

# PeaceLoveUnity

Music by Paul Whitehead ©

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a treble staff with a repeat sign at the beginning, and a bass staff with fret numbers. The melody consists of quarter and eighth notes, with some slurs and ties. The bass line features a mix of single notes and chords.

T	6	0	6	5	6	5	9	7	9	7	9	10	12	10	9	
A		7														
B	0						0						0		0	11

Musical notation for measures 5-8. Measure 5 starts with a measure rest. The notation includes a treble clef, a treble staff with a repeat sign, and a bass staff with fret numbers. The melody continues with quarter and eighth notes. The bass line includes chords and single notes. There are two 'Harm' (harmonic) markings above the bass staff in measures 7 and 8.

T	9	10		9	12	14	12	13	13		12	13	12	11	
A															
B		0	11			12	0						0	13	12

Musical notation for measures 9-14. The notation includes a treble clef, a treble staff with a repeat sign, and a bass staff with fret numbers. The melody consists of quarter and eighth notes. The bass line features a mix of single notes and chords.

T	10	0		10	12	10	9	10	9		11	11	9	11	9
A															
B			11	0	11		0						11		9

Musical notation for measures 15-19. The notation includes a treble clef, a treble staff with a repeat sign, and a bass staff with fret numbers. The melody consists of quarter and eighth notes. The bass line features a mix of single notes and chords.

T		9	11	10	9	9	8	7	7	7	0	7	7	7	7	7
A																
B		9			9		8	7	7	7		7	7	7	7	7

Musical notation for measures 20-24. Measure 20 is marked with a double bar line and the instruction 'To Coda'. The notation includes a treble clef, a treble staff with a repeat sign, and a bass staff with fret numbers. The melody consists of quarter and eighth notes. The bass line features a mix of single notes and chords.

T		7	7	7	7	7	7	7	7	7	7	7	10	7	7	
A																
B		0			7	7	7	7	7	11	7	11	7	11	7	11

25

T 9 10 12 12 6 7 5

A 9 9 10 10 12 13 13 6 7 6 5

B 0 0 0 0 0 0 0 0 0 0 0

31

T 5 5 6 5 6 5 9 9 7 9 10

A 4 7 4 5 4 5 6 7 0 6 5 6 9 7 9 10

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

36

(r.h. hammer-on)  
(3 2 1)

T 12 10 9 9 10 9 12 14 14 12 12 19

A 11 11 11 11 11 11 12 13 12 13 13 18

B 0 0 0 0 0 0 0 0 0 0 0 16

41

(r.h. hammer-on)  
(3 2 1)

T 12 12 12 (12) 18 17 12 11 12 (12) 9 10 12 11

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

B 0 0 0 0 0 0 0 0 0 0 0 0

46

T 9 10 9 10 (12) 12 11 12 11 12 9 10 8

A 12 11 12 11 12 11 12 11 12 9 10 10

B 12 12 12 12 12 12 12 12 12 12 12 8

50

TAB: 8 8 10 10 10 11 0 8 11 8 11 12 10 11 0 12 14 14

54

TAB: 15 12 13 0 9 9 7 9 7 9 7 9 7 9

59

TAB: 12 13 10 11 0 (12) 9 10 9 11 9 10 9 9 10 10 9 7 11 0 9 7

64

TAB: 7 9 7 9 10 9 7 7 5 5 6 6 10 9 7 7 11 0 9 7 0 0

68

TAB: 7 9 7 9 10 9 7 7 5 5 5 0 6 6 5 0 5 7 9 7 7 6 6 6 0 6 6 0 0 0 0

73

T  
A  
B

78

T  
A  
B

82

T  
A  
B

86

T  
A  
B

90

T  
A  
B

94 **D.C. al Coda**  $\oplus$  **coda**

98

Performance notes:

Read the tablature first, it contains all of the fret positions.  
 As you can see it's all played quite high up the neck and rarely goes beneath fret 5.  
 Notes in brackets are harmonics.  
 Bends and slides are indicated by ties in the score.

Bar 40: Use right hand to hammer-on the high notes using 3rd, 2nd and 1st fingers in succession, then pull-off all 3 fingers at once to sound the (left hand fingered) Amin9 chord.

Bar 42: Similar to bar 40 but played one fret lower, then pull-off to Emin9.

Bars 61 and 62: barre the first three strings at fret 9 then hammer-on to the D chord at frets 10 and 10.

The coda at bar 96 is random improvisation around E7 resolving to Amaj9 at the end of bar 100.

It's a happy little tune, play it however you like and have fun with it!