

ACOUSTIC GUITAR

# ON A RED HORSE

**A**

J. EDGE

G#7(SUS4)



♩=185

G#m7



A#+7(#9)



A#+7(b9)



5

TUNED BEBEBE. CAPO 7

Gmaj7(#11omit3)



Gmaj7



G#7(SUS4)



G#m7



9

G#7(SUS4)



G#m7



A#+7(#9)



A#+7(b9)



13

Gmaj7(#11omit3)



Gmaj7



G#7(SUS4)



G#m7



17

A#+7(#9)



A#+7(b9)



Gmaj7(#11omit3)



Gmaj7



21

21

**G#7(SUS4)** **G#m7** **A#+7(#9)** **A#+7(b9)**

T A B

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

25

**Gmaj7(#11omit3)** **Gmaj7** **G#7(SUS4)** **G#m7**

T A B

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

29

**A#+7(#9)** **A#+7(b9)** **Gmaj7(#11omit3)** **Gmaj7**

T A B

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

33

**Bm7** **Bmaj7**

T A B

0 0 3 0 0 3 | 0 3 0 3 0 3 | 0 0 4 0 0 4 | 0 4 0 4 0 4

37

**Bm7** **Bmaj7**

T A B

0 0 3 0 0 3 | 0 3 0 3 0 3 | 0 0 4 0 0 4 | 0 0 4 4 0 4

**B**

41

45

**C**

49

53

57

61

**G#7(SUS4)**

**G#m7**

**A#+7(#9)**

**A#+7(b9)**

Staff notation for measures 61-64. Treble clef, 4/4 time. Bass line: 2 4 4 4 2 | 4 0 4 0 4 0 | 4 3 3 3 4 | 3 0 3 0 3 0. Treble line: 2 0 2 0 | 2 0 0 0 | 2 0 2 0 | 2 0 0 0.

65

**Gmaj7(#11omit3)**

**Gmaj7**

**G#7(SUS4)**

**G#m7**

Staff notation for measures 65-68. Treble clef, 4/4 time. Bass line: 1 3 3 3 1 | 3 0 3 0 3 0 | 2 4 4 4 2 | 4 0 4 0 4 0. Treble line: 2 0 2 0 | 2 0 0 0 | 2 0 2 0 | 2 0 0 0.

69

**A#+7(#9)**

**A#+7(b9)**

**Gmaj7(#11omit3)**

**Gmaj7**

Staff notation for measures 69-72. Treble clef, 4/4 time. Bass line: 4 3 3 3 4 | 3 0 3 0 3 0 | 1 3 3 3 1 | 3 0 3 0 3 0. Treble line: 2 0 2 0 | 2 0 0 0 | 2 0 2 0 | 2 0 0 0.

73

**Bm7**

**bmaj7**

Staff notation for measures 73-76. Treble clef, 4/4 time. Bass line: 0 0 3 0 0 3 | 0 0 3 0 3 3 | 0 0 4 0 0 4 | 0 0 4 0 4 4. Treble line: 2 3 3 0 | 3 0 3 0 | 4 4 0 0 | 4 0 4 4. Measure 73 has a circled '2' above the first bass note.

77

**Bm7**

**bmaj7**

Staff notation for measures 77-80. Treble clef, 4/4 time. Bass line: 0 0 3 0 0 3 | 0 0 3 0 3 3 | 0 0 4 0 0 4 | 0 0 4 0 4 4. Treble line: 2 3 3 0 | 3 0 3 0 | 4 4 0 0 | 4 0 4 4.

81

**Bm<sup>7</sup>**  
x00x

**g<sup>maj7</sup>**  
x00x

85

**Bm<sup>7</sup>**  
x00x

**g<sup>maj7</sup>**  
x00x

89

**E**

**B<sup>7</sup>**  
x00

**Bm<sup>6</sup>**  
x00

**D<sup>maj13</sup>**  
x000

94

**G<sup>maj7</sup>**  
x000

**B<sup>7</sup>**  
x00

99

**Bm<sup>6</sup>**  
x00

**D<sup>maj13</sup>**  
x000

**G<sup>maj7</sup>**  
x000

N.C. - (HALF WHOLE OCTATONIC ON B FINAL)

104

**F**  $\text{♩} = 178$

(IMPROVISE AROUND RIFF)

108

112

116

N.C. - (BI-MODAL - HALF WHOLE OCTATONICS ON B AND F# FINALS)

120

**G**

124

128

G#7(SUS4)      G#m7      A#+7(#9)

132

A#+7(b9)      Gmaj7(#11omit3)      Gmaj7      G#7(SUS4)




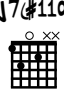
136

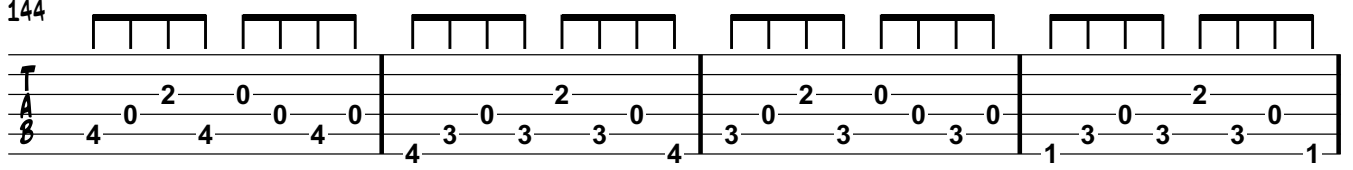
G#m7      G#7(SUS4)      G#m7      A#+7(#9)

140




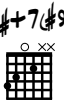
A#+7(b9)      Gmaj7(#11omit3)      Gmaj7      G#7(SUS4)

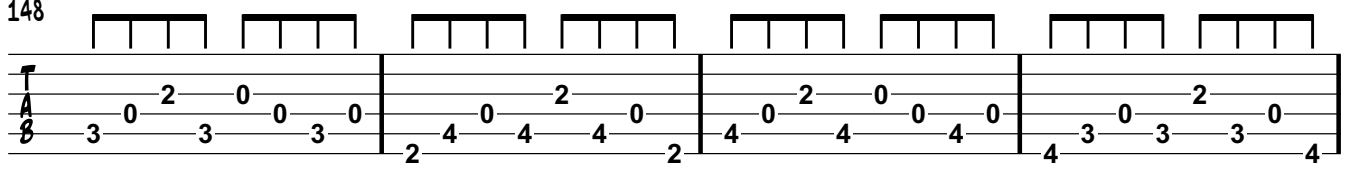
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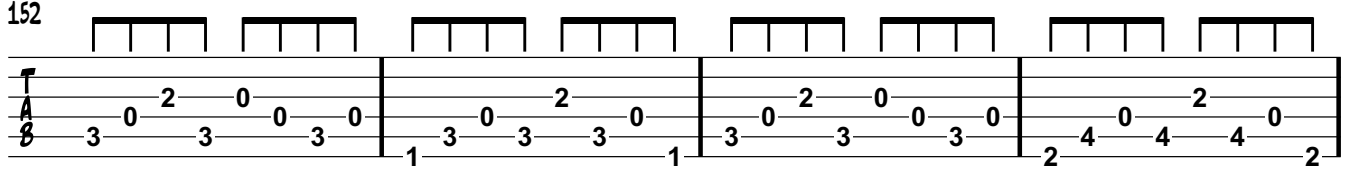
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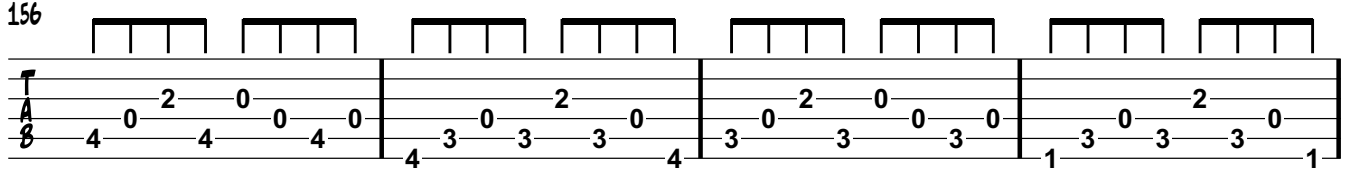
152




156

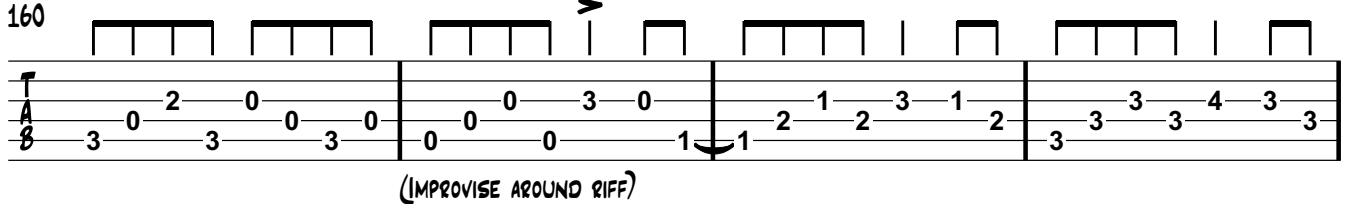







160



N.C. - (HALF WHOLE OCTATONIC ON B FINAL)



(IMPROVISE AROUND RIFF)



164

168

172

176

N.C. - (BI-MODAL - HALF WHOLE OCTATONICS ON B AND F# FINALS)

**ffff** AAAAAARRRRRRRH!!!!

180

183

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