

A PART

F#6/9 A13 G#M7 C#9 G#M7 C#9

E9 F#6/9 D#7#9 C#9 G#M7 G#M7

B PART

E#M7 D#M7 G#M7 C#9 G#M7 C#9

E9 F#6/9 D#7#9 C#9 G#M7

E⁹M7 **D⁹M7** **G⁹M7** **C⁹** **G⁹M7** **C⁹**

TAB: 4-2-4 | 4-2-4-7-6-4 | 5-4-6-4-6-4 | 6-4-6-4-6 | 6-7-6

E⁹ **F⁶/9** **D⁹7⁹** **C⁹** **G⁹M7**

TAB: 3-4-3-2-3-2-0 | 4-6-3-6-4-6 | 6-5-3-6-4-6 | 4-5-4-6-4-5 | 6

MAR WEST (1980)

AS PERFORMED BY TONY RICE

B^M7 **E⁷** **A⁷SUS4** **E**

TAB: 7-9-7-9-7-7 | 7-9-7-5-4-5 | 5-4-0 | 2-3-4-2-3-5-7 | (7)

G **A⁷SUS4** **B^M7** **B^M7**

TAB: 8-7-9-8-7-9-7-6 | 9-6-7-9-7-10-7-10 | 7-10-9-7-9-7-9 | 7-9-7-9-7-7 | 7-9-7-7

F⁷ **E⁷** **G⁷** **F⁷** **B^M7**

TAB: 7-5-5-6-7-6 | 5-7-0 | 10-9-7-8-7-9 | 9

AS PERFORMED BY TONY RICE

"1 2 3 uh!"

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into four measures, numbered 13 through 16. The guitar part includes various musical notations such as notes, rests, and dynamic markings (H, P, sl.). The bass part includes fret numbers and a TAB line with corresponding fret numbers (0, 9, 10, 8, 11, 8, 6, 8, 6, 6, 3, 6, 3, 6, 5, 3, 5, 5, 3, 4, 0, 0, 3, 0). The guitar part also includes a TAB line with corresponding fret numbers (0, 9, 10, 8, 11, 8, 6, 8, 6, 6, 3, 6, 3, 6, 5, 3, 5, 5, 3, 4, 0, 0, 3, 0).

SECOND BREAK

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated. Notes include half notes (H), quarter notes (Q), eighth notes (8), and sixteenth notes (16). Fingering numbers (1-5) are shown below the notes. A 'P' (pull-off) is marked in measure 20. A '3' (triple) is marked at the end of measure 20.

TAB notation for measures 17-20. Treble clef, key signature of one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated. Fingering numbers (1-5) are shown below the notes. A '3' (triple) is marked at the end of measure 20.

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#). Measure numbers 21, 22, 23, and 24 are indicated. Notes include half notes (H), quarter notes (Q), eighth notes (8), and sixteenth notes (16). Fingering numbers (1-5) are shown below the notes. A 'P' (pull-off) is marked in measure 23. A 'sl.' (slide) is marked in measure 24. A '3' (triple) is marked at the end of measure 24.

TAB notation for measures 21-24. Treble clef, key signature of one sharp (F#). Measure numbers 21, 22, 23, and 24 are indicated. Fingering numbers (1-5) are shown below the notes. A '3' (triple) is marked at the end of measure 24.

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#). Measure numbers 25, 26, 27, and 28 are indicated. Notes include half notes (H), quarter notes (Q), eighth notes (8), and sixteenth notes (16). Fingering numbers (1-5) are shown below the notes. A 'P' (pull-off) is marked in measure 27. A 'sl.' (slide) is marked in measure 28. A '3' (triple) is marked at the end of measure 28.

TAB notation for measures 25-28. Treble clef, key signature of one sharp (F#). Measure numbers 25, 26, 27, and 28 are indicated. Fingering numbers (1-5) are shown below the notes. A '3' (triple) is marked at the end of measure 28.

Musical notation for measures 29-32. Treble clef, key signature of one sharp (F#). Measure numbers 29, 30, 31, and 32 are indicated. Notes include half notes (H), quarter notes (Q), eighth notes (8), and sixteenth notes (16). Fingering numbers (1-5) are shown below the notes. A 'P' (pull-off) is marked in measure 31. A 'sl.' (slide) is marked in measure 32. A '3' (triple) is marked at the end of measure 32.

TAB notation for measures 29-32. Treble clef, key signature of one sharp (F#). Measure numbers 29, 30, 31, and 32 are indicated. Fingering numbers (1-5) are shown below the notes. A '3' (triple) is marked at the end of measure 32.

AS PERFORMED BY TONY RICE

Standard Tuning

MINOR SWING (1978)

16 **Gm6** **A7**

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

19 **Dm7** **Gm6**

5-7-5 7-5-7 7-7-7 5-6-5 8-0-5 5-5-5 7-8-5

22 **Bb7** **A7**

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

25 **Dm7** **Gm6**

5-7-5 7-7-5 6-5-8 0-3-0 7-5-0 8-7-0 7-5-0 5-3-5

28 **A7**

0-0-0 0-1-0 3-1-0 3-0-3 1-0-3 0-3-3 1-0-3 0-3-3 1-0-3 0-3-3

DM7

31 *sl.* 32 *sl.* 33

□ V *sl.* V V □ V □ V □ *sl.* □ V □

T
A
B

0 3 5 8 5 8 8 5 6 7 5 7 3 0 0



MONROE'S HORNPIPE (1987)

AS PERFORMED BY TONY RICE

Standard tuning

Kick-Off Lick

Capo. fret 2

1 2 3 4

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

TAB

A PART

5 6 7 8

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

TAB

9 10 11 12

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

TAB

B PART

13 14 15 16

0-2 0-2 0-1-3-1 0-2-0 2-0 0-2 0-2 0-1-3-1 0-2-0 2

TAB

17 18 19 20

0-2 0-2 0-1-3-1 0-2-0 2-0 3-0 3-0 0-3-0 3-2-0 2-0 0

TAB

MORE PRETTY GIRLS THAN ONE (1980)

AS PERFORMED BY TONY RICE

Standard tuning

FIRST BREAK

First Break

Chords: C, G, P, C

Measures 1-5:

Staff 1: Treble clef, 4/4 time. Notes: 1. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 2. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 3. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 4. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 5. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 1. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 2. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 3. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 4. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 5. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter).

Measures 6-9:

Staff 1: Treble clef, 4/4 time. Notes: 6. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 7. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 8. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 9. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 6. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 7. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 8. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 9. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter).

Measures 10-13:

Staff 1: Treble clef, 4/4 time. Notes: 10. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 11. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 12. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 13. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 10. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 11. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 12. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 13. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter).

Measures 14-17:

Staff 1: Treble clef, 4/4 time. Notes: 14. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 15. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 16. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). 17. G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 14. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 15. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 16. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). 17. E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter).

c

c

C

c

C

MOUNTAIN DEW (1994)

AS PERFORMED BY TONY RICE

Standard tuning

9 Capo. fret 2

1 2 3 4

P H sl. P

5 6 7 8

P sl. P H

9 10 11 12

P H sl. P

13 14 15 16

G P G sl. P

17 18 19 20

P P sl.

TAB

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

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

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

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

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

21 *H P* *sl.* 22 *H* 23 *sl.* 24

V *H P* V V V V V *sl.* V *H* V V *sl.* V *sl.* V V

(3) 3-4-3 5-3 5-3 5 5 5 3-4-0 0-3-0 0-3-4 3 5 5-7 (5) 0

T
A
B

25 *sl.* 26 *sl.* 27 *P* *P* *P* 28 *P* *P* *sl.*

V *sl.* V V V V *sl.* V V V *P* V *P* V *P* V *P* V *P* V *sl.*

6-7-3 6-3-3 6-3 6-5-3 5-5 3-0 3-0 7-5-0 8-7-0 7-5-0 3-

T
A
B

29 *P* 30 *P* 31 *P* 32

V V V *sl.* V *P* V V *P* V V *P* V V *sl.* V V V

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

T
A
B

NEVER MEANT TO BE (2008)

AS PERFORMED BY TONY RICE

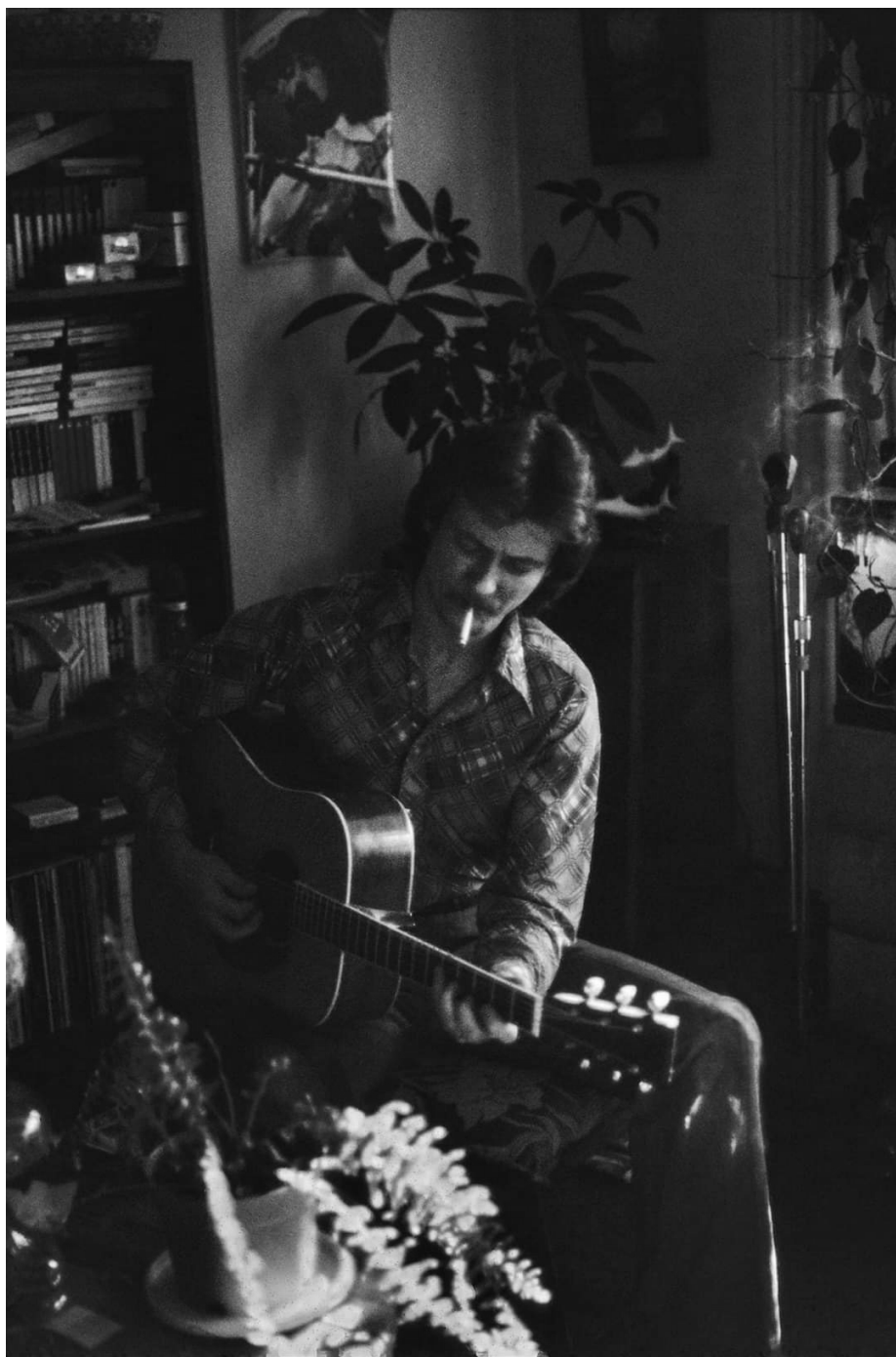
1 Capo. fret 4

Chords: C, G, F, C, F, C, G, F, E, AM, F, E, AM, F, C, G, C

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

Techniques: H (Hammer-on), P (Pull-off), V (Vibrato)

Staff: Treble (T), Bass (B)



NEW CHANCE BLUES (1987)

AS PERFORMED BY TONY RICE

Standard tuning

A PART

Capo. fret 2

G **F** **G** **B \flat**

TAB

G **F** **D** **G**

TAB

G **F** **G** **B \flat**

TAB

G **F** **D** **G**

TAB

8 PART

F **H** **P** **G**
 17 18 19 20
 V V V V H V V V V H V P V V sl. V sl.
 T A B (7) 8 5 7 8 5 6 7 5 7 5 7 5 6 5 7 5 1 3 1 2 1 3 0 5

F **H** **P** **C** **F**
 21 22 23 24
 V V V V H P V V V V V P V sl. V V V
 T A B 7 5 7 5 7 5 6 5 7 5 7 5 7 8 7 5 6 5 6 7 0 3 0 3 5

F **P** **G**
 25 26 27 28
 V V V V V V V V V V V P V V
 T A B 7 8 5 7 8 5 6 7 5 6 7 5 6 7 5 6 5 8 6 5 7 5 5 6

(Next break starts.)

F **P** **C** **F** **D** **G**
 29 30 31 32 33
 V V V P V V P V V sl. V V V
 T A B 8 5 6 5 8 (8) 6 5 6 5 8 8 6 8 5 6 7 0 (3) (3) (3) (3) (0) (0) (0) (0) 3 3 0 0 2 3

NEW RIVER TRAIN (1987)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

NINE POUND HAMMER (1973)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

The score is divided into four systems, each containing a treble staff, a guitar staff with fret numbers, and a bass staff with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (p, sl, H, V).

System 1: Measures 1-5. Treble staff: 1. F#4 (acc), G#4 (acc), A4 (acc), B4 (acc), C5 (acc). 2. D5 (acc), E5 (acc), F#5 (acc), G5 (acc), A5 (acc). 3. B5 (acc), C6 (acc), D6 (acc), E6 (acc), F#6 (acc). 4. G6 (acc), A6 (acc), B6 (acc), C7 (acc), D7 (acc). 5. E7 (acc), F#7 (acc), G7 (acc), A7 (acc), B7 (acc). Guitar staff: 1. F#4, G#4, A4, B4, C5. 2. D5, E5, F#5, G5, A5. 3. B5, C6, D6, E6, F#6. 4. G6, A6, B6, C7, D7. 5. E7, F#7, G7, A7, B7. Bass staff: 1. 9, 6, 7. 2. 8, 6, 8, 6. 3. 8, 6, 8, 9. 4. (9), 9, 9, 6. 5. 8, 7, 8, 6, 8, 6.

System 2: Measures 6-9. Treble staff: 6. F#4, G#4, A4, B4, C5. 7. D5, E5, F#5, G5, A5. 8. B5, C6, D6, E6, F#6. 9. G6, A6, B6, C7, D7. Guitar staff: 6. F#4, G#4, A4, B4, C5. 7. D5, E5, F#5, G5, A5. 8. B5, C6, D6, E6, F#6. 9. G6, A6, B6, C7, D7. Bass staff: 6. 8, 6, 7, 6, 5, 8, 0, 3. 7. 0, 3, 4, 0, 0, 3, 0. 8. 0, 1, 2, 0, 2, 0. 9. 0, 0, 0, 2, 0, 2.

System 3: Measures 10-13. Treble staff: 10. F#4, G#4, A4, B4, C5. 11. D5, E5, F#5, G5, A5. 12. B5, C6, D6, E6, F#6. 13. G6, A6, B6, C7, D7. Guitar staff: 10. F#4, G#4, A4, B4, C5. 11. D5, E5, F#5, G5, A5. 12. B5, C6, D6, E6, F#6. 13. G6, A6, B6, C7, D7. Bass staff: 10. 0, 3, 4, 2. 11. 0, 1, 0, 1, 0. 12. 0, 0, 2, 0. 13. 1, 1.

System 4: Measures 14-17. Treble staff: 14. F#4, G#4, A4, B4, C5. 15. D5, E5, F#5, G5, A5. 16. B5, C6, D6, E6, F#6. 17. G6, A6, B6, C7, D7. Guitar staff: 14. F#4, G#4, A4, B4, C5. 15. D5, E5, F#5, G5, A5. 16. B5, C6, D6, E6, F#6. 17. G6, A6, B6, C7, D7. Bass staff: 14. 2, 1, 3, 0, 3, 0, 3, 5, 0. 15. 0, 0, 3, 0, 0, 3, 1, 2. 16. 3, 1, 2, 0, 2, 0. 17. 0.

NINE POUND HAMMER (1979)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Measure 1: Capo. fret 2. Treble: F#4, A4, C5. Tab: 3 0. Bass: F#2, A2, C3.

Measure 2: Treble: F#4, A4, C5. Tab: (3) 0. Bass: F#2, A2, C3.

Measure 3: Treble: F#4, A4, C5. Tab: 3 4 0. Bass: F#2, A2, C3.

Measure 4: Treble: F#4, A4, C5. Tab: 3 1 0. Bass: F#2, A2, C3.

Measure 5: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 6: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 7: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 8: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 9: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 10: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 11: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 12: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 13: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 14: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 15: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 16: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

Measure 17: Treble: F#4, A4, C5. Tab: 1 0 3. Bass: F#2, A2, C3.

AS PERFORMED BY TONY RICE

OLD TRAIN (1979)

AS PERFORMED BY TONY RICE

Standard tuning

68

ON AND ON (1993)

AS PERFORMED BY TONY RICE

Standard tuning

The musical score for "On and On" by Tony Rice is presented in standard notation, guitar tablature, and fretboard diagrams. The piece is in 4/4 time and D major. It consists of 18 measures, divided into four systems of four measures each. The notation includes various guitar-specific symbols such as slurs, accents, and fret numbers. The tablature provides precise fingerings for each note, and the fretboard diagrams illustrate the physical layout of the notes on the guitar neck.

System 1 (Measures 1-4): Measure 1 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on D4, followed by a half note on E4, and a quarter note on F#4. Measure 2 continues with a quarter note on G4, a half note on A4, and a quarter note on B4. Measure 3 features a quarter note on C5, a half note on B4, and a quarter note on A4. Measure 4 concludes with a quarter note on G4, a half note on F#4, and a quarter note on E4. The tablature for these measures is: 5-3-4-0, 3, 0, 1-2, 0-2, 0-2, 2, 0, 1-0, 3, 0-1, 2, 0-2, 1-3-2-0, 2, 0, 0-2-0, 2-0, 3.

System 2 (Measures 5-8): Measure 5 begins with a quarter note on D4, a half note on E4, and a quarter note on F#4. Measure 6 continues with a quarter note on G4, a half note on A4, and a quarter note on B4. Measure 7 features a quarter note on C5, a half note on B4, and a quarter note on A4. Measure 8 concludes with a quarter note on G4, a half note on F#4, and a quarter note on E4. The tablature for these measures is: 3, 4-0, 3, 0, 0-3, 0, 0, 3-4, 0, 3-4, 0, 5, 3, 3-4, 0, 0-3, 0.

System 3 (Measures 9-12): Measure 9 begins with a quarter note on D4, a half note on E4, and a quarter note on F#4. Measure 10 continues with a quarter note on G4, a half note on A4, and a quarter note on B4. Measure 11 features a quarter note on C5, a half note on B4, and a quarter note on A4. Measure 12 concludes with a quarter note on G4, a half note on F#4, and a quarter note on E4. The tablature for these measures is: 0, 3-4, 6, 3, 6-3, 6-3, 5-3, 5, 5, 5, 3-4-0, 0, 3-0, 0, 0-3, 0, 0.

System 4 (Measures 13-16): Measure 13 begins with a quarter note on D4, a half note on E4, and a quarter note on F#4. Measure 14 continues with a quarter note on G4, a half note on A4, and a quarter note on B4. Measure 15 features a quarter note on C5, a half note on B4, and a quarter note on A4. Measure 16 concludes with a quarter note on G4, a half note on F#4, and a quarter note on E4. The tablature for these measures is: 9, 11-8, 8-6, 8-6, 6, 3, 6-3, 5-3, 5, 5, 5, 3-4-0, 0, 3-0, 3-0, 1, 0, 3, 1-2, 0-2-0, 0.

ONE MORE NIGHT (1983)

AS PERFORMED BY TONY RICE

Standard tuning

The guitar tablature for "One More Night" by Tony Rice is presented in four systems. Each system includes a treble clef staff with musical notation, a guitar-specific staff with fret numbers and techniques (V for vibrato, P for palm mute, H for harmonics), and a three-string bass staff (T, A, B) with fret numbers and techniques. The piece is in 4/4 time and standard tuning. The first system covers measures 1-5, the second system covers measures 6-9, the third system covers measures 10-13, and the fourth system covers measures 14-17. The piece concludes with a double bar line at the end of measure 17.

System 1 (Measures 1-5): Treble clef staff shows a sequence of chords and notes. The guitar staff includes techniques like V, P, and H. The bass staff shows fret numbers and techniques like (1)-(1), (0)-(0), (2)-(2), and (0)-(0).

System 2 (Measures 6-9): Treble clef staff shows a sequence of chords and notes. The guitar staff includes techniques like V, H, P, and V. The bass staff shows fret numbers and techniques like (1)-(1), (0)-(0), (2)-(2), and (0)-(0).

System 3 (Measures 10-13): Treble clef staff shows a sequence of chords and notes. The guitar staff includes techniques like V, H, P, and V. The bass staff shows fret numbers and techniques like (1)-(1), (0)-(0), (2)-(2), and (0)-(0).

System 4 (Measures 14-17): Treble clef staff shows a sequence of chords and notes. The guitar staff includes techniques like V, H, P, and V. The bass staff shows fret numbers and techniques like (1)-(1), (0)-(0), (2)-(2), and (0)-(0).

OPUS 57 (1977)

AS PERFORMED BY TONY RICE

Standard tuning

Freely

1 2 3 4 5

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

Slowly

Acc.

6 7 8 9

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

10 11 12 13 14

5 8 7 5 8 7 5 8 7 5 8 6 5 8 6 5 8 6 5 8 6 5 8 6 5 8 6 5 6 3

ORPHAN ANNIE (1983)

AS PERFORMED BY TONY RICE

Standard tuning

FIRST BREAK

Capo. fret 3

Measures 1-5: Capo. fret 3. Notes: 1 (7-measure rest), 2 (H), 3 (P), 4 (P), 5 (H). Fingering: 0-2-3, 0-3, 2, 3, 0-1-2, 0-2, 1-2, 0, 1-0, 3, 0-2, 3, 0, 1-0-2, 0, 1-0, 3, 0-2.

Measures 6-10: Notes: 6 (P), 7 (P), 8, 9 (H, triplet), 10 (P). Fingering: (2)-0, 2, 1-2, 0, 0, 2, 0, 1-0, 3, 2, 0, 0-2, 4, 4, 3, 0, 0-2, (2)-0, (2)-0, 2, 3, 2, 0, 2, 0, 2-0, 1-0, 3, 0-2.

Measures 11-14: Notes: 11, 12 (H), 13 (P), 14 (sl.). Fingering: 0, 1, 0, (1)-(1), (0)-(0), 1, 0, 2, 0, 2, 0, 3, 2, 0, 1, 0, 3, 1, 0, 3, 0, 2, 3, 0, 1, 2, 0, 2, 1, 3.

Measures 15-19: Notes: 15, 16 (P), 17 (P), 18, 19. Fingering: 5, 3, 5, 3, 5, 3, 5, 4, 3, 5, 3, 5, 2, 5, 0, 2, 0, 2, 0, 1, 0, 3, 1, 0, 2, 3, 0, 2, 3, 0, 2, 3.

SECOND BREAK

Sheet music for guitar, featuring a second break. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'C' (Crescendo). The piece includes various musical notations such as notes, rests, and dynamic markings (P, H, F, C, G, sl.). The guitar part is shown in tablature (TAB) below the staff, with fret numbers (0-5) and fingerings (1-3) indicated.

The music is divided into four systems, each containing a staff and a corresponding guitar tablature (TAB) line. The systems are numbered 20 through 38.

System 1 (Measures 20-24): Starts with a 7-measure rest, followed by measures 20-24. The TAB line shows fret numbers and fingerings. Dynamic markings include P (Piano) and H (Harmonics).

System 2 (Measures 25-29): Measures 25-29. The TAB line shows fret numbers and fingerings. Dynamic markings include P (Piano) and H (Harmonics). A sl. (Slight) marking is present in measure 28.

System 3 (Measures 30-33): Measures 30-33. The TAB line shows fret numbers and fingerings. Dynamic markings include P (Piano) and H (Harmonics). A sl. (Slight) marking is present in measure 33.

System 4 (Measures 34-38): Measures 34-38. The TAB line shows fret numbers and fingerings. Dynamic markings include P (Piano) and H (Harmonics). A sl. (Slight) marking is present in measure 38.



PORT TOBACCO (1986)

AS PERFORMED BY TONY RICE

Standard Tuning

VAMP / A PART

AM7

D/A

AM7

D/A

Measures 1-5 of the VAMP / A PART. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part is shown with a standard tuning (E A B E A B). The tablature for the bass line is provided below the staff, with fret numbers 0, 2, 3, 4, and 5. The guitar part includes various techniques such as bends, vibrato, and slurs.

NOODLING OVER VAMP

Measures 6-9 of the NOODLING OVER VAMP. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part is shown with a standard tuning (E A B E A B). The tablature for the bass line is provided below the staff, with fret numbers 3, 4, 5, and 7. The guitar part includes various techniques such as bends, vibrato, and slurs.

Measures 10-15 of the NOODLING OVER VAMP. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part is shown with a standard tuning (E A B E A B). The tablature for the bass line is provided below the staff, with fret numbers 2, 3, 4, 5, and 7. The guitar part includes various techniques such as bends, vibrato, and slurs.

B PART

AmA7

A \flat M7

C#7

Measures 16-19 of the B PART. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part is shown with a standard tuning (E A B E A B). The tablature for the bass line is provided below the staff, with fret numbers 1, 2, 3, 4, 5, and 7. The guitar part includes various techniques such as bends, vibrato, and slurs.

F#M7 **E7** **A7**

20 21 22 23

sl. V sl. V V V V V V V V V V

T 2 5-4-2 4-2 4-2 4-3-0 2 0-0-2-4 0-2-4-1

A B

D **C#M7** **F#M7**

24 25 26 27

P P H sl.

V V V V V P V V H V sl.

T 2-4 2-3-5 (5)-5-3-2 4-2-3 3-2 2 2-4 (4)-4 4-3-2

A B

1. **B7** **E7** **Am7**

28 29 30 31 32 33

P sl. sl. P

V V V V V sl. V V V V V P

T 1-4 2-4-2-4 3-2-2-4-4-3-2 4-4-4-3-2 1-4 3-2-5 7-6 4-2-2-3 2-4-2-3-5 (5)-3-2 2-2 4-2-2

A B

2. **B7** **F7** **E7** **Am7**

34 35 36 37

P H P H

V V V V V V H P V V V V V H V

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

A B

SHADOWS (1988)

AS PERFORMED BY TONY RICE

INTRO

Capo. fret 1

C

F#sus2

C

F#sus2

MAIN RIFF

(Guitar two plays strums.)

C

F#sus2

(Dobro part marked.)

C

F#sus2

VERSE

18 19 20 21

C **G**

TAB

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

1. 22 23 24 25

Am **Am/G** **D/F#** **F**

TAB

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

2. 26 27 28 29

Em **F**

TAB

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

30 31

C

TAB

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

CHORUS

(Guitar two plays riff over C and C/B.)

C **C/B** **AM** **AM/G**

32 33 34 35

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

2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2

3 2 2 2 2 2 2 2

F#sus2 **D7**

36 37 38 39

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

(1) 1 0 1 0 1 0 1 0
(0) 0 0 0 0 0 0 0 0

(3) 0 1 0 0 0 0 0 0

0 4 2 1 2 4 2 2

C **EM**

40 41 42 43

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

3 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

AM **AM/G** **F** **F#sus2**

44 45 46 47 48 49

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

3 2 2 2 2 2 2 2

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

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

GUITAR SOLO

F **C** **C/B**

50 51 52 53

sl.

V V V V V V V V V V V V V V V

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

AM **AM/G** **F**

54 55 56 57

sl. *sl.* *H* *P*

V V V V V V V V V V V V V V V

(7) 5 3 5 3 (3) 5 5 7 5 6 (6) 8 8 5 6 8 5 6 5 6

F **07** **C**

58 59 60 61

sl. *sl.* *P*

V *sl.* V V V V V V V V V V V V V

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

EM **AM** **AM/G**

62 63 64 65

sl.

V V V V V V V V V V V V V V V V V V V

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

F

66 67 68 69

sl. *P* *sl.*

V *sl.* V *P* V V *sl.* V V V V V V V V V V V V V

(8) 8 10 8 7 5 10 7 8 7 5 7 0 2 1 0 3 0 3 0 1 2 0 2 1 3 0 1 5

TONY PLAYS OVER THE RIFF

70 **C**

71 72 73

TAB: 3 | | | 3 1 0 1 3

74 **C**

74 75 76 77

TAB: | | | 3 2 | 3 2 3 0 1 0 0

STREETS OF LONDON (1983)

AS PERFORMED BY TONY RICE

C **G7** *sl.* **AM** **EM**

1 Capo. fret 3

2 3 4 5

TAB: 1 0 | 0 1 0 (1) 3 3 0 3 | 1 2 1 0 2 2 | 0 0 2 2 0

F **C** **G7** **C**

6 7 8 9 10

TAB: 2 1 1 2 3 0 | 0 1 0 2 0 3 | 0 3 0 2 0 3 | 1 0 2 2 0 1 | 1 0 2 3

STONEY POINT (1996)

AS PERFORMED BY TONY RICE

Standard tuning

A PART

EM

1. 2. 3. 4.

sl.

0 2 4

(4)

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

EM D G

EM

5. 6. 7. 8. 9.

sl.

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

EM D G D G

B PART

G

10. 11. 12. 13.

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

G A7 D7

G

14. 15. 16. 17. 18.

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

G D G

AS PERFORMED BY TONY RICE

Capo. fret 4

1 2 3 4 5

H

G

sl.

H

sl.

H

T
A
B

0-0 0 0 2-4 (0)

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

3-3 3-5 5-5 5-5

6 7 8 9

G Em D H sl.

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

1/2 sl.

The musical score for "The Wind" by The Beatles is presented in three systems. The guitar part is in G major, 4/4 time, and includes a key signature change to one sharp (F#) at measure 12. The bass part is in standard notation with fret numbers and includes a key signature change to one sharp (F#) at measure 12. The score is divided into three systems, each containing a guitar staff, a bass staff, and a tablature staff.

System 1 (Measures 10-11):

- Guitar:** Measure 10 starts with a G4 (labeled 'H'), followed by a descending eighth-note scale: G4, F#4, E4, D4, C4. Measure 11 continues with a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3.
- Bass:** Measure 10 starts with a G2 (labeled 'H'), followed by a descending eighth-note scale: G2, F#2, E2, D2, C2. Measure 11 continues with a descending eighth-note scale: B1, A1, G1, F#1, E1, D1, C1.
- Tablature:** Measure 10: 2-4-3 (4) (3) 4-2-0. Measure 11: (0) 0 0-2 0 0.

System 2 (Measures 12-13):

- Guitar:** Measure 12 starts with a G4 (labeled 'H'), followed by a descending eighth-note scale: G4, F#4, E4, D4, C4. Measure 13 continues with a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3.
- Bass:** Measure 12 starts with a G2 (labeled 'H'), followed by a descending eighth-note scale: G2, F#2, E2, D2, C2. Measure 13 continues with a descending eighth-note scale: B1, A1, G1, F#1, E1, D1, C1.
- Tablature:** Measure 12: 1 0 0 1 0 3. Measure 13: 3 3 5 3 5 5.

System 3 (Measures 14-15):

- Guitar:** Measure 14 starts with a G4 (labeled 'H'), followed by a descending eighth-note scale: G4, F#4, E4, D4, C4. Measure 15 continues with a descending eighth-note scale: B3, A3, G3, F#3, E3, D3, C3.
- Bass:** Measure 14 starts with a G2 (labeled 'H'), followed by a descending eighth-note scale: G2, F#2, E2, D2, C2. Measure 15 continues with a descending eighth-note scale: B1, A1, G1, F#1, E1, D1, C1.
- Tablature:** Measure 14: 3 3 5 3 5 5. Measure 15: 3 3 5 3 5 5.

14 15 16 17 18

G E M D

H H H H

V V V V V V V V V V V V

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

SWING 51 (1978)

AS PERFORMED BY TONY RICE

Standard Tuning

A PART

DM9

DM9

TAB

G13

F#m7

Bb9

TAB

DM9

DM9

TAB

G13

A7

TAB

TEXAS GALES (1987)

AS PERFORMED BY TONY RICE

Standard tuning

A PART

1 2 3 4

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

5 6 7 8

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

9 10 11 12

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

13 14 15 16

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

B PART

17 18 19 20

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

25 26 27 28

H H H H

sl.

TAB

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

29 *sl.* 30 *sl.* 31 *sl.* 32 *P* *sl.*

5 V V *sl.* V V V V V V V *sl.* V V V *sl.* V V V *P* V *sl.*

TAB 8-5 8-7-5 7-(0) 5-7 5-7-9 8-10 8 9 8-7-5 7-0 0-2-0 0-2-0 1-0 2-

[illegible]

TEXAS GALES (1987)

45 46 47 48

V V V V V V V V V H V V V V

TAB 3 2 3 0 2 3 0 2 3 2 3 0 2 0 2 0 1 0 1 0 3 2 3

THANK YOU, MR. MARTIN (1990)

AS PERFORMED BY TONY RICE

Standard tuning

1 2 3 4 5

G H P sl. P P C sl. P sl. sl.

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

6 7 8 9

D sl. H P G sl.

TAB 3 3 5 5 3 4 0 0 3 0 0 3 4 6 3 6 3 6 3 5 3 5 5 5

10 11 12 13

G H P C H sl. sl.

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

14 15 16 17 18

D H sl. H sl.

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

THUNDERCLOUDS OF LOVE (1993)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 4

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

TAB

AS PERFORMED BY TONY RICE

A PART

EM BM *sl.* EM C G D G

18 19 20 21 22 *sl.* 23

3-0-3-0-2 3 3 *sl.* 5-7-8 7-5 8-5 (5) 3-0 3-0 *sl.* 3-4-0 2-0-2 0-2

T
A
B



VICTORY IN JESUS (1994)

AS PERFORMED BY TONY RICE

Standard tuning

First system of musical notation (measures 1-4). The staff shows a treble clef, key signature of one sharp (F#), and 4/4 time. The melody includes slurs, accents (acc.), and dynamic markings (p). The guitar part is indicated by a G chord symbol above the staff. The fretboard diagram shows fingerings for the bass and treble staves.

Second system of musical notation (measures 5-8). The staff continues the melody with slurs, accents, and dynamic markings. The guitar part is indicated by a G chord symbol above the staff. The fretboard diagram shows fingerings for the bass and treble staves.

Third system of musical notation (measures 9-12). The staff continues the melody with slurs, accents, and dynamic markings. The guitar part is indicated by a G chord symbol above the staff. The fretboard diagram shows fingerings for the bass and treble staves.

Fourth system of musical notation (measures 13-16). The staff continues the melody with slurs, accents, and dynamic markings. The guitar part is indicated by a G chord symbol above the staff. The fretboard diagram shows fingerings for the bass and treble staves.

WALTZ FOR INDIRA (1980)

AS PERFORMED BY TONY RICE

A PART
B♭MA7

E♭MA7

F

Gm7

Measures 1-5 of the musical score. The treble clef staff shows a melody starting with a quarter rest, followed by eighth and quarter notes, and ending with a triplet of eighth notes. The bass clef staff shows a bass line with octaves, triplets, and a final triplet. Chords B♭MA7, E♭MA7, F, and Gm7 are indicated above the staff. Performance markings include slurs, accents (H, P), and slurs (sl.).

29

E♭MA7

F

B♭MA7

E♭MA7

Measures 6-9 of the musical score. The treble clef staff continues the melody with eighth and quarter notes, including a triplet. The bass clef staff shows a bass line with octaves, triplets, and a final triplet. Chords E♭MA7, F, B♭MA7, and E♭MA7 are indicated above the staff. Performance markings include slurs, accents (H, P), and slurs (sl.).

B♭MA7

E♭MA7

F

Gm7

Measures 10-13 of the musical score. The treble clef staff continues the melody with eighth and quarter notes, including a triplet. The bass clef staff shows a bass line with octaves, triplets, and a final triplet. Chords B♭MA7, E♭MA7, F, and Gm7 are indicated above the staff. Performance markings include slurs, accents (H, P), and slurs (sl.).

29

E♭MA7

F

B♭MA7

Measures 14-17 of the musical score. The treble clef staff continues the melody with eighth and quarter notes, including a triplet. The bass clef staff shows a bass line with octaves, triplets, and a final triplet. Chords E♭MA7, F, B♭MA7, and E♭MA7 are indicated above the staff. Performance markings include slurs, accents (H, P), and slurs (sl.).

B PART

A \flat 7 \flat 5A \flat 7 \flat 5G \flat 7C \flat 9

Measures 18-21. Chords: A \flat 7 \flat 5, A \flat 7 \flat 5, G \flat 7, C \flat 9. Fingerings: 4, 3, 5, 3, 6, 3, 6, 3, 7, 5, 3, 5, 3, 5, 0, 3, (3), 5, 3, 5.

C \flat 9

F13

B \flat MA7

Measures 22-25. Chords: C \flat 9, F13, B \flat MA7. Fingerings: 3, 5, 3, 5, 6, 3, 3, 5, 3, (4), 3, 3, 3, 3, 3, 3, 3, 4, 6, 3, 6.

C \sharp MA7E \flat MA7

F

G \flat 7

Measures 26-29. Chords: C \sharp MA7, E \flat MA7, F, G \flat 7. Fingerings: 3, 4, 4, 4, 3, 4, 6, 6, 5, 6, 3, 5, 3, (4), 3, 5, 3, 5.

C \flat 9E \flat MA7

F

B \flat MA7

Measures 30-33. Chords: C \flat 9, E \flat MA7, F, B \flat MA7. Fingerings: 3, 5, 3, 5, 6, 4, 3, 3, 5, 3, 5.

WHERE THE SOUL OF MAN NEVER DIES (1980)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 4

1 2 3 4 5

H P H H

1 0 1-1 0-0 1-1 0-0 1 0 0-0 1-1 0-2 0

3-3-3 0-3 0-2 2-0 3 0-2 2-0 0 3 0-2 1 0 0-0 0-2 1

6 7 8 9

H P H

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

WHISPERS OF THE NORTH (1996)

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 3

1 2 3 4 5

sl. sl. H P sl. P H P sl. sl.

sl. sl. H P sl. sl.

3 4/5 3 0-3-5/7 5-7 4-5-4 4-5-X 3-5 3-5-3 5-3 3-4 3-3 5-7 5-5

6 7 8 9

Am G C Am G C

P P P P

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

10 **Am** **G** **C** **Am** **G** **C**

11 12 13

sl. sl. sl.

V H V V V V V V V V V V V V V V

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

14 **Am** **G** **C** **Am** **G** **C**

15 16 17

H P P

V V V V V V V H P V V V V V V V V V

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

18 **F** **C** **G** **Am**

19 20 21

P P P sl.

V V V V V V V V V V V V V V V V

TAB (5) 7 5 6 8 5 8 7 8 6 5 8 6 5 7 5 7 5 4 5 4 5 4 7 4 5 7

22 **F** **Em** **Am** **Em** **Am**

23 24 25

P P

V P V P V V V V V V V V V V V V V V V V

TAB 4 5 4 5 4 7 5 7 (7) 7 5 7 5 7 5 6 6 7 6 8 5 8 5 6 7 5 7 5 6 7 5 7

26 **F** **C** **G** **Am**

27 28 29

sl. sl. sl.

V sl. V V V V V V V V V V V V V V V V

TAB 5 7 9 8 10 7 8 9 8 7 5 7 7 8 7 5 7 5 7 5 7 8 8 5 7

[illegible]

WHY YOU BEEN GONE SO LONG (1988)

AS PERFORMED BY TONY RICE AND WYATT RICE

Standard tuning

TONY'S FIRST BREAK

Capo Fret 2

1 Capo Fret 2

1 2 3 4 5

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

6 7 8 9 10

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

WYATT'S BREAK

Capo Fret 4

11 12 13 14 15

0-23 0-1 2-3 0-1-2 0-2-0 1-2 1-3-5 3-4-3 3-5 5-7 8-5 0-8 5-3 3-5-3 3-5

16 17 18 19 20

3-5-3 3-1 3-3 5-3 3-3 0-3-4-4 3-5-5-5-5-3-4 5-3

TONY'S SECOND BREAK

Capo Fret 2

Musical score for "Tony's Second Break" in standard tuning, capoed at fret 2. The score is written in treble clef with a key signature of one sharp (F#). It consists of two systems of music, each with a guitar staff and a bass staff. The guitar staff includes melodic lines with slurs, ties, and accidentals, as well as fret numbers (0, 2, 3, 4, 5, 7, 9) and fret changes. The bass staff includes fret numbers and fret changes. The score is marked with various techniques: *sl.* (slide), *P* (pick), *H* (hammer-on), and *V* (vibrato). The first system covers measures 21 to 24, and the second system covers measures 25 to 29.

WILL THE ROSES BLOOM (1980)

AS PERFORMED BY TONY RICE

Standard tuning

Musical score for "Will the Roses Bloom" in standard tuning. The score is written in treble clef with a key signature of one sharp (F#). It consists of two systems of music, each with a guitar staff and a bass staff. The guitar staff includes melodic lines with slurs, ties, and accidentals, as well as fret numbers (0, 1, 2, 3, 4, 5) and fret changes. The bass staff includes fret numbers and fret changes. The score is marked with various techniques: *H* (hammer-on), *P* (pick), *V* (vibrato), and *sl.* (slide). The first system covers measures 1 to 5, and the second system covers measures 6 to 9.

AS PERFORMED BY TONY RICE

Standard tuning

Capo. fret 2

100

22 H 23 H 24 H 25

TAB 1 0 0 0 1 0 2 0 (1) 0 1 3 0 0 1 0 1 2 2 2 5 2 2 0 0 2

26 H 27 H 28 29 H

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

30 31 32 H 33 P

TAB 2 2 1 3 1 2 3 1/3/2 1 2 0 H 2 0 1 0 0 2 P 1 2 1 0 0 (2) 0 0

34 35 P 36 37

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

38 H 39 H 40 P H P P P

TAB 3 2 1 2 1 3 2 0 3 0 (3) 0 1 2 0 P H P P 0 0 0 0 1 1 0 2 2 0 0 0

42 43 44 45

TAB: 2-2-1-3-1-2-2, 3-3-1-2-2-0, 2-0-1-0-0-2, 0-1-0-2-0

46 47

TAB: 2-0-1-0-0-0-2, 0-2-0

48 49 50 51

TAB: 5-5-3-2-0-(3)-(0)-(2), 1-2-5-5-3-2-0, 2-2-2-2-2-0, 1-1-1-1-1-1

52 53 54 55

TAB: 5-5-3-2-0-3-0-2, 0-0-1-2-0-0, 0-0-2-2-0-2, 0-0-2-0-1-0

56 57 58 59

TAB: 2-2-2-2-1-0, 2-0-2-0, 1-2-1-2, 0-(3)-(3)-(3)-3

60 H 61 P

TAB

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

62 63 64 65

TAB

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

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

66 67 68 69

TAB

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

(3) 0

YOU DON'T KNOW MY MIND (1975)

AS PERFORMED BY TONY RICE

Standard tuning

BREAK STARTS

Capo. fret 3

The musical score is written for guitar in standard tuning, with a capo at fret 3. It consists of four systems of notation, each with a treble clef staff, a guitar-specific staff with fret numbers, and a bass staff with tablature. The score is divided into measures numbered 1 through 18. The notation includes various guitar techniques such as slurs, accents, and specific fretting patterns. The key signature is one sharp (F#), and the time signature is 4/4. The score ends with a double bar line at measure 18.

System 1 (Measures 1-5): Measure 1 starts with a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 0, 2, 0, 0. The tablature shows 0, 0, 2, 0, 0. Measure 2 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3, 3, 3, 2, 1. The tablature shows 3, 3, 3, 2, 1. Measure 3 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3, 2, 0, 0, 0. The tablature shows 3, 2, 0, 0, 0. Measure 4 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 1, 2, 0, 0. The tablature shows 0, 1, 2, 0, 0. Measure 5 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3, 1, 2, 0, 0. The tablature shows 3, 1, 2, 0, 0.

System 2 (Measures 6-9): Measure 6 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 2, 3, 2, 3, 2, 0, 2, 0. The tablature shows 2, 3, 2, 3, 2, 0, 2, 0. Measure 7 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 2, 3, 2, 3, 2, 0, 2, 0. The tablature shows 2, 3, 2, 3, 2, 0, 2, 0. Measure 8 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 3, 0, 0, 3, 4. The tablature shows 0, 3, 0, 0, 3, 4. Measure 9 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 0, 0. The tablature shows 0, 0, 0.

System 3 (Measures 10-13): Measure 10 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 8, 6, 8, 6. The tablature shows 8, 6, 8, 6. Measure 11 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 7, 6, 5, 0, 0, 3, 0, 3. The tablature shows 7, 6, 5, 0, 0, 3, 0, 3. Measure 12 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 4, 0, 1, 2, 0, 1, 0. The tablature shows 4, 0, 1, 2, 0, 1, 0. Measure 13 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3, 0, 0, 3, 0, 3, 0, 0. The tablature shows 3, 0, 0, 3, 0, 3, 0, 0.

System 4 (Measures 14-18): Measure 14 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 2, 0, 2, 0, 3, 0, 3, 0. The tablature shows 2, 0, 2, 0, 3, 0, 3, 0. Measure 15 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3, 5, 3, 4, 0, 3. The tablature shows 3, 5, 3, 4, 0, 3. Measure 16 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 3, 0, 0, 3, 1, 2. The tablature shows 0, 3, 0, 0, 3, 1, 2. Measure 17 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 0, 3, 3, 0, 0, 0, 3, 1, 2. The tablature shows 0, 3, 3, 0, 0, 0, 3, 1, 2. Measure 18 has a treble clef and a 4/4 time signature. The guitar staff shows a sequence of notes starting on the first string, with a capo at fret 3. The fret numbers are 3. The tablature shows 3.

YOU WERE THERE FOR ME (2004)

AS PERFORMED BY TONY RICE

Standard tuning

First system of musical notation for "You Were There for Me (2004)". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is indicated by a G chord symbol above the staff. The bass part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part includes a G chord symbol above the staff. The system is divided into four measures. The first measure contains a G chord symbol and a bass line starting with a G note. The second measure contains a G chord symbol and a bass line starting with a G note. The third measure contains a G chord symbol and a bass line starting with a G note. The fourth measure contains a G chord symbol and a bass line starting with a G note.

Second system of musical notation for "You Were There for Me (2004)". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is indicated by a G chord symbol above the staff. The bass part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part includes a G chord symbol above the staff. The system is divided into four measures. The first measure contains a G chord symbol and a bass line starting with a G note. The second measure contains a G chord symbol and a bass line starting with a G note. The third measure contains a G chord symbol and a bass line starting with a G note. The fourth measure contains a G chord symbol and a bass line starting with a G note.

Third system of musical notation for "You Were There for Me (2004)". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is indicated by a G chord symbol above the staff. The bass part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part includes a G chord symbol above the staff. The system is divided into four measures. The first measure contains a G chord symbol and a bass line starting with a G note. The second measure contains a G chord symbol and a bass line starting with a G note. The third measure contains a G chord symbol and a bass line starting with a G note. The fourth measure contains a G chord symbol and a bass line starting with a G note.

Fourth system of musical notation for "You Were There for Me (2004)". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is indicated by a G chord symbol above the staff. The bass part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part includes a G chord symbol above the staff. The system is divided into four measures. The first measure contains a G chord symbol and a bass line starting with a G note. The second measure contains a G chord symbol and a bass line starting with a G note. The third measure contains a G chord symbol and a bass line starting with a G note. The fourth measure contains a G chord symbol and a bass line starting with a G note.

Fifth system of musical notation for "You Were There for Me (2004)". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in G major. The guitar part is indicated by a G chord symbol above the staff. The bass part is written on a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass part includes a G chord symbol above the staff. The system is divided into four measures. The first measure contains a G chord symbol and a bass line starting with a G note. The second measure contains a G chord symbol and a bass line starting with a G note. The third measure contains a G chord symbol and a bass line starting with a G note. The fourth measure contains a G chord symbol and a bass line starting with a G note.

YOUR LOVE IS LIKE A FLOWER (1982)

AS PERFORMED BY TONY RICE

Capo. fret 4

1 2 3 4 5

G C

P

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

T A B

6 7 8 9

G D

P sl.

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

T A B

10 11 12 13

G C

H sl. P

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

T A B

14 15 16 17

G D G

P sl. sl.

7-8 10-8 7 10-8 10 7-10 7-10 7 10-8 9 0 2-0 1-2 0-2-0 0

T A B

SONG	SOURCE	PAGE
Swing 51	Acoustics	84
Cold on the Shoulder (Homespun)	An Intimate Lesson with Tony Rice	18
Gonna Lay Down My Old Guitar	Blake & Rice	30
Monroe's Hornpipe	Blake & Rice	56
New Chance Blues	Blake & Rice	63
Texas Gales	Blake & Rice	85
Bugle Call Rag	California Autumn	11
You Don't Know My Mind	California Autumn	104
Any Old Time	Church Street Blues	5
Church Street Blues	Church Street Blues	15
Last Thing on My Mind	Church Street Blues	42
Likes of Me	Church Street Blues	43
One More Night	Church Street Blues	70
Orphan Annie	Church Street Blues	72
Streets of London	Church Street Blues	81
Cold on the Shoulder (Album)	Cold On The Shoulder	17
If You Only Knew	Cold On The Shoulder	39
Victory in Jesus	Crossings	91
All the Way to Texas	Dancing On The Fingerboard	4
Doin' My Time (Kick-Off)	Guitar	20
Nine Pound Hammer (1973)	Guitar	66
Windy and Warm	Guitar	100
Buddies in the Saddle	High Lonesome Cowboy	10
Minor Swing	Hot Dawg	53
Old Home Place	JD Crowe and the New South	68
Summer Wages (1975)	JD Crowe and the New South	83
Free Born Man (Merlefest All Star Jam)	Live	25
If I Should Wander Back Tonight	Live	38
New River Train	Live	65
Blue Railroad Train	Manzanita	8
Ginseng Sullivan	Manzanita	27
Hold Whatcha Got	Manzanita	33
Home From the Forest	Manzanita	34
Little Sadie	Manzanita	44
Manzanita	Manzanita	47
Nine Pound Hammer (1979)	Manzanita	67
Old Train	Manzanita	68
Mar East	Mar West	49
Mar West	Mar West	50

Waltz for Indira	Mar West	93
Early Morning Rain	Me & My Guitar	23
Me and My Guitar	Me & My Guitar	51
Port Tobacco	Me & My Guitar	75
Tipper	Me & My Guitar	89
Go My Way	Native American	29
John Wilkes Booth	Native American	40
Shadows	Native American	77
Why You Been Gone So Long	Native American	98
Never Meant to Be	Night Flyer: The Singer Songwriter Collection	61
Thank You, Mr. Martin	Norman Blake and Tony Rice 2	87
More Pretty Girls Than One	Skaggs & Rice	57
Where the Soul of Man Never Dies	Skaggs & Rice	95
Will the Roses Bloom	Skaggs & Rice	99
Big River	The Bluegrass Suspects	6
Opus 57	The David Grisman Quintet	71
Don't Think Twice	The Rice Brothers	22
Grapes on the Vine	The Rice Brothers	31
Mountain Dew	Tone Poems	59
Don't Give Your Heart to a Rambler	Tony Rice	21
Hills of Roane County	Tony Rice	32
Ain't Nobody Gonna Miss Me When I'm Gone	Tony Rice Plays and Sings Bluegrass	3
Carolina Star	Tony Rice Plays and Sings Bluegrass	13
Girl From the North Country	Tony Rice Plays and Sings Bluegrass	28
How Mountain Girls Can Love	Tony Rice Plays and Sings Bluegrass	35
I Wonder Where You Are Tonight	Tony Rice Plays and Sings Bluegrass	36
I've Waited as Long as I Can	Tony Rice Plays and Sings Bluegrass	37
On and On	Tony Rice Plays and Sings Bluegrass	69
Thunderclouds of Love	Tony Rice Plays and Sings Bluegrass	88
Whispers of the North	Tony Rice Sings Gordon Lightfoot	95
Blueridge Cabin Home	BGAB Vol. 1	9
Your Love Is Like a Flower	BGAB Vol. 2	106
A Hundred Years From Now	BGAB Vol. 3	1
Big Spike Hammer	BGAB Vol. 3	7
Devil in Disguise	BGAB Vol. 3	19
Age	BGAB Vol. 4	1
Cheyenne	BGAB Vol. 4	14
Lonesome Wind Blues	BGAB Vol. 4	45
Foggy Mountain Rock	BGAB Vol. 5	24
Stoney Point	BGAB Vol. 6	82
You Were There for Me	You Were There for Me	105