



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

EVANESCENCE

At the Crossroads of Alternative Metal
2003-2006 15 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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A Intro

$\text{♩} = 115$

1

Gtr I *f*
let ring

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

A 2 4 0 0 2 2 4 0 0 2

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

B Verse

5

let ring

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

A 2 4 0 0 2 2 4 0 0 2

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

9

let ring

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

A 2 4 0 0 2 2 4 0 0 2

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

13

let ring

T 0 2 3 0 2 0 3 2 0 0 2 3 0 0 0 2 2

A 2 4 0 0 0 2 2 2 4 0 0 2 0 2 2

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

Gtr III *ff*
let ring

T 7 9 4 7 9 4

A 9 3 5 5 7 9 7 9 3 5 5 7 9

B 7 9 3 5 5 7 9 7 9 3 5 5 7 9

D Chorus

25

let ring

fff
let ring

29

let ring

let ring

E Guitar Solo

33

let ring-----|

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

A 2 4 0 0 2 2 4 0 0 2

B 2 3 0 2 3 0 2 3 0 2

Gtr II *ff*

let ring *let ring* *let ring* *let ring*-----|

T 10 9 12 12 10 8 11 9 7 11 9 7 9

A 7 5 4 5 2 4 2 0 2 4 0 2 4 5 7 9

B 7 5 4 5 2 4 2 0 2 4 0 2 4 5 7 9

F Verse 2

37

f

let ring-----|

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

A 2 4 0 0 2 2 4 0 0 2

B 2 3 0 2 3 0 2 3 0 2

f

let ring-----| *let ring*-----|

T 7 9 3 5 7 5 7 9 7 9 3 5 7 5 7 9

A 7 9 3 5 7 5 7 9 7 9 3 5 7 5 7 9

B 3 5 7 5 7 9 7 9 3 5 7 5 7 9

41

let ring-----|

T 3 5 3 2 | 0 3 2 0 | 3 5 3 2 | 0 0 3 2 0

A 4 | 0 0 2 | 2 4 | 0 0 2

B 2 | 3 | 2 | 3

let ring-----| let ring-----| let ring-----|

T 7 9 | 7 9 | 7 9 | 7 9

A 7 9 | 3 5 7 5 7 9 | 7 9 | 3 5 7 5 7 9

B 7 9 | 3 5 7 5 7 9 | 7 9 | 3 5 7 5 7 9

45

let ring-----|

T 0 2 3 | 0 2 0 3 2 0 | 0 2 3 0 | 0 0 2 2 2

A 4 | 0 0 0 2 2 | 2 4 | 0 0 2 0 2 2

B 2 | 3 | 2 | 3

let ring-----| let ring-----| let ring-----|

T 7 9 | 4 | 7 9 | 4

A 7 9 | 3 5 5 7 9 | 7 9 | 3 5 5 7 9

B 7 9 | 3 5 5 7 9 | 7 9 | 3 5 5 7 9

G

53

let ring

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

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

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

let ring

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

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

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

H Chorus

57

let ring

fff
let ring

T 5 3 3 2 3 5 2 3 0 3 5 2 0 3
A 0 0 0 0 0 2 2 2 2 2 0 0 0 0 2 2 2
B 3 0 3 0 0 0 0 0 0 0 0 2 2 2 2 2

61

let ring

let ring

T 2 3 5 3 0 3 0 3 3 0 2 3 5 3 0
A 4 4 4 4 4 0 2 2 2 2 2 4 4 4 4
B 2 4 4 4 4 0 2 2 2 2 2 2 4 4 4 0

65

ff
let ring

T 5 3 3 3 2 3 0 5 3 3 2 3 0
A 0 0 0 0 2 2 2 0 0 0 0 2 2
B 3 5 3 0 2 0 2 5 3 0 2 0 2
B 3 5 3 0 2 0 2 5 3 0 2 0 2

69

rit.
let ring

T 2 3 5 3 0 3 0 2 3 5 3 0
A 4 4 4 4 2 2 2 4 4 4 4 0
B 2 4 4 4 0 2 2 2 4 4 4 0
B 2 4 4 4 0 2 2 2 4 4 4 0

73

let ring

♩ = 115

T 3 5 3 2 0 3 2 0 3 5 3 2 0 3 2 0
A 4 0 0 2 4 0 0 2 0 0 2 0 0 2
B 2 3 2 3 2 2 2 0 2 4 3 4 0 0 2
B 2 3 2 3 2 2 2 0 2 4 3 4 0 0 2

rit.

1

let ring

T 3 5 3 2 0 3 2 0

A 4 0 2 4 4

B 2 3 0 2 2

BRING ME TO LIFE

As recorded by Evanescence

(From the 2003 Album EVANESCENCE)

Transcribed by Gabriel

Words &
Arrange

[A] Intro/Verse

$\text{♩} = 94$
N.C.

N.C.(E5)

1

Gtr I

let ring

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A 9

B

Gtr II

T 17 19 17 19 20 (20) 24 19 17

A

B

1., 2.
N.C.(C/E)

4

let ring

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 3x

A 9 13 13 12 13 12 13 12 13 12 13 12 13 12 13

B

T 19 17 19 20 (20) 24 19 17 3x

A

B

3.
N.C.(C/E)

Gtr I
let ring

T 9 13 12 13 12 13 12 13 12 13 12 13

A

B

Gtr II

T 19 17 19 20 (20) 24 19 17

A

B

Gtr III

T

A

B

B

E5

N.C.

8

Gtr III

P.M.--|

T

A

B

The musical score for 'The Rose Tree' is presented in two systems. The first system is for the vocal part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with a mix of eighth and sixteenth notes. The second system is for the guitar accompaniment, showing the Treble (T), Alto (A), and Bass (B) staves. The guitar part includes a C/E chord at the beginning and a P.M. -1 (Pedal Point) instruction. The bass line is primarily composed of eighth notes, with some rests and a final triplet of eighth notes. The score concludes with a double bar line.

[C] Chorus

13

E5

G5

T

A

B

(2nd time on D.S.) To Coda

15

D5

E5

E5

N.C.

P.M. - 1

T

A

B

[D] Verse

18

E5

N.C.

P.M. - 1

P.M. - 1

T

A

B

D.S. al Coda

20

C/E

N.C.

P.M. - 1

P.M. - 1

T

A

B

[E] Bridge

23

C5

D5

sl.

sl.

T

A

B

E5

N.C.

P.M.--|

P.M.--|

T
A B

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 3

F Interlude

29

A5 Am G5 G F#5 N.C.

P.M.-| P.M.-| P.M.-|

T

A

B

7 7 7 7 5
5 5 5 5 5

5 5 5 5 5

4 4 4 4 4
2 2 2 2 2

0 2 3 7

33

A5 Am G5 G B5 Bm E5

P.M.-|

T

A

B

G Verse

39 

41

C/E

D5

N.C.

P.M.--|

P.M.--|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 3 3

7 7 7 7 7 7 7

5 5 5 5 5 5 5 0 0 3

H Chorus

[illegible]

47

E5 G5 D5 E5

T
A
B

I Bridge

51

C5

D5

T

A

B

J Outro

[illegible]

N.C.(E5)

N.C.(C/E)

Gtr I
let ring

T 9 12 12 12 12 12 12 12 12 12 12 12 9 13 13 13 13 13 12 13 12 13 12 13 12 13

A

B

Gtr II

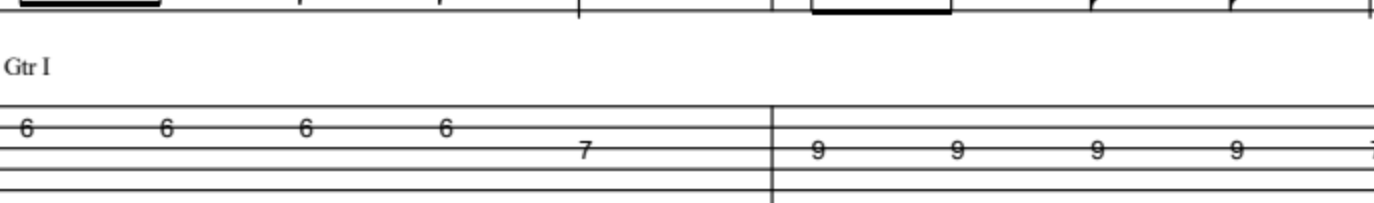
T 19 17 19 20 (20) 24 19 17 19 17 19 20 (20) 24 19 17

A

B

(From the 2003 Album FÄLLEN)

♩ = 100
Dm

1. 
Gtr I

[illegible]

B Verse 1

D5 N.C. D5 N.C. D5 N.C. B $\flat$ 5 G5A5 D5 F5

9

Gtr III P.M. Gtrs III, IV P.M.†

T

A

B

sl.

C Chorus

D5 A5 B $\flat$ 5 A5 C5 D5 A5 D5 A5 B $\flat$ 5 A5 C5 D5 A5

13

Gtrs III, IV P.M.† P.M.†

T

A

B

sl. sl.

N.C. G5 N.C. D5 C5 D5 C5

17

P.M.---† P.M. P.M.---† P.M.

T

A

B

D Verse 2

D5 C D5 C D5 C B $\flat$ 5 G5A5 D5 F5

21

Gtr III P.M. Gtrs III, IV P.M.†

T

A

B

sl.

H Out-Chorus

47

D5 A5B^b5 A5 C5 D5 A5 D5 A5B^b5 A5 C5 D5 A5

P.M. -| P.M. -|

T

A

B

N.C. G5 N.C. D5 G5 D5

51

3x

2

P.M. ----| w/ synth. vocals

T

A

B

FARTHER AWAY

As recorded by Evanescence
(From the 2004 Album ANYWHERE BUT HOME)

Transcribed by Katharina Kirisics

Words &
David H

$\text{♩} = 80$

1

Gtr I & II

T 13 13 13 13 13 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14

A 14 14 14 14 14 14

B

3

T 13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A 14 14 14

B

5

T 13 13 13 13 13 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14

A 14 14 14 14 14 14

B

Gtr IV

T

A

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

sl.

7

T 13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A 14 14 14

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

sl.

9

T 12 (12)

A

B

Gtr II

T

A

B 0 3 5 7 0 3 5 8 7 0 3 5 7 0 3 5 8

17

T
A
B

13 13 13 13 13 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14

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

sl.

T
A
B

7

20

T
A
B

13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14

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

sl.

T
A
B

[illegible]

25

T
A
B

T
A
B

3 5 8 7 0 3 5 7

28

T
A
B

T
A
B

T
A
B

[illegible]

35

T 1 0 2 2 2 2

A 2 2 2 2 2 2

B 0 2 2 2 2 2

T 1 0 2 2 2 2

A 2 2 2 2 2 2

B 0 2 2 2 2 2

T 1 0 2 2 2 2

A 2 2 2 2 2 2

B 0 2 2 2 2 2

T 1 2 4 2

A 2 2 4 2

B 0 2 4 2

T 1 0 2 2

A 2 2 2 2

B 0 2 2 2

[illegible]

47

T 13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 12 12 12 12 12 12

A 14 14 14

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

sl.

T

A

B

49

T 13 13 13 13 13 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

A 14

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

sl.

T

A

B

52

5x

T 13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 12 12 12 12

A 14 14 14

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

sl.

5x

5 29 27 5 27 25 5 24 22 5 24 5 20 5 19 20

5x

54

5x

T 13 13 13 13 13 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14

A 14 14 14 14 14 14

B

T

A

B

T

A

B

1

Guitar

13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 (12) (12)

T 13 13 13 13 13 15 15 15 12 12 12 13 13 12 12 12 12 12 12 12 (12) (12)

A 14 14 14

B

Vocal 1

T

A

B

Vocal 2

T

A

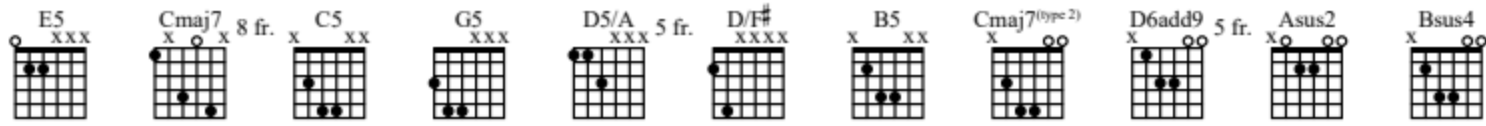
B

GOING UNDER

As recorded by Evanescence
(From the 2003 Album FALLEN)

Transcribed by Mike Jimerson

Words a
David H



A 1st Verse All Guitar tuned down 2.5

$\text{♩} = 88$
D#5

Gtr I *f*

T				
A	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2
B	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2
	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

F#add11/B

Gtr I

Gtr IV

T					12
A	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	0
B	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	10
	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	x 0

Gtr II *mf*

T	13 (13)	15 13 (13)2	13 (13)2	
A	14	15 12	13	12
B				

B 2nd and 3rd Verses

10

D#5

Gtr I

T

A

B

Gtr III

T

A

B

10

D#5

Gtr I

T

A

B

Gtr III

T

A

B

14

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

T

A

B

14

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

T

A

B

C 1st and 2nd Pre-Choruses

Bmaj7

C#6sus2

G#sus2

18

Gtr II *mf*

T 12 12 13 10 12 13 10 12 11 14 14 12 12 14 14 12 12

A 12 12 10 10 11 12 13 10 12 11 14 14 12 12 14 14 12 12

B 10 10 10 10 12 12 13 10 12 11 14 14 12 12 14 14 12 12

Gtr IV *mf*

T 0 0 0 0 0 0 0 0

A 0 7 2 0 2 2 2 2

B 0 5 0 0 0 0 0 0

ommit this on

D 1st and 2nd Choruses

§
D#5

B5

F5

C#5/A²

D#5

B5

F#5

C₂/F

To Coda

The musical score for "The Sound of Silence" is presented in standard notation. The guitar part is shown with a treble clef and a key signature of one sharp (F#). The chords are labeled above the staff: D#5, B5, F#5, C#5/A, D#5, B5, F#5, and C#5/F. The fretboard diagrams below the staff show the fingerings for the guitar. The diagram for the first measure shows a D#5 chord (F#5) with a 1/4 note on the 1st fret of the 1st string. The diagram for the second measure shows a B5 chord (B5) with a 1/4 note on the 2nd fret of the 2nd string. The diagram for the third measure shows an F#5 chord (F#5) with a 1/4 note on the 3rd fret of the 3rd string. The diagram for the fourth measure shows a C#5/A chord (C#5/A) with a 1/4 note on the 4th fret of the 4th string. The diagram for the fifth measure shows a D#5 chord (D#5) with a 1/4 note on the 5th fret of the 5th string. The diagram for the sixth measure shows a B5 chord (B5) with a 1/4 note on the 6th fret of the 6th string. The diagram for the seventh measure shows an F#5 chord (F#5) with a 1/4 note on the 7th fret of the 7th string. The diagram for the eighth measure shows a C#5/F chord (C#5/F) with a 1/4 note on the 8th fret of the 8th string.

E Bridge

1. D#5 2. B5 D#5

30

T
A
B

sl.

B5

33

T
A
B

sl.

F Guitar Solo

D#5 B5 F#5 C#5/A^b D#5 B5 F#5 C#/F

37

Gtr V

A.H.

Full

1/4

A.H.

1212 1214 14 14141414 121412 12 14 1412 1214 12 14 14

H P P E H P H P A

Gtr I

1/4

T
A
B

P

G 3rd Pre-Chorus

D.S. al Coda

41

Bmaj7 C#6sus2 G#sus2 A#sus4 Bmaj7

Gtr V

T

A 14

B

Gtr IV

T

A

B

H Out-Chorus

[illegible]

HAUNTED

As recorded by Evanescence

(From the 2003 Album FALLEN)

A Intro/Verse 1

♩ = 78

1

Gtr II
let ring

T 12 19 18 15 14 12 20 19 15 14

A

B

sl. *sl.*

Gtr II
let ring
N.H.

T [12] [12] 17 17

A [12] [12] [12] 14 15

B [12] [12] [12]

3x

B Pre-Chorus

5

Gtr II

T 12 12 12 12 14 12 14 12 12 12 12 15

A

B

Gtr III

T 12 12 12 14 14 12 12 12 15 20 20 20 20

A

B

C Chorus

$\text{♩} = 78$
E5

D5/A

10

Gtrs I, IV *fff* *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|
P.M. P.M. P.M. P.M.

T A B

2 2 2 x x x x x x x x x x x x

0 0 0

Gtr V

T A B

sl. sl.

E5

B5

D5

12

let ring-----| *let ring*-----| *let ring*-----|

T A B

2 2 2 x x x x x x x x x x x x

0 0 0

4 4 2 4 7 7 7 7 5 5 5

sl. sl.

T A B

sl. sl.

14

let ring-----|
N.H.

T A B

[12] 0(12) (12) 0(12)

T T

D Verse 2

16

E5

Gtrs I, IV

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E5

3x

Gtr II *pp*

12 12 12 12 14 12 14 12 12 12 12 15

T

A

B

18

E5

E5

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

12 12 12 12 14 12 14 12 12 12 12 15

T

A

B

Gtr III

20

T

A

B

E 2nd Chorus

E5

D5/A

20

Gtrs I, IV
let ring-----

let ring-----
P.M.

let ring-----
P.M.

let ring-----
P.M.

Gtr V

sl. sl.

E5

B5

D5

22

let ring-----

let ring-----
P.M.

let ring-----

let ring-----

sl. sl.

sl. sl.

24

E5

D5/A

let ring-----|

let ring-----|

let ring-----|

let ring-----|

T

A

B

2 2 2 x x

2 2 2 x x

0 0 0 x x

7 7 7 x x

7 7 7 x x

5 5 5 x x

5 5 5 x x

5 5 5 x x

5 5 5 x x

sl. sl.

26

E5

B5

let ring-----|

let ring-----|

Gtr I

let ring

T

A

B

2 2 2 x x

2 2 2 x x

0 0 0 x x

4 4 2

4 4 2

2 2 2

8 7 9 9 11

sl. sl.

sl.

[F] Guitar Solo

28

C#5 B5

f

fff

A.H. Full

Gtr V *ff*

sl.

T A B

6 6 4

4 4 2

9 11 9 8 8 9 8 6 8 6 4 6 6

12 14

C#

30

C#5 G#5

A.H. Full

A.H.P.M.-----

A.H. 1/2

sl.

T A B

6 6 4

6 6 4

4 6 6 6 4 6 4 5

6 8 6 8 9 8 6 4 7 6 4 2 0 2

H C# H H C# C# C#

32

C#5 B5

T

A 6 4

B 4 2

sl. $\overset{3}{\text{H}}$ $\overset{3}{\text{H}}$ $\overset{3}{\text{H}}$ $\overset{1}{2}$ 5 4 2 5 4 2 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2

P P H P P H H P P H H P P H H P P H H P P

34

C#5 B5

T

A 6 4

B 4 2

sl. 5 7 5 4 4 5 4 4 5 4 4 A.H. 7 5 7 9 10 9 7 9 7 5 7

D# P P

G Chorus

E5 D5/A

36

Gtrs I, IV **fff** *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

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

T

A 2 2 2 7 7 7

B 0 0 0 x x x x x x x

Gtr V

T 5

A x x x

B x x x

sl. sl.

38

E5

B5

D5

let ring-----

let ring-----

P.M.-----

let ring-----

T

A

B

2 2 2 x x

2 2 2 x x

0 0 0 x x

4 4 4

4 4 4

2 2 2

4 7 (7)

4 7 (7)

2 5 (5)

sl. sl.

T

A

B

x x

x x

sl. sl.

40

E5

D5/A

let ring-----

let ring-----

P.M.-----

let ring-----

let ring-----

P.M.-----

T

A

B

2 2 2 x x

2 2 2 x x

0 0 0 x x

7 7 7

7 7 7

5 5 5

5 5 5

x x

x x

x x

T

A

B

x x

x x

sl. sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and 4/4 time. The piano part is in the key of D major and 4/4 time. The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 14. The guitar part includes a melodic line with a capo on the 4th fret, indicated by a "Gtr III" marking. The piano part includes a melodic line with a capo on the 4th fret, indicated by a "P.M." marking. The score includes various musical notations such as chords, scales, and dynamics. The guitar part includes a melodic line with a capo on the 4th fret, indicated by a "Gtr III" marking. The piano part includes a melodic line with a capo on the 4th fret, indicated by a "P.M." marking. The score includes various musical notations such as chords, scales, and dynamics.

HELLO

As recorded by Evanescence

(From the 2003 Album *FALLEN*)

Transcribed by Mikkel Herholdt
Jensen

Words by
Music by
Hodges

A Intro

$\text{♩} = 70$

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

1

Gtr I

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 4 4 (4) (2) 2 4 4 (2) 2 0 2 2 2 (2) (2) 4 4 (4) (4) 2

B 2 4 4 (4) 2 4 4 0 2 2 2 (2) (2) 4 4 (4) (4) 2

Gtr II

2(14) 3 (3) (3) (3) 1/2 1/2

T

B Verse 1

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

6

Gtr I

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 4 4 (4) (2) 2 4 4 (2) 2 0 2 2 2 (2) (2) 4 4 (4) (4) 2

B 2 4 4 (4) 2 4 4 0 2 2 2 (2) (2) 4 4 (4) (4) 2

G F# Bm Dadd6/A

10

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

G Em F# F#sus4 F#

14

let ring

T 0 0 0 2 3 0 0 2 3 2 0 14

A 0 0 0 0 0 0 (4) 4 4 (3) (4)

B 5 5 4 2 2 0 2 4 4

Gtr II

2(14) (2) 1 1/2

T

C Middle piece

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

18

let ring *let ring* *let ring* *let ring*

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

A 4 4 (2) 2 4 4 (2) 2 2 2 2 (2) (2) 2 4 2 4 (4) 2 (4)

B 2 2 2 2 0 4

1/2

T

A

B

D Verse 2

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

22

let ring *let ring* *let ring* *let ring*

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

A 4 4 (2) 2 4 4 (2) 2 2 2 2 (2) (2) 2 4 2 4 (4) 2 (4)

B 2 2 2 2 0 4

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

26

let ring-----| let ring-----| let ring-----| let ring-----|

T 10 9 10 9 (9) 10 9 10 9 (9) 2 0 2 2 3 2 2 0 2

A (11) 12 (11) (10) (11) 12 (11) (10) 2 2 2 2 (2) (2) 4 2 4 (4) (4) 2

B 9 9 12 11 (12)2 9 9 12 11 (12)2 0 2 2 2 (2) (2) 4 4 (4) (4)

G F# Bm Dadd6/A

30

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 0 0 0 (0)0 4 4 3 4 2 4 4 4 4 4 (4) (4) 3 2 4 4 2 3 2 2

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

G Em F# Em F#

34

let ring-----|

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

A 0 0 0 0 0 0 2 3 2 0 4 (4)

B 5 5 4 2 2 0 2 4 4 4

Gtr II

2(14) (2) 1 1/2

T

A

B

T

E Verse 3 (w. cello)

Bm Bsus2 Bm Bsus2 A Asus2 A F#m

38

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 4 4 (2) 2 4 4 (2) 2 0 2 2 2 (2) (2) 4 2 4 (4) (4) 2

B 2 2 2 2 0 2 2 2 (2) (2) 4

1/2

T A B

G F# Bm Dadd6/A

42

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 0 0 0 (0) 0 4 4 3 4 2 4 4 4 4 4 (4) (4) 4 2 4 4 4 2 4 4 2

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

G Em F# F#sus4 F#

46

let ring-----|

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

A 0 0 0 0 0 2 2 0 2 4 4 4 (4)

B 5 5 4 2 0 2 4

F Outro

Bm Bsus2 Bm Bsus2 Bm Bsus2 Bm Bsus2 Bm

50

let ring-----| let ring-----| let ring-----| let ring-----|

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

A 4 4 (4) (2) 2 4 4 4 (4) 4 4 4 2 4 4 (4) (2) 2 2 0

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

IMAGINARY

As recorded by Evanescence

(From the 2003 Album FALLEN)

Transcribed by gtarplayer

Words by
Music by

A Intro

$\text{♩} = 75$

1

Gtr IV

T
A
B

4

G5 D5 E^b5 D5 E^b5 D5 E^b5 D5

T
A
B

Gtrs I, II

T
A
B

[B] Verse

7

Em

D

Gtr III
let ring

T

A

B

Gtr V
let ring

T

A

B

C Chorus

11

G5 D5 E^b5 F5 D5 G5 D5 E^b5

Gtrs I, II

T

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

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

sl.

Gtr IV *fff*

T (15) (20) (19) (15) (20) (19)

A 9 8 13 12 9 8 13 12

B 7 5 10 9 7 5 10 9

D.S.

15

G5 D5 E^b5 F5 D5 G5 D5 E^b5

T

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

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

sl.

Gtr IV *fff*

T (15) (20) (19) (15) (20) (19)

A 9 8 13 12 9 8 13 12

B 7 5 10 9 7 5 10 9

D Interlude

D5

E

19

Gtr I

Gtr III

let ring

T

A

B

Gtr II

Gtr V

let ring

T

A

B

[illegible]

Gtr IV

T	7	8	7	5				3			1
A	4	5	4	2	2	0	4	2	0	0	
B					0						3

26

let ring

T 0 0 0 0 1 0 1 0 0 0 0 0 1 0 1 0

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

let ring

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A 14 16 17 19 17 16 14 16 17 19 17 16 14 16 17 19 17 16

B 14 16 17 19 17 16 14 16 17 19 17 16 14 16 17 19 17 16

T 0 (7) (10) (15) (14)

A 2 (2) 0 5 4

B 0 (0) 2 0 5 4

30

G5

let ring

Gtrs I, II
P.M.

let ring

T	0	0	0	0	0	0	1	0	0
A	2	2	2	2	2	2	2	2	5
B	0	2	0	2	0	2	0	2	5

T	12	12	12	12	12	12	12	12	12
A	14	16	17	19	17	16	14	16	17
B									

T	(14)	(12)	(8)	(7)
A	4	2	1	0
B			3	2

32

G5 A5 B^b5 C5 B^b5 A5 G5 A5 B^b5 E^b5 D5 F5

Gtrs I, II

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

Gtr I with

H P H P

Gtr IV

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

2 4 5 2 5 4 2 4 5 2 5 4

E Chorus

34

E^b5 F5 G5 D5 E^b5 F5D5 G5 D5 E^b5

Gtrs I, II

1/2

sl. *sl.*

T A B

4 6

T A B

T A B

(17) (15) (20) (15) (20) (19)

9 9 13 8 13 12

7 7 10 5 10 9

39

G5 D5 E^b5 F5 D5 G5 D5 E^b5 F5 D5

Gtr IV

T A B

(17) (15) (15) (14) (10) (12)

9 7 8 7 3 5

7 5 5 4 0 2

[F] Out-Section

43

G5 D5 E^b5 D5^bE^bF5 D5 G5 G5 D5

T
A
B

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

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

H

f

(15) (14) (15) (12) (15) (14)

8 7 8 5 8 7

5 4 5 2 5 4

Gtr V^{fff}
let ring

12 12 12 12 12 12 12 12 13 13 13 12 13 13 12 12 12 12 12 12 12 12

14 16 17 19 17 16 14 16 17 19 17 16 14 16 17 19 17 16

[illegible]

49

G5 D5 E^b5 D5 E^b5 F5 D5

T

A

B

T (15) (12) (17) (19)

A 5 2 7 9

B

T 12 12 12 12 12 12 12 12 13 12 13 13 12 13 12 13 13 12

A 14 16 17 19 17 16 14 16 17 19 17 16

B

51

G5

T

A

B

T 12 12 12 12 12 12 12 12 13 12 13 13 12 13 12 13 13 12

A 14 11 12 12 14 12 12 11 12 14 11 12 13 14 13 12 11 13 12

B

T 12 12 12 12 12 12 12 12 13 12 13 13 12 13 12 13 13 12

A 14 16 17 19 17 16 14 16 17 19 17 16

B

53

T
A
B

(5)
(5)
(5)

let ring

T
A
B

55

Gtr IV

T 12 12 12 12 12 12 12 12 12 12

A 14 11 12 12 14 12 11 12 12

B 14 11 12 13 13 12 14 13 12 13 11 13 12

Gtr V

let ring

T 12 12 12 12 12 12 12 12 12 12

A 14 16 17 19 17 16 14 16 17 19 17 16

B 14 16 17 19 17 16

[illegible]

[A] Intro

♩ = 115

1

Gtrs I, III

P.M. -1

P.M. -1

T

A 0 (0) 0 (0) 0 (0)

B 0 (0) 0 0 0 (0) 0 0

[B] Verse

5

Gtr III

T

A 0 (0)

B 0 (0)

Gtr II

T

A 7 7 7 7 7

B 5 7 7 5 7 7

9

Gtr II

T

A 1 3 2 3 3

B 1 3 1 3 1 0

13

T

A 7 7 7 7 7

B 5 7 7 5 7 7

17

T

A 3 2 3 3

B 1 3 1 3 1 0

21

T
A
B

5 7 7 6 7 7 5 5 5 5 5 5

C Chorus

23

Gtrs I, III *fff*

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0

D Interlude

27

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0

31

Gtr I

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0

Gtr III

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (treble clef) and a guitar line (treble clef). The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The guitar line is in standard tuning (E, A, D, G, B, E) and features a series of chords and single notes. The second system continues the vocal line and guitar line. The vocal line has a treble clef and a key signature of two sharps. The guitar line is in standard tuning and features a series of chords and single notes. The score is written in a clear, legible font.

The image shows a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 3/4 time and the key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems, each containing four staves. The first system starts with a treble clef and a key signature of one sharp. The piano part is written in the right hand. The vocal parts are written in the left hand. The second system continues the melody and accompaniment. The score ends with a double bar line. The tempo marking "Moderato" is written below the piano part. The key signature is one sharp (F#). The time signature is 3/4. The score is for a four-part vocal ensemble and piano accompaniment.

E Bridge

47

Gtrs I, III

P.M. -1

T

A

B

F Verse

49

Gtr II

T

A

B

53

T

A

B

57

T

A

B

61

T

A

B

65

T

A

B

67

Gtrs I, III

T
A
B

0 0 0

5 5 5

(5) (5) (5)

7 7 7

(7) (7) (7)

3x

71

T
A
B

0 0 0

5 5 5

(5) (5) (5)

7 7 7

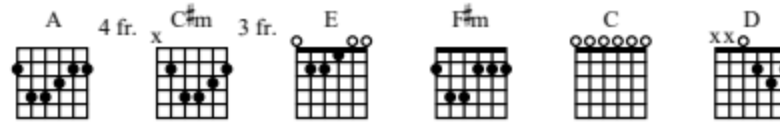
(7) (7) (7)

MY IMMORTAL

As recorded by Evanescence
(From the 2003 Album FALLEN)

Transcribed by Rogelio Dionicio
(Red moon)

Words by
Music by



A Intro (Piano Intro arranged for two)

Moderately Slow Ballad ♩ = 70 *accel.* ♩ = 75 ♩ = 70

Chords: A, C#m, A, C#m

Gtr I *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*
let ring

Gtr II *mp* *p* *mp* *p* *mp* *p* *mp* *p*
let ring

Tablature:

Measure	1	2	3	4	5	6	7	8
T	10	9	10	9	9	9	9	9
A	11			9	10	9	10	9
B				6				6

Measure	1	2	3	4	5	6	7	8
T								
A	7	7	7	7	6	7	6	7
B	5	7	7	5	7	7	5	7

B Verse

Chords: A, C#m, A, C#m

Gtr I *mf* *p* *mf* *p*
let ring

Gtr II *mp* *p* *mp* *p*
let ring

Tablature:

Measure	1	2	3	4
T	10	9	10	9
A	11			9
B				6

Measure	1	2	3	4
T				
A	7	7	7	6
B	5	7	7	5

C Pre-Chorus

[illegible]

D Chorus

F#m

A

E

C#m

F#m

A

E

C#m

17



E Interlude*rit.*

♩ = 70

D.S. al Coda

E

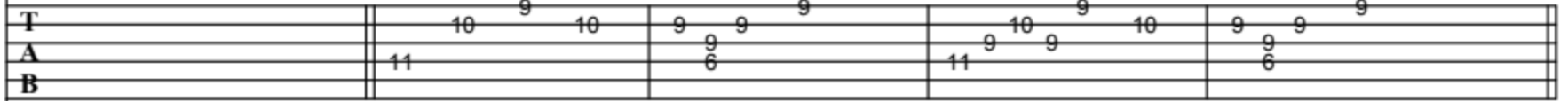
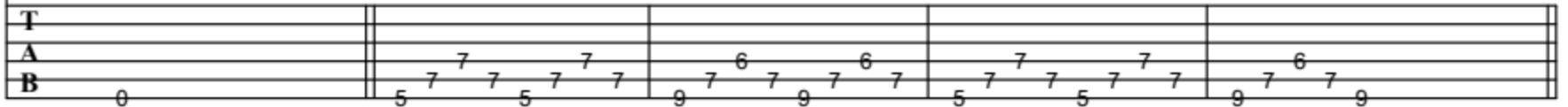
A

C#m

A

C#m

8va

*p**mp**let ring**p**let ring***F Bridge**

♩ = 80

accel.

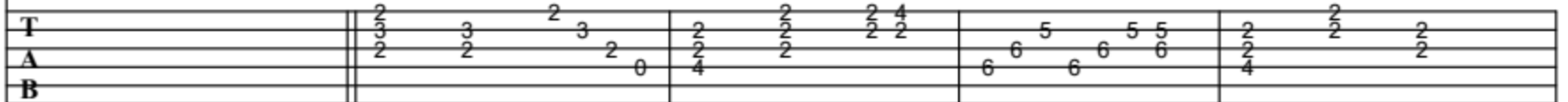
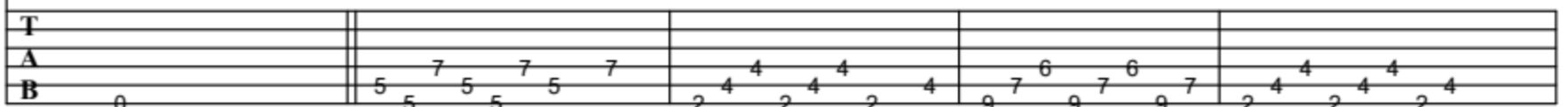
E

D

F#m

C#m

F#m

*mf**let ring**mp**let ring*

A C#m D E *accel.*

35 *15ma*-----|

let ring-----| *f*

T 5 5 5 2 3 2 0 4 17 19 21 22
A 6 6 6 3 2 3 0 5 19 21 22 24
B 7 7 6 6 6 6 1 4 4

let ring-----|

T
A 7 7 7 6 6 7 5 7 5 7 2 2 2 2
B 5 5 5 9 9 9 5 5 5 5 0 2 0 2 0 2

G Piano Solo

♩ = 85

F#m

15ma-----|

C#m

41

$F^{\sharp}m$ $C^{\sharp}m$ *rit.*
 $15ma$ E

let ring

T 21 21 21 19 21 19 21 22 21 22 21
A 22 (21) 22 (21) 22 21 22 24 22 24 22
B

let ring

T 2 2 2 5 4 5 4
A 2 2 2 2 2 2 2 2 2 2 2
B 2 4 4 4 9 7 6 6 9 7

[H] Chorus

$\text{♩} = 80$
 $F^{\sharp}m$ A E $C^{\sharp}m$ $F^{\sharp}m$ A E $C^{\sharp}m$

43

mf
let ring

T 2 2 2 5 0 0 2 2 2 5 0 0 2 2 2 5
A 2 2 2 6 1 0 2 2 2 6 1 0 2 2 2 6
B 4 4 4 7 2 4 4 4 7 2 4 4 7 2 4 4

let ring

T
A 4 4 4 5 7 7 0 2 2 9 7 6 7 2 4 4 4 5 7 7 0 2 2 9 7 6 7
B 2 4 4 5 7 7 0 2 2 9 7 6 7 2 4 4 4 5 7 7 0 2 2 9 7 6 7

47

F#m A E C#m F#m A E *rit.*

let ring

T 2 2 2 2 5 6 0 0 2 2 2 2 5 6 0 2 2

A 4 4 4 4 7 7 2 2 6 6 4 4 7 7 2 1 2 2

B 7 7 7 7 4 4 4 4 7 7 2 2 7 7 2 2 2

p

let ring

T

A 4 4 4 5 7 7 0 2 2 2 6 7 2 4 4 4 5 7 7 0 2 0

B 2 4 4 5 7 7 0 2 2 9 7 6 7 2 4 4 5 7 7 0 2 0

I Outro

♩ = 75

E

A

8va

C#m

rit.

A

C#m

$\text{♩} = 70$

A
8va

C#m

A

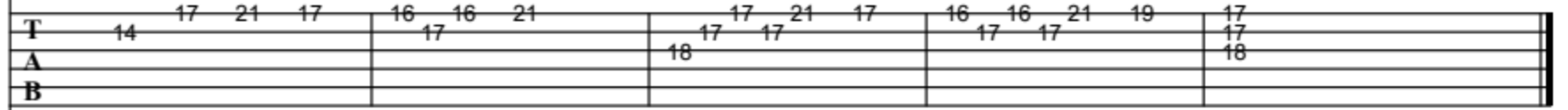
C#m

A

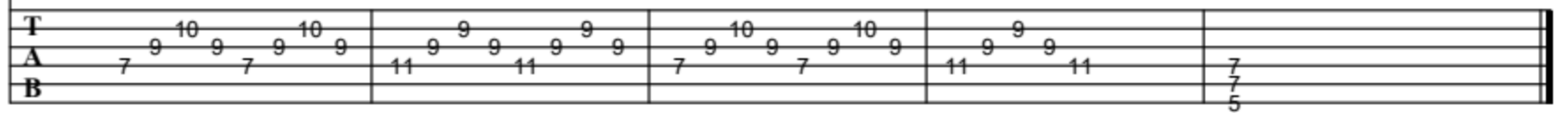


let ring

p



let ring



MY LAST BREATH

As recorded by Evanescence
(From the 2003 Album *FALLEN*)

Transcribed by gtar player

Words by
Music by
Arrange

A Intro

♩ = 88 Techno-esque Intro until measure

♩ = 88 *recorre cada línea una medida*

1

Gtrs I, V

T
A
B

3 5 3 2

H P

B Verse



65

8

Gtrs I, V

Gtr III

Gtr II

T					
A					5 7
B	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3

sl.

T	20	18	17	15	(15)	18
A	17	15	14	12	(12)	15
B						

12

T				
A		5 7		5 7
B				

T	20	(20)	20
A	17	(17)	17
B			

C Pre-Chorus

16

Gtr III

let ring

T

A

B

Gtr IV

let ring

T

A

B

Gtr II

T

A

B

	19	19	19	17	19
	16	19	20	19	17
					16

D Chorus

G5

E^b5

F5

20

let ring-----| Gtr V

T
A
B

1 1 1 3 3 5 3 2

1 1 3 3 H P P

let ring-----| Gtr I

T
A
B

7 5 7 5 7 6 5 7 6 5

5 5 0 1 1 0 3 (3) 3 3 3 H P

T
A
B

16 15 15 13 15 22 23 25 23 22 23 25

15 15 14 14 12 19 20 22 20 19 20 22

B

G5 E^b5 F5 G5 E^b5 F5

23

Gtrs I, V

T
A
B

5 5 0 1 1 0 3 (3) 3 3 3 H P

Gtr II

T
A
B

22 23 23 25 (25) 22 23 22 20

24 19 20 24 20 22 (22) 19 20 19 17

B

D.S.

26

G5 E^b5 F5

T
A
B

18 17 18 20 20 22 20 18 20 18 17
15 14 15 17 17 19 17 15 17 15 14

E Interlude

29

E^b5 D5 F5 E^b5 D5 E^b5

Gtrs I, V
P.M.-----| P.M.-----|

T
A
B

15 15 15 15 13

31

D5 F5 E^b5 D5 E^b5 D5 F5 E^b5 D5 E^b5

P.M.-----| P.M.-----|

T																									
A	0	0	0	0	0	0	0	0	0	3	1	0	1	(1)	0	0	0	0	0	0	0	3	1	0	1
B	0	0	0	0	0	0	0	0	0	3	1	0	1	(1)	0	0	0	0	0	0	0	3	1	0	1

15 18 20 22 24 25 24 22

33

D5 F5/G5/D D5 F5 E^b5 D5 C5/D E^b5 D5 F5 E^b5 D5 E^b5

P.M.-----| P.M.--| N.H.-----| P.M.-----|

T																										
A	0	0	0	0	0	0	3	5	0	0	3	1	0	[5]	((5))	1	0	0	0	0	0	0	3	1	0	1
B	0	0	0	0	0	0	3	5	0	0	3	1	0	[5]	((5))	1	0	0	0	0	0	0	3	1	0	1

H

24 25 24 22 24 23 23 22

35

D5 F5 E^b5 D5 E^b5 D5 F5 E^b5 D5 E^b5

P.M.-----| P.M.-----|

T

A 0 0 0 0 0 0 0 0 3 1 0 1 (1) 0 0 0 0 0 0 0 0 3 1 0 1

B 0 0 0 0 0 0 0 0 3 1 0 1 (1) 0 0 0 0 0 0 0 0 3 1 0 1

T

A 24 23 24 22 23 25 22

B 24 24 24 22 24

37

D5 B^b5 C5 D5 G5 E^b5 F5

Gtrs I, V P.M.-----|

T

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

B 0 0 0 0 0 0 8 10 0 0 5 5 0 1 1 0 3 (3) 3 3 3 3 H P

sl. H P P

Gtr II

T 23 22 23 25 23 22 23 25

A 24 24 22 24 19 20 22 20 19 20 22

B 22

40

G5 E^b5 F5 G5 E^b5 F5

T
A
B

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

H P

22 23 25 (25) 22 23 22 20

24 19 20 24 20 22 (22) 19 20 19 20

22 22 22 22 22 22 22 17

43

G5 E^b5 F5

T
A
B

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

H P H P

18 17 18 20 20 22 20 18 20 18 17

15 14 15 17 17 19 17 15 17 15 14

46

G5 E^b5 F5 G5 E^b5 F5

T
A
B

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

H P

20 22 20 18 20 18 17 15 22 23 25

17 19 17 15 17 15 14 12 19 20 22

49

G5 E^b5 F5

T
A
B

3 5 3 2

3 H P

3 H P

T
A
B

23 22 23 25

24 19 23 24 23 25

(25) 22 23

20 19 20 22

24 20 22

(22) 19 20

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a key signature of one flat and a 52-measure count. The guitar part features chords G5, E♭5, and F5, with a melodic line in the treble clef. The second system shows the vocal part (T, A, B) with lyrics "The rose tree in the garden" and a piano accompaniment (P) with a melodic line in the treble clef. The third system shows the piano accompaniment (P) with a melodic line in the treble clef. The score is written for a guitar, voice, and piano.

System 1: Guitar

Chords: G5, E♭5, F5, G5, E♭5, F5

Measure 52

System 2: Voice and Piano

Vocal Part (T, A, B):

T: The
A: rose
B: tree

Piano Part (P):

Measure 53

System 3: Piano

Measure 54

[illegible]

58

G5 E^b5 F5 G5 E^b5 F5

T
A
B

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

H P

22 23 23 25 (25) 22 23 22 20

24 19 20 24 20 22 (22) 19 20 19 20

22 22 22 22 22 22 22 17

61

G5 E^b5 F5

T
A
B

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

H P H P

18 17 18 20 20 22 20 18 20 18 17

15 14 15 17 17 19 17 15 17 15 14

17 17 17 15 17 15 14

64

G5 E^b5 F5 G5 E^b5 F5

T
A
B

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

H P

15 22 23 25 23 22 23 25 22 23 23 25

12 19 20 22 20 19 20 22 24 19 20 24 20 22

22 22 22 22 22 22 22 22

67

T
A
B

22 23 22 20 18 17 18 20
19 20 19 17 15 14 15 17

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a treble clef and a key signature of one flat (B-flat major). The guitar part features a series of chords and melodic lines, with a capo indicated at the 7th fret. The second system shows the vocal part with a treble clef and a key signature of one flat, featuring a melody with a high note. The third system shows the piano accompaniment with a treble clef and a key signature of one flat, featuring a melody with a high note. The guitar part is written in a style that suggests a folk or country influence, with a focus on chordal textures and melodic lines. The vocal part is written in a style that suggests a folk or country influence, with a focus on a single melodic line. The piano accompaniment is written in a style that suggests a folk or country influence, with a focus on a single melodic line.

System 1:

- Guitar:** Treble clef, key signature of one flat. Chords: G5, E^b5, F5. Melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-10

D Chorus

16

Musical score for Chorus D. The guitar part (top staff) features a melodic line with eighth and sixteenth notes, accented with 'P.M.' (palm mute) and 'sl.' (slide). The bass part (bottom staff) provides a rhythmic foundation with eighth and sixteenth notes, also marked with 'sl.'.

E Verse

21

Musical score for Verse E. The guitar part (top staff) continues the melodic pattern. The bass part (bottom staff) features a more complex rhythmic pattern with eighth and sixteenth notes, including a sequence of '1 0 0 0 1 0 1 3 1 0 1 0'.

F Pre-Chorus

25

Musical score for Pre-Chorus F. The guitar part (top staff) features a melodic line with eighth and sixteenth notes. The bass part (bottom staff) includes a sequence of '12 10 12 13 12' and '10 10 8 8 10', with a 'H' (hammer-on) mark.

G Bridge

30

Musical score for Bridge G. The guitar part (top staff) features a melodic line with eighth and sixteenth notes. The bass part (bottom staff) includes a sequence of '5 5 5 3' and '3 3 3 3 6 6 5 3 3 3'.

H Chorus

32

Musical score for Chorus H. The guitar part (top staff) features a melodic line with eighth and sixteenth notes, accented with 'P.M.' (palm mute) and 'sl.' (slide). The bass part (bottom staff) provides a rhythmic foundation with eighth and sixteenth notes, also marked with 'sl.'.

I Breakdown

[illegible]

J Out-Chorus

[illegible][illegible]

TAKING OVER ME

As recorded by Evanescence
(From the 2003 Album *FALLEN*)

Transcribed by Grunge Metal

Words &
Jonh Le

A Intro

Moderately Slow Rock ♩ = 91
Am

Am

G

F

Am

Fsus2

Gsus2

1

Gtr III

T	20 17 17 19 17 19 20 22	19 20 17 15 20 17	20 17 17 19 17 20 24 22	15 17 19 17 15 17
A	19	17 19 17 17	19	15 16 17 17
B				

Gtr IV

T		17	15 13
A		14	12 10
B			

B Pre-Verse

D5/A

D5/A

5

Gtrs I, II

P.M.

P.M.

P.M.

P.M.

T

A

B

7 7 x 5 5 5 5 x

7 7 x 5 5 5 5 x

T

A

B

2 4 5 9

0 2 3 7

C Verse
N.C.

B♭5/F

A5/E

N.C.

7

P.M. P.M. P.M. P.M. Gtr III

T

A

B

3 3

1 1 x 1 1 1 1 x

1 1

2 2

0 0 x 0 0 0 0 x

0 0

10 12

T

A

B

2

0

5

3

4

2

13 12

10 9

N.C.

Gtr I

let ring

A.H.

12 12 13 12 10 12

B B C B B B

Gtr III

T 13 12 10 10 7

A 10 9 7 10 9 7

B 8 7

Gtr IV

T 8 12 10 8 7

A 5 9 7 10 9 5 4

B 8 7 8 7

N.C.

14

let ring

A.H.

T 12 10 13 12 12 13 12

A 12 10 13 12 12 13 12

B 12 10 13 12 12 13 12

B B B C B

T 13 12 10 10 9

A 10 9 7 10 9

B 8 7

T 8 12 10 10 9

A 5 9 7 10 9

B 8 7

D5/A D5/A B^b5/F A5/E

17

Gtr II P.M. P.M. P.M. P.M. P.M. P.M.

T 7 7 7 7 3 3 2 2

A 5 5 x 5 5 5 5 x 1 1 x 1 1 1 1 x 0 0 x 0 0

B 5 5 x 5 5 5 5 x 1 1 x 1 1 1 1 x 0 0 x 0 0

T 9 9 9 12 9 9 9 9

A 12 9 9 10 12 12 12

B 12 9 9 10 12 12 12

T 7 9 10 9 7 9 10

A 5 7 8 7 5 7 8

B 0 0 3 2 2 2

D Chorus

21

$\frac{8}{4}$
D5 C5 B $\flat$ 5 C5 D5 A5 B $\flat$ 5 C5

(2nd time on D.S.) To Coda

Gtrs I, II

Gtr IV

T A B

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

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

H P

10 8 7 9 10 8

7 5 8 7 8 5

8 8 7 8 8 5

E Verse

N.C. D5/A D5/A

25

Gtr I

let ring-----
A.H.-----
12 12 13 12

Gtrs I, II

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

T A B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 x 5 5 5 5 5 x 5 5 x 5 5 5 x

5 5 x 5 5 5 5 5 x 5 5 x 5 5 5 x

B B C B

B $\flat$ 5/F A5/E

29

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

T A B

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

1 1 x 1 1 1 1 0 0 x 0 0 0 0 x

1 1 x 1 1 1 1 0 0 x 0 0 0 0 x

31

D5/A

D5/A

P.M.

P.M.

P.M.

P.M.

T

A

B

7 7 x 5 5 5 5 x

5 5 x 5 5 5 5 x

Gtr III

T

A

B

12 9 9 9 10 9 9 12

Gtr IV

T

A

B

7 9 10 9 7 9 5 7

D.S. al Coda

33

B $\flat$ 5/F

A5/E

N.C.

P.M.

P.M.

P.M.

P.M.

T

A

B

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

1 1 x 1 1 1 1 x 0 0 x 0 0 0 0 x

Gtr V

T

A

B

9 9 12 12

Gtr VI

T

A

B

10 2 2 3 2 2 2 10 9 12 9 10

8 0 0 3 2 2 2 8 7 10

F Interlude

B²5

B²5

D5

37

W/ Wah * See Performance

Gtr I *mf*

fff

P.M.

T	6	(6)	6	(6)
A				5 5 5 5 5
B				0 5 5 0 8 8 0 7 7 0

T	3	3	x x x	3	3	x x x	7
A	3	3	x x x	3	3	x x x	7
B	1	1	x x x	1	1	x x x	5

Gtr II

T	10	(10)	7	10	9	10
A	8	(8)	5	8	7	8
B	8	(8)	5	8	7	8

40

D5 B $\flat$ 5 B $\flat$ 5 D5 A5

P.M.-----| *mf* ~~~~~ ~~~~~

6 (6) 6 (6)

T
A
B 0 5 5 0 8 8 0 7 7 5 5 5 5 5

T
A
B 3 3 x x x 3 3 7 2
3 3 x x x 3 3 7 2
1 1 x x x 1 1 5 0

sl.

Gtr IV

T
A
B 7 10 9 8 10 (10) 10 10 8 8 12 12 17 17
5 8 7 5 8 (8) 7 7 5 5 9 9 14 14
5 8 7 5 8 (8) 7 7 5 5 9 9 14 14

G Bridge

A5 Am G F Am

44

Gtr II *fff* Gtr III

T
A
B 8 10 7 10 7 8 10 7 8 5 3 8 5 8 10 7 10 8 12 7
7 9 10 7 8 7 3 5 5 7 9 10

Gtr IV

T
A
B 17 17 17 17 16 16 17 17 14 14 13 13 14 14

Em F Am G F Am Em F

48

T 3 5 7 6 5 3 5 8 10 7 10 7 8 10 7 8 5 3 8 5 8 10 7 10 8 12 7 3 5 7 6 5 3 5

A 2 2 3 5 7 9 10 5 7 3 5 5 7 9 10 2 2 3 5 5

B 2 2 3 7 5 3 5 5 7 9 10 2 2 3 5 5

T 15 13 12 10 8 1 3 5 3 10

A 12 10 9 7 5 1 0 2 5 7

B 12 10 3 0 2 5 7

[H] Chorus

D5 C5 B^b5 C5 D5 A5 B^b5 C5

53

Gtrs I, II *fff*

T 7 7 7 5 3 3 5 3 3 1 5 3 7 7 7 5 2 3 3 5

A 5 5 5 3 3 5 3 3 1 3 5 5 5 5 0 1 1 3

B 5 5 5 3 3 5 3 3 1 3 5 5 5 5 0 1 1 3

H P

Gtr IV

T 10 8 10 10 8 7 9 10 8

A 7 5 10 7 7 9 10 5

B 7 5 8 7 7 7 8 5

I Outro

57

D5 C5 B^b5 C5 D5 A5 B^b5 C5

T

A

B

H P

Gtr IV

T

A

B

D5 C5 B^b5 B^b5

61

T

A

B

H P

T

A

B

TOURNIQUET

As recorded by Evanescence
(From the 2003 Album FALLEN)

Transcribed by nova_db@msn.com

Words &
Arrange

A Intro

$\text{♩} = 100$
E5

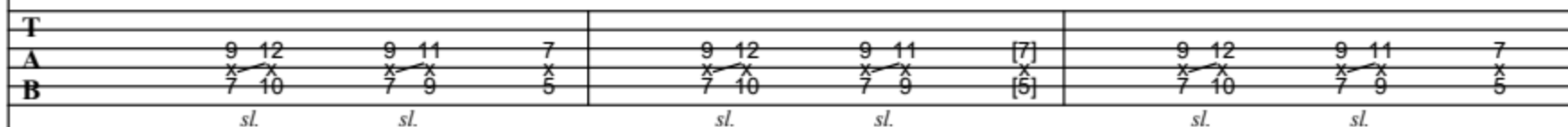
E5

C/G

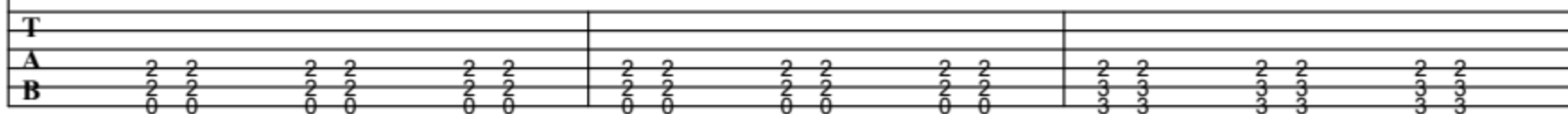


Gtr I

N.H.



Gtr II

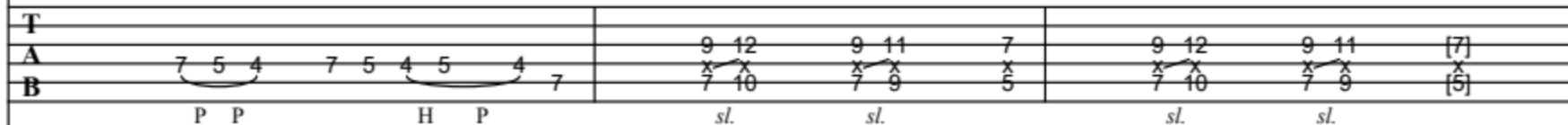


D/A

E5



N.H.



P P

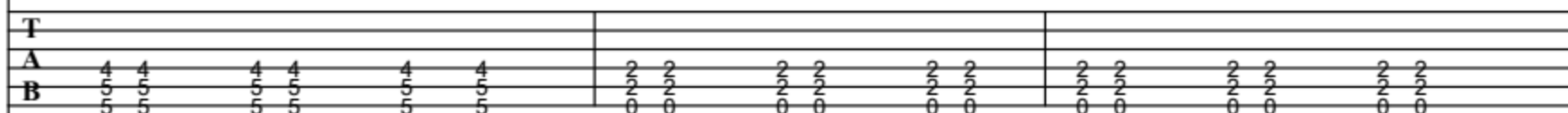
H P

sl.

sl.

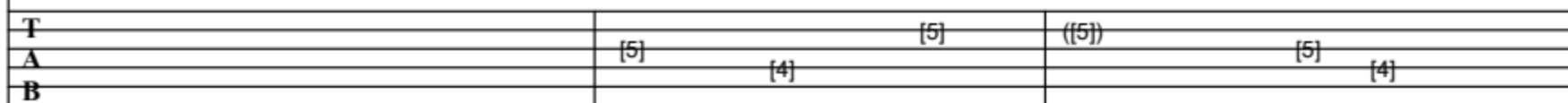
sl.

sl.



Gtr III

N.H.



B Verse 1

C/G D/A

7

T

A

B

9 12 9 11 7

7 10 7 9 5

sl. sl.

P P H P

4

4

4

N.H.

T

A

B

[5] [4] [5] [5]

E5 C/G D/A

13

mp

T

A

B

2 2 (2) 2

0 0 (0) 0

E5 C/G

17

fff P.M. P.M. P.M. P.M. P.M.

T

A

B

x x 2 2 2 2 x x 2 2 2

x x 0 0 0 0 x x 0 0 0

C Chorus

D/A E5

20

P.M. N.H.

T

A

B

Gtr II

T

A

B

1. 2. To Coda

C/G D/A

23

T

A

B

T

A

B

D Verse 2

E5 C/G

26

4

P.M.-----| P.M.-----| P.M.-----| P.M. P.M.

T

A

B

33

D/A E5 C/G

P.M.

T

A

B

P P

1. 2.

D/A

37

T

A

B

P P

D.S. al Coda

E Bridge

39

F

P.M.

T

A

B

42

E5 F

P.M.

T

A

B

sl.

F Chorus

E5

ES

45

P.M.-----|

Gtr II

P.M.-----|

Gtr II

48

C/G D/A

N.H.

T

A

B

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

4x

T

A

B

C/G

D/A

N.H.

sl. $sl.$ $sl.$ *sl.*

P

P

H

P

WHISPER

As recorded by Evanescence
(From the 2003 Album *FALLEN*)

Transcribed by Grunge Metal

Words by
Music by

A Intro

Moderate Rock ♩ = 91

D5 D5 D5 D5 D5 D5

Gtrs I, II
P.M. P.M. P.M. P.M. P.M. P.M.

Synth arranged for

Gtrs III, IV

T A B

0 5 x 5 6 0 0 5 x 5 6 0 3 0 3 0 5 x 5 6 0 0 5 x 3 1 0 0 1 3

T A B

10 8 6 5 8 6 7 5 3 2 5 3

D5 D5 D5 D5 D5 D5

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

T A B

0 5 x 5 6 0 0 5 x 5 6 0 3 0 3 0 5 x 5 6 0 0 5 x 3 1 0 0 1 3

T A B

5 8 6 5 3 6 5 2 5 3 2 0 3 2

B Verse

N.C.

[illegible]

Gtr V

[illegible][illegible]

Gtr VI

T	3 3	3 5 3	2 2 2 2 2 2 2 2	2 2 2
A				
B				

N.C.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

Gtrs III, IV

T	10	13	11	10	8	6	5	8	6	5	3	6	10
A	7				5	3	2	5	3	2	0	3	9
B	7	10	8	7									7

[illegible]

N.C.

13

Gtr V

Gtr VI

14

N.C.(D5)

(E5)

(G5)

(F5)

A5

17

Gtr I

T

A

B

Gtrs III, IV

T

A

B

T

A

B

C Chorus

Chorus

D5 B $\flat$ 5 C5 D5 B $\flat$ 5 G5 E5 E5 F5 E5

21

Gtrs I, II

P.M. - | P.M. ----- |

T
A
B

10 10 10 10 3 15 15 17 18 17
9 7 9 9 3 12 12 14 15 14
7 7 7 7 1 5 5

25

D5 B $\flat$ 5 C5 D5 B $\flat$ 5 G5 E5 E5 E5 F5 E5

P.M. P.M.

T A B

10 10 10 10 10 3 3 15 15 17 18 17

9 7 9 7 9 3 3 12 12 14 15 14

7 7 7 7 7 1 5 5

D Pre-Verse

29

D5 D5 D5 D5 D5 D5

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

T A B

0 5 x 5 6 0 0 5 x 5 6 0 0 3 0 3 0 5 x 5 6 0 0 5 x 3 1 0 0 1 3

T A B

15 13 11 10 8 11 10 12 10 8 7 0 8 7

E Verse 2

N.C.

31

Gtrs III, IV

T A B

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

Gtr VI

T A B

3 3 3 5 3 2 2 2 2 2 2 2 2 2 2 2

35

D5/A E^b5/B^b D5/A E^b5/B^b D5/A E^b5/B^b D5/A E^b5/B^b D5/A

Gtr I
P.M.-----|

T
A
B x 0 x 0 1 x x 0 x x 0 1 x x 0 x 0 x 0 1 x x 0 x x 0 1 x x 0

Gtr V

T 5 3 1 3 3

A
B

Gtr VI

T 3 3 3 5 3

A
B

37

D5/A E^b5/B^b D5/A E^b5/B^b D5/A E^b5/B^b D5/A E^b5/B^b D5/A

P.M.-----|

T
A
B x 0 x 0 1 x x 0 x x 0 1 x x 0 x 0 x 0 1 x x 0 x x 0 1 x x 0

T
A 2 0 3 3 2 2

B

T 2 2 2 2 2 2 2 2 2

A
B

N.C.(D5) (E5) (G5) (F5) A5

39

T
A
B 5 7 5 3

Gtrs III, IV

T
A
B 2 0 5 2 2 2 2 2 2 2 2 2 2 2 2

F Chorus

43

D5 B $\flat$ 5 C5 D5 B $\flat$ 5 G5 E5 E5 E5 F5 E5

Gtrs I, II

P.M. - | P.M. ----- |

T A B

10 10 10 10 3 15 15 17 18 17

9 7 9 7 9 12 12 14 15 14

7 7 7 7 3 5 5

1 5

47

D5 B $\flat$ 5 C5 D5 B $\flat$ 5 G5 E5 E5 E5 F5 E5

P.M. -| P.M. -----|

T

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

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

T 10 10 10 10 10 3 3 15 15 17 18 17

A 9 7 9 7 9 3 3 12 12 14 15 14

B 7 7 7 7 7 1 5 5 5 5

G Bridge

N.C.(D5)

(E5)

51

Gtr I

T

A 0 2

B

T 10 10 6 8 10 10 10 6 8 10 10 10 6 8 10

A 7 7 3 0 7 7 7 3 0 7 7 7 3 0 7

B 7 7 3 0 7 7 7 3 0 7 7 7 3 0 7

sl. sl. sl. sl.

(G5) (F5)

53

T

A 0 3

B

T 10 10 6 8 10 10 10 6 8 10 10 10 6 8

A 7 7 3 0 7 7 7 3 0 7 7 7 3 0

B 7 7 3 0 7 7 7 3 0 7 7 7 3 0

sl. sl. sl. sl.

55

D5 D5 D5 D5 D5 D5

Gtrs I, II P.M. P.M.

T

A

B

17 17 13 15 17 17 17 13 13 17 17 17 13 15 17 17 17 13 13 17

14 14 10 12 14 14 14 10 10 14 14 14 10 12 14 14 14 10 10 14

14 14 10 12 14 14 14 10 10 14 14 14 10 12 14 14 14 10 10 14

sl. sl. sl. sl. sl.

57

D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A

B

17 17 13 15 17 17 17 13 13 17 6 5 3 5 8 6 5 6 10 8 6 8 13 12 10 12

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

14 14 10 12 14 14 14 10 10 14 sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

[H] Guitar Solo
D5 B^b5

(D)

59



Gtr I



T			
A			
B	5	(5)	7 7 7 7 7 5 7 7 8 8 8 8 8 8 7 7

sl.



mf

T			10	10
A			9	7
B			7	



Gtr II

mf

T			
A			8
B			8

62

C5 D5 B $\flat$ 5 G5

T
A
B

5 5 5 5 5 3 5 5 7 7 7 7 7 7 5 5 | 3 3 3 2 2 3 3 3 5 5 5 3 3 3 2 2

T
A
B

10 10 10 10 | 3 3

9 7 9 7 | 3 5

7 7 7 7 | 1 5

T
A
B

10 10 10 | 8 8

10 10 10 | 8 8

10 10 | 8 8

E5 E5 E5 F5 E5 D5 B $\flat$ 5

T
A
B

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

T
A
B

15 10 12 13 12 | 10 10

12 7 9 10 9 | 9 7

7 7 7 7 | 7 7

P.M. P.M.

T
A
B

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

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

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The vocal parts are written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into three systems, each corresponding to a different guitar chord: C5, D5, and Bb5. The guitar part features a complex, melodic line that is repeated throughout the song. The piano part provides a harmonic accompaniment, and the vocal parts sing the lyrics. The score is presented in a clear, professional format, suitable for musicians and music enthusiasts.

I Chorus

I Chorus

E5 E5 E5 F5 E5 C5 D5 B^b5 G5

68

Gtrs I, II

fff

P.M. P.M.

72

E5 E5 E5 F5 E5 D5 B^b5 C5 D5 B^b5 G5

P.M. - | P.M. ----- |

T
A
B

15 10 12 13 12 10 10 10 10 10 3 3
12 7 9 10 9 7 7 7 7 7 3 5
7 7 7 7 7 7 7 7 7 7 1 5

J **Outro**

E5 E5 E5 F5 E5 D5 D5 D5 D5 D5

76

P.M. - - - - - P.M. - - - - - Gtr II P.M.

T

A 2 2 2 2 2 3 3 2 0 0 0 0 0 0 0 0

B 2 2 2 2 2 3 3 2 0 0 0 0 0 0 0 0

Gtr I

T 15 10 12 13 12 10 12

A 12 7 9 10 9

B

D5 D5 D5 D5 D5 D5 D5 D5

79

P.M. P.M.

T

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

Gtr I

T 13 15 17 18 15

A

B 17 17

82

D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A 0 0 0 0 0 0

B 0 0 0 0 0 0

Gtrs III, IV

T

A 12 14 15 12 14 15 17 15 14 15 14

B

Gtr II

T 17 18

A

B

84

D5 D5 D5 D5 D5

P.M.

T

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

T 15 13 12 10 10 8 10

A 17 19 15 17 19 15 12 10 10 8 10

B 17 19

T 15 17 18 15

A 17 17

B

86

D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A 0 0 0 0 0 0

B 0 0 0 0 0 0

T

A 7 9 10 8 10 10 8 10 9 10 9

B

T

A

B

T 17

A

B

T 18

A

B

88

D5 D5 D5 D5 D5

P.M.

T

A 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0

T

A 15 13 15 10 10 8 10

B 17 19 15 17 19 12 10 10 8 10

T

A

B

T 15 17 13

A

B 17 17

T 15

A

B

90

D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A 0 0 0 0 0 0

B 0 0 0 0 0 0

T

A 7 9 10 8 10 10 12 10 9 10 9

B

T

A

B

17 18

92

D5 D5 D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

Gtr III

T 15 13 15 12 10 8 10

A 15 17 19 12 10 10 9 7 12 10 9 10 8 10 8 10 9 10 9

B 17 19 15 17 19 12 10 10 9 7 12 10 9 10 8 10 8 10 9 10 9

Gtr IV

T 15 17 18 12 10 15 10 12 8 10

A 15 17 18 12 10 15 10 12 8 10 9 10 10 8 9 10 9

B 17 17 12 10 15 10 12 8 10 9 10 10 8 9 10 9

95

D5 D5 D5 D5 D5 D5

P.M. P.M.

T

A

B

T

A

B

T

A

B

N.C.

97

Gtr III

T

A

B

Gtr IV

T

A

B

N.C.

99

T
A
B

2 2 3 0 2 3 3 3 3 0 2

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

9 9 10 8 10 10 8 10 10 8 10

9 10 8 8 10 10 11 10 10 8 7

11 12

N.C.

101

T
A
B

0 0 2 3 2 3 2

3 2 3 0 0 2 2 2 3 2 3 0 0

7 7 9 10 10 10 10

11 9 10 8 8 10 9 10 11 10 10 8 7

N.C.

103

T
A
B

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

5 7 7 5 7 0 7 12 9 10

7 8

10 8 10 10 10 8 10 13 12 13 15

12 12 14 14 17 19 21 22 19 16 13

12 13 17 19 17 19 19

N.C.

105

Two systems of musical notation. The first system (measures 105-106) features a treble clef staff with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. Below the staff are three staves labeled T, A, and B, containing fret numbers. The second system (measures 107-108) continues the melody with similar note values. Below the staff are three staves labeled T, A, and B, containing fret numbers.

Measure	T	A	B
105	9	7	12
106	10	9	10
107	8	10	8
108	10	9	10

N.C.

107

Two systems of musical notation. The first system (measures 107-108) features a treble clef staff with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. Below the staff are three staves labeled T, A, and B, containing fret numbers. The second system (measures 109-110) continues the melody with similar note values. Below the staff are three staves labeled T, A, and B, containing fret numbers.

Measure	T	A	B
107	10	3	0
108	0	2	2
109	0	2	0
110	3	0	2

N.C.

109

Two systems of musical notation. The first system (measures 109-110) features a treble clef staff with a key signature of one flat and a common time signature. The melody consists of quarter notes and eighth notes. Below the staff are three staves labeled T, A, and B, containing fret numbers. The second system (measures 111-112) continues the melody with similar note values. Below the staff are three staves labeled T, A, and B, containing fret numbers.

Measure	T	A	B
109	1	0	0
110	0	2	0
111	0	2	0
112	3	0	2

N.C.

111

Two systems of musical notation. The first system shows a treble clef staff with a key signature of one flat and a common time signature. It contains two measures of music. Below the staff are three staves labeled T, A, and B, each with a sequence of numbers representing fret positions. The second system shows another treble clef staff with two measures of music. Below it are three staves labeled T, A, and B with corresponding fret numbers.

T
A
B

T
A
B

N.C.

113

Two systems of musical notation. The first system shows a treble clef staff with a key signature of one flat and a common time signature. It contains two measures of music. Below the staff are three staves labeled T, A, and B, each with a sequence of numbers representing fret positions. The second system shows another treble clef staff with two measures of music. Below it are three staves labeled T, A, and B with corresponding fret numbers.

T
A
B

T
A
B

N.C.

115

Two systems of musical notation. The first system shows a treble clef staff with a key signature of one flat and a common time signature. It contains two measures of music. Below the staff are three staves labeled T, A, and B, each with a sequence of numbers representing fret positions. The second system shows another treble clef staff with two measures of music. Below it are three staves labeled T, A, and B with corresponding fret numbers.

T
A
B

T
A
B

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En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

