



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

FALL OUT BOY

Next Big Chicago Pop-Punk Band

2002-2007

27 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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7 MINUTES IN HEAVEN (ATA)

As recorded by Fall Out Boy

(From the 2005 Album FROM UNDER THE CORK TREE)

Transcribed by lysopac

Words by
Music by

A Intro

$\text{♩} = 96$
N.C.

1

Gtr I p.M.-| p.M.-| p.M.-| p.M.-| p.M. p.M. p.M.-| p.M.-| p.M.-| p.M.-| p.M. p.M.

T
A
B

Gtr II

T
A
B

sl.

S
G#5

E5

F#5

B5

G#5

E5

F#5

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

3

T
A
B

sl.

sl. sl.

B Verse 1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and two vocal parts. The guitar part is written in G major (one sharp) and 4/4 time. The first system of the guitar part is marked with a "G#5" capo and a "C#5" capo, indicating a key change or a specific tuning. The guitar part consists of a series of chords and a melodic line. The vocal parts are written in G major and 4/4 time. The first system of the vocal parts is marked with a "G#5" capo and a "C#5" capo, indicating a key change or a specific tuning. The vocal parts consist of a melody and a harmony line. The score is presented in a standard musical notation format, with a key signature of one sharp (F#) and a time signature of 4/4.

11

E5

P.M.-| 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
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

P.M.-| 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
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

C Chorus

13

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

T																
A	6	6	6	6	2	4	4	4	4	4	6	6	6	6	2	2
B	6	6	6	6	2	4	4	4	4	4	2	6	6	6	2	2
	4	4	4	4	0	2	2	2	2	2	2	4	4	4	0	0

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

T																
A	6	6	6	6	2	4	4	4	4	4	6	6	6	6	2	2
B	6	6	6	6	2	4	4	4	4	4	2	6	6	6	2	2
	4	4	4	4	0	2	2	2	2	2	2	4	4	4	0	0

15

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

T																
A	6	6	6	6	2	4	4	4	4	4	6	6	6	6	2	2
B	6	6	6	6	2	4	4	4	4	4	2	6	6	6	2	2
	4	4	4	4	0	2	2	2	2	2	2	4	4	4	0	0

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

T																
A	6	6	6	6	2	4	4	4	4	4	6	6	6	6	2	2
B	6	6	6	6	2	4	4	4	4	4	2	6	6	6	2	2
	4	4	4	4	0	2	2	2	2	2	2	4	4	4	0	0

(4th time) D.S. al Coda
(4th time on D.S.S.) To Dbl. Coda

B5

F#5

E5

F#5

G#5

F#5

E5

F#5

Gtr I

T

A

B

4 4 x x 4 2 2 x x 4 6 6 x x 4 2 2 2 2 4

2 2 x x 4 2 2 x x 4 4 4 x x 2 0 0 0 0 2

Gtr II *f*

T

A

B

4 4 x x 6 8 8 x x 6 4 4 x x 6 8 8 8 8 8 8 8

2 2 x x 4 6 6 x x 4 2 2 x x 4 6 6 6 6 6 6 6

D Verse 2

N.C.

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

T

A

B

9 9 9 8 9 9 6 9 9 9 9 9 8 9 9 6 9 9 9 8 9 9 6 9

9 9

N.C.

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

T

A

B

9 9 9 8 9 9 6 9 9 9 9 9 8 9 9 6 9 9 9 8 9 9 6 9

9 9

Gtr II

T

A

B

23

G#5 C#5

The musical score for measures 23-30 consists of two systems. The first system covers measures 23-26, and the second system covers measures 27-30. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Below each treble staff are three staves labeled T, A, and B, representing the guitar's fretboard positions. Measure numbers 23 through 30 are written below the corresponding measures.

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

T
A
B

9 9 9 8 9 9 6 9 9 9 9 8 9 6 9 9 9 9 8 9 6 9

T
A
B

6 6

D.S.S. al Dbl. Coda

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 (indicated by two sharps) and 4/4 time. It begins with a treble clef and a key signature of two sharps. The first measure is marked with a treble clef and a key signature of two sharps. The guitar part consists of a series of chords and single notes, with some measures containing a double bar line and a repeat sign. The piano part is written for the right hand (RH) and left hand (LH) in a grand staff. The RH part is in the key of D major and 4/4 time, featuring a series of chords and single notes. The LH part is in the key of D major and 4/4 time, featuring a series of chords and single notes. The score is divided into two systems, each with a guitar part and a piano part. The first system is marked with a treble clef and a key signature of two sharps. The second system is marked with a treble clef and a key signature of two sharps. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

E Interlude

[illegible]*sl.*

E5

B5

A#5

29

P.M.-----|

T

A

B

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

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

Gtr II

T

A

B

6

9

G#5

C#5

31

P.M.-----|

P.M.-----|

T

A

B

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

sl.

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

T

A

B

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

E5

33

P.M.-----|

T

A

B

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

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

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

T

A

B

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

F

Last Chorus

G#5

F#5

G#5

E5

F#5

35

T

A

B

6

6

4

4

6

6

4

4

4

4

2

2

6

6

6

6

2

2

2

2

4

4

4

4

x

x

x

x

4

4

4

4

0

0

0

0

2

2

2

2

x

x

x

x

G#5

E5

F#5

B5

G#5

E5

F#5

37

T

A

B

6

6

6

6

2

4

4

4

4

4

4

6

6

6

6

2

4

4

4

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4

4

0

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2

2

2

2

2

2

2

2

Gtr II

T

A

B

13

(13)

sl.

G#5

E5

F#5

B5

G#5

E5

F#5

39

T

A

B

6

6

6

6

2

4

4

4

4

4

4

6

6

6

6

2

4

4

4

4

4

4

4

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6

6

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4

4

4

4

4

4

4

4

4

4

0

0

0

0

2

2

2

2

2

2

2

2

T

A

B

6

9

6

8

6

9

6

8

6

9

6

8

6

9

9

9

6

9

6

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9

6

8

6

9

9

9

sl.

H

H

P

H

P

H

P

H

H

P

H

P

G Outro

43

B5 F#5 E5 F#5 G#5 F#5 E5 B5

Gtr III

T

A

B

4 4 x x 4 2 2 x x 4 6 6 x x 4 2 x x x 4 4

4 4 x x 4 2 2 x x 4 6 6 x x 4 2 x x x 4 4

2 2 x x 4 2 0 x x 2 4 4 x x 2 0 x x x 2 2

B5 F#5 E5 F#5 G#5 F#5 E5

45

T

A

B

4 4 x x 4 2 2 x x 4 6 6 x x 4 2 2

4 4 x x 4 2 2 x x 4 6 6 x x 4 2 2

2 2 x x 4 2 0 x x 2 4 4 x x 2 0 0

A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE "TOUCHME"

As recorded by Fall Out Boy
(from the 2005 Album "From Under The Cork Tree")

Transcribed by James Bazik

Words by Peter Wentz & Patrick Stump

Music by Fall Out Boy

Arranged by Fall Out Boy

Drop D: (D A D G B)

A Intro

Moderately Fast Rock ♩ = 134

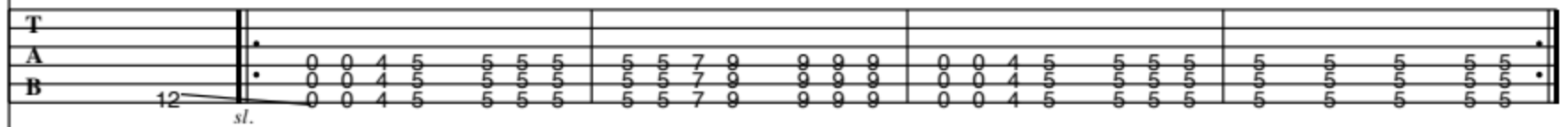
D5 F#5 G5

A5 B5

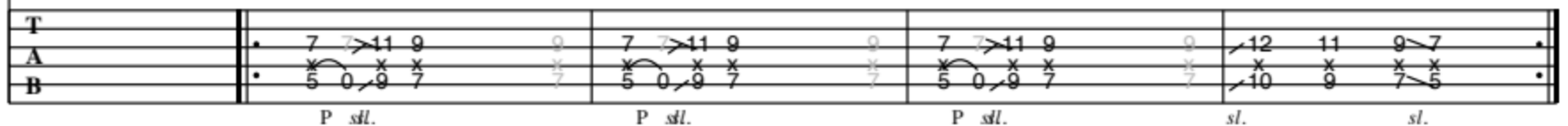
D5 F#5 G5



Gtr I



Gtr II

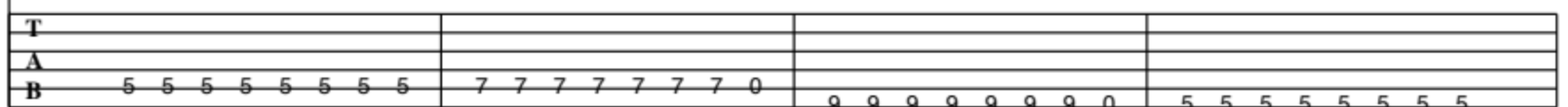


B Verse

N.C.



P.M.



D5

10

P.M.|

T				
A				
B	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 0	9 9 9 9 9 9 9 0	5 5 5 5 5 5 5 5

Gtr II

T				
A	7 7			
B	5 5			

D5

14

P.M.|

T				
A				
B	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 0	9 9 9 9 9 9 9 0	5 5 5 5 5 5 5 5

T				
A	7			7 7
B	5			x x 5 5

C Pre-Chorus

G5 B5 G5

18

P.M.|

T				
A	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5
B	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

sl.

D Chorus

22

D5 F#5 G5 D5 A5 B5 D5 F#5 G5 B5 A5 G5

Gtrs I, II

T

A

B

Sp. Performance Notes

sl.

Gtr III

let ring

T

A

B

26

D5 F#5 G5 A5 B5 D5 F#5 G5

let ring

D5 F#5 G5

A5 B5

D5 F#5 G5

30

Gtr I

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

Gtr II

T	A	B
7 7 11 9 9	7 7 11 9 9	7 7 11 9 9
5 0 9 7 7	5 0 9 7 7	5 0 9 7 7
P <i>sl.</i>	P <i>sl.</i>	P <i>sl.</i>

P *sl.*

P *sl.*

P *sl.*

sl.

sl.

E Verse

D5

E5

B5

G5

34

P.M.

T	A	B
	7 7 7 7 7 7 7 7	9 9 9 9 9 9 9 0
	5 5 5 5 5 5 5 5	0 0 0 0 0 0 0 0
		5 5 5 5 5 5 5 5

T	A	B
		7 7
		x x
		5 5

38

T	A	B
7 7 7 7 7 7	7 7 7 7 7 7	7 7 7 7 7 7
x x x x x x	x x x x x x	x x x x x x
5 5 5 5 5 5	5 5 5 5 5 5	5 5 5 5 5 5

F Pre-Chorus

G Chorus

46

D5 F#5 G5 A5 B5 D5 F#5 G5 B5 A5 G5

Gtrs I, II

Gtr III

let ring

H Bridge

Faster ♩ = 137

D5 G5 E5 A5 G5

50

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

T
A
B 0 0 0 5 5 5 2 2 2 2 2 7 7 7 5 5 5

P P P P P P P P P P P P

54

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

T
A
B 4 4 4 4 4 5 5 5 5 5 2 2 2 2 2 7 7 7 5 5 5

P P P P P P P P P P P P

58

F#5 G5

P.M.

T

A

B

4 4 4 4 4 4 5 5 5 5 5 5 7 5 5 5

4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5

2 0 4 0 2 0 4 0 2 0 4 0 2 0 4 0

P P P P P P P P

I Out-Chorus

♩ = 132

D5 F#5 G5

A5 B5

D5 F#5 G5

B5 A5 G5

62

Gtrs I, II

Gtr III

let ring

D5 F#5 G5 A5 B5 D5 F#5 G5

66

Gtr I

T

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

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

Gtr II

T

A 7 7 11 9 0 7 7 11 9 0 7 7 11 9 0 12 11 9 7

B 5 0 9 7 7 5 0 9 7 7 5 0 9 7 7 10 9 7 5

P *sll.* P *sll.* P *sll.* *sl.* *sl.*

70

D5 F#5 G5 A5 B5 D5 F#5 G5

Gtr I

T

A

B

Gtr II

T

A

B

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

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '74', features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with a treble clef and a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the staff. The second system, labeled '75', features a bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with a bass clef and a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the staff. The score is divided into three measures by vertical bar lines.

FALL_OUT_BOY-CHAMPAGNE FRIENDS

♩ = 170

[illegible]

Gtr I

[illegible]

The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The first measure contains four eighth notes (G4, A4, B4, C5). The second measure contains a quarter note (D5), a beamed eighth note (E5), and a quarter note (F#5). The third measure contains a quarter note (G5), a beamed eighth note (A5), and a quarter note (B5). The fourth measure contains a quarter note (C6), a beamed eighth note (D6), and a quarter note (E6). The fifth measure contains a quarter note (F#6), a beamed eighth note (G6), and a quarter note (A6). The sixth measure contains a quarter note (B6), a beamed eighth note (C7), and a quarter note (D7). The seventh measure contains a quarter note (E7), a beamed eighth note (F#7), and a quarter note (G7). The eighth measure contains a quarter note (A7), a beamed eighth note (B7), and a quarter note (C8). The ninth measure contains a quarter note (D8), a beamed eighth note (E8), and a quarter note (F#8). The tenth measure contains a quarter note (G8), a beamed eighth note (A8), and a quarter note (B8). The eleventh measure contains a quarter note (C9), a beamed eighth note (D9), and a quarter note (E9). The twelfth measure contains a quarter note (F#9), a beamed eighth note (G9), and a quarter note (A9). The thirteenth measure contains a quarter note (B9), a beamed eighth note (C10), and a quarter note (D10). The fourteenth measure contains a quarter note (E10), a beamed eighth note (F#10), and a quarter note (G10). The fifteenth measure contains a quarter note (A10), a beamed eighth note (B10), and a quarter note (C11). The sixteenth measure contains a quarter note (D11), a beamed eighth note (E11), and a quarter note (F#11). The seventeenth measure contains a quarter note (G11), a beamed eighth note (A11), and a quarter note (B11). The eighteenth measure contains a quarter note (C12), a beamed eighth note (D12), and a quarter note (E12). The nineteenth measure contains a quarter note (F#12), a beamed eighth note (G12), and a quarter note (A12). The twentieth measure contains a quarter note (B12), a beamed eighth note (C13), and a quarter note (D13). The twenty-first measure contains a quarter note (E13), a beamed eighth note (F#13), and a quarter note (G13). The twenty-second measure contains a quarter note (A13), a beamed eighth note (B13), and a quarter note (C14). The twenty-third measure contains a quarter note (D14), a beamed eighth note (E14), and a quarter note (F#14). The twenty-fourth measure contains a quarter note (G14), a beamed eighth note (A14), and a quarter note (B14). The twenty-fifth measure contains a quarter note (C15), a beamed eighth note (D15), and a quarter note (E15). The twenty-sixth measure contains a quarter note (F#15), a beamed eighth note (G15), and a quarter note (A15). The twenty-seventh measure contains a quarter note (B15), a beamed eighth note (C16), and a quarter note (D16). The twenty-eighth measure contains a quarter note (E16), a beamed eighth note (F#16), and a quarter note (G16). The twenty-ninth measure contains a quarter note (A16), a beamed eighth note (B16), and a quarter note (C17). The thirtieth measure contains a quarter note (D17), a beamed eighth note (E17), and a quarter note (F#17). The thirty-first measure contains a quarter note (G17), a beamed eighth note (A17), and a quarter note (B17). The thirty-second measure contains a quarter note (C18), a beamed eighth note (D18), and a quarter note (E18). The thirty-third measure contains a quarter note (F#18), a beamed eighth note (G18), and a quarter note (A18). The thirty-fourth measure contains a quarter note (B18), a beamed eighth note (C19), and a quarter note (D19). The thirty-fifth measure contains a quarter note (E19), a beamed eighth note (F#19), and a quarter note (G19). The thirty-sixth measure contains a quarter note (A19), a beamed eighth note (B19), and a quarter note (C20). The thirty-seventh measure contains a quarter note (D20), a beamed eighth note (E20), and a quarter note (F#20). The thirty-eighth measure contains a quarter note (G20), a beamed eighth note (A20), and a quarter note (B20). The thirty-ninth measure contains a quarter note (C21), a beamed eighth note (D21), and a quarter note (E21). The fortieth measure contains a quarter note (F#21), a beamed eighth note (G21), and a quarter note (A21). The forty-first measure contains a quarter note (B21), a beamed eighth note (C22), and a quarter note (D22). The forty-second measure contains a quarter note (E22), a beamed eighth note (F#22), and a quarter note (G22). The forty-third measure contains a quarter note (A22), a beamed eighth note (B22), and a quarter note (C23). The forty-fourth measure contains a quarter note (D23), a beamed eighth note (E23), and a quarter note (F#23). The forty-fifth measure contains a quarter note (G23), a beamed eighth note (A23), and a quarter note (B23). The forty-sixth measure contains a quarter note (C24), a beamed eighth note (D24), and a quarter note (E24). The forty-seventh measure contains a quarter note (F#24), a beamed eighth note (G24), and a quarter note (A24). The forty-eighth measure contains a quarter note (B24), a beamed eighth note (C25), and a quarter note (D25). The forty-ninth measure contains a quarter note (E25), a beamed eighth note (F#25), and a quarter note (G25). The fiftieth measure contains a quarter note (A25), a beamed eighth note (B25), and a quarter note (C26). The fifty-first measure contains a quarter note (D26), a beamed eighth note (E26), and a quarter note (F#26). The fifty-second measure contains a quarter note (G26), a beamed eighth note (A26), and a quarter note (B26). The fifty-third measure contains a quarter note (C27), a beamed eighth note (D27), and a quarter note (E27). The fifty-fourth measure contains a quarter note (F#27), a beamed eighth note (G27), and a quarter note (A27). The fifty-fifth measure contains a quarter note (B27), a beamed eighth note (C28), and a quarter note (D28). The fifty-sixth measure contains a quarter note (E28), a beamed eighth note (F#28), and a quarter note (G28). The fifty-seventh measure contains a quarter note (A28), a beamed eighth note (B28), and a quarter note (C29). The fifty-eighth measure contains a quarter note (D29), a beamed eighth note (E29), and a quarter note (F#29). The fifty-ninth measure contains a quarter note (G29), a beamed eighth note (A29), and a quarter note (B29). The sixtieth measure contains a quarter note (C30), a beamed eighth note (D30), and a quarter note (E30). The sixty-first measure contains a quarter note (F#30), a beamed eighth note (G30), and a quarter note (A30). The sixty-second measure contains a quarter note (B30), a beamed eighth note (C31), and a quarter note (D31). The sixty-third measure contains a quarter note (E31), a beamed eighth note (F#31), and a quarter note (G31). The sixty-fourth measure contains a quarter note (A31), a beamed eighth note (B31), and a quarter note (C32). The sixty-fifth measure contains a quarter note (D32), a beamed eighth note (E32), and a quarter note (F#32). The sixty-sixth measure contains a quarter note (G32), a beamed eighth note (A32), and a quarter note (B32). The sixty-seventh measure contains a quarter note (C33), a beamed eighth note (D33), and a quarter note (E33). The sixty-eighth measure contains a quarter note (F#33), a beamed eighth note (G33), and a quarter note (A33). The sixty-ninth measure contains a quarter note (B33), a beamed eighth note (C34), and a quarter note (D34). The seventieth measure contains a quarter note (E34), a beamed eighth note (F#34), and a quarter note (G34). The seventy-first measure contains a quarter note (A34), a beamed eighth note (B34), and a quarter note (C35). The seventy-second measure contains a quarter note (D35), a beamed eighth note (E35), and a quarter note (F#35). The seventy-third measure contains a quarter note (G35), a beamed eighth note (A35), and a quarter note (B35). The seventy-fourth measure contains a quarter note (C36), a beamed eighth note (D36), and a quarter note (E36). The seventy-fifth measure contains a quarter note (F#36), a beamed eighth note (G36), and a quarter note (A36). The seventy-sixth measure contains a quarter note (B36), a beamed eighth note (C37), and a quarter note (D37). The seventy-seventh measure contains a quarter note (E37), a beamed eighth note (F#37), and a quarter note (G37). The seventy-eighth measure contains a quarter note (A37), a beamed eighth note (B37), and a quarter note (C38). The seventy-ninth measure contains a quarter note (D38), a beamed eighth note (E38), and a quarter note (F#38). The eightieth measure contains a quarter note (G38), a beamed eighth note (A38), and a quarter note (B38). The eighty-first measure contains a quarter note (C39), a beamed eighth note (D39), and a quarter note (E39). The eighty-second measure contains a quarter note (F#39), a beamed eighth note (G39), and a quarter note (A39). The eighty-third measure contains a quarter note (B39), a beamed eighth note (C40), and a quarter note (D40). The eighty-fourth measure contains a quarter note (E40), a beamed eighth note (F#40), and a quarter note (G40). The eighty-fifth measure contains a quarter note (A40), a beamed eighth note (B40), and a quarter note (C41). The eighty-sixth measure contains a quarter note (D41), a beamed eighth note (E41), and a quarter note (F#41). The eighty-seventh measure contains a quarter note (G41), a beamed eighth note (A41), and a quarter note (B41). The eighty-eighth measure contains a quarter note (C42), a beamed eighth note (D42), and a quarter note (E42). The eighty-ninth measure contains a quarter note (F#42), a beamed eighth note (G42), and a quarter note (A42). The ninetieth measure contains a quarter note (B42), a beamed eighth note (C43), and a quarter note (D43). The hundredth measure contains a quarter note (E43), a beamed eighth note (F#43), and a quarter note (G43). The hundred-first measure contains a quarter note (A43), a beamed eighth note (B43), and a quarter note (C44). The hundred-second measure contains a quarter note (D44), a beamed eighth note (E44), and a quarter note (F#44). The hundred-third measure contains a quarter note (G44), a beamed eighth note (A44), and a quarter note (B44). The hundred-fourth measure contains a quarter note (C45), a beamed eighth note (D45), and a quarter note (E45). The hundred-fifth measure contains a quarter note (F#45), a beamed eighth note (G45), and a quarter note (A45). The hundred-sixth measure contains a quarter note (B45), a beamed eighth note (C46), and a quarter note (D46). The hundred-seventh measure contains a quarter note (E46), a beamed eighth note (F#46), and a quarter note (G46). The hundred-eighth measure contains a quarter note (A46), a beamed eighth note (B46), and a quarter note (C47). The hundred-nineteenth measure contains a quarter note (D47), a beamed eighth note (E47), and a quarter note (F#47). The hundred-twentieth measure contains a quarter note (G47), a beamed eighth note (A47), and a quarter note (B47). The hundred-twenty-first measure contains a quarter note (C48), a beamed eighth note (D48), and a quarter note (E48). The hundred-twenty-second measure contains a quarter note (F#48), a beamed eighth note (G48), and a quarter note (A48). The hundred-twenty-third measure contains a quarter note (B48), a beamed eighth note (C49), and a quarter note (D49). The hundred-twenty-fourth measure contains a quarter note (E49), a beamed eighth note (F#49), and a quarter note (G49). The hundred-twenty-fifth measure contains a quarter note (A49), a beamed eighth note (B49), and a quarter note (C50). The hundred-twenty-sixth measure contains a quarter note (D50), a beamed eighth note (E50), and a quarter note (F#50). The hundred-twenty-seventh measure contains a quarter note (G50), a beamed eighth note (A50), and a quarter note (B50). The hundred-twenty-eighth measure contains a quarter note (C51), a beamed eighth note (D51), and a quarter note (E51). The hundred-twenty-ninth measure contains a quarter note (F#51), a beamed eighth note (G51), and a quarter note (A51). The hundred-thirtieth measure contains a quarter note (B51), a beamed eighth note (C52), and a quarter note (D52). The hundred-thirty-first measure contains a quarter note (E52), a beamed eighth note (F#52), and a quarter note (G52). The hundred-thirty-second measure contains a quarter note (A52), a beamed eighth note (B52), and a quarter note (C53). The hundred-thirty-third measure contains a quarter note (D53), a beamed eighth note (E53), and a quarter note (F#53). The hundred-thirty-fourth measure contains a quarter note (G53), a beamed eighth note (A53), and a quarter note (B53). The hundred-thirty-fifth measure contains a quarter note (C54), a beamed eighth note (D54), and a quarter note (E54). The hundred-thirty-sixth measure contains a quarter note (F#54), a beamed eighth note (G54), and a quarter note (A54). The hundred-thirty-seventh measure contains a quarter note (B54), a beamed eighth note (C55), and a quarter note (D55). The hundred-thirty-eighth measure contains a quarter note (E55), a beamed eighth note (F#55), and a quarter note (G55). The hundred-thirty-ninth measure contains a quarter note (A55), a beamed eighth note (B55), and a quarter note (C56). The hundred-fortieth measure contains a quarter note (D56), a beamed eighth note (E56), and a quarter note (F#56). The hundred-forty-first measure contains a quarter note (G56), a beamed eighth note (A56), and a quarter note (B56). The hundred-forty-second measure contains a

Gtr II

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

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

T			
A			
B			

The first staff of music contains four measures. Each measure consists of a pair of eighth notes (a dyad) followed by a quarter rest. The dyads are: G4-A4, A4-B4, B4-C5, and C5-B4. The notes are beamed together.

[illegible]

13



T				
A				
B	7 7 7 7 7	7 7 7 7 7	5 5 5 5 5	2 2 2 2 2



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

17



T				
A	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	5 5 5 5 5	0 0 0 0 0



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

21



T				
A	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	5 5 5 5 5	0 0 0 0 0



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

25

The musical score for Example 10, measures 25-28, is presented in three systems. The first system (measures 25-26) features a treble clef staff with a key signature of one sharp (F#). The guitar staff shows a sequence of chords and single notes. The guitar staff shows a sequence of chords and single notes. The guitar staff shows a sequence of chords and single notes.

The second system (measures 27-28) continues the sequence. The guitar staff shows a sequence of chords and single notes. The guitar staff shows a sequence of chords and single notes. The guitar staff shows a sequence of chords and single notes.

29

The musical score for Example 29 consists of two systems. The first system has a piano part in treble clef and a string quartet part in bass clef. The piano part has a melodic line with eighth and sixteenth notes. The string quartet part has a rhythmic pattern of eighth notes and rests. The second system has a piano part in treble clef and a string quartet part in bass clef. The piano part has a melodic line with eighth and sixteenth notes. The string quartet part has a rhythmic pattern of eighth notes and rests.

[illegible]

35

The musical score for the 35th measure is presented in two systems. The first system consists of a treble clef staff and a bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff features a complex accompaniment of chords and single notes. The second system also consists of a treble clef staff and a bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff features a complex accompaniment of chords and single notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

39

T
A
B

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

43

The musical score for Example 10.13, measures 43-46, is presented in two systems. The first system shows measures 43-45, and the second system shows measures 44-46. The piano part (left) features a series of chords, with a double bar line in measure 45. The guitar part (right) features a melodic line with fingerings (9, 10, 8, 7, 8) and a double bar line in measure 45. The score is written in standard musical notation with a treble clef and a key signature of one flat.

47

The musical score for Example 10 is presented in two systems. Each system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first system contains four measures of music, and the second system also contains four measures. The notation includes various musical symbols such as notes, rests, and bar lines.

51

T
A
B

T
A
B

53

T
A
B

T
A
B

56

T
A
B

T
A
B

60

T

A 2 2 4 4

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

T 7 7 5 5 7 7

A 7 7 5 5 7 7

B 7 7 5 5 7 7

64

Example 10

64

T
A
B

T
A
B

68



T							
A							
B	5 5	5 5	5 5	5 5	5 5	5 5	5 5



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

72



T							
A							
B	5 5	5 5	5 5	5 5	5 5	5 5	5 5



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

76



T							
A							
B	5 5	5 5	5 5	5 5	5 5	5 5	5 5



T							
A	4 4	4 4	4 4	4 4	4 4	4 4	4 4
B	2 2	2 2	2 2	2 2	2 2	2 2	2 2

[illegible]

89

The musical score for Example 10.10, measures 89-92, is presented in two systems. The first system shows measures 89 and 90. The piano part (bottom) features a series of chords, with some measures containing a whole note chord. The vocal part (top) has a melodic line with a slur over measures 89 and 90. The second system shows measures 91 and 92. The piano part continues with chords, and the vocal part has a melodic line with a slur over measures 91 and 92. The score is in 4/4 time and uses a key signature of one flat.

93

93

T

A

B

T

A

B

97

97

T

A

B

T

A

B

[illegible]

105

Gtr II

T

A 4 5 (5) 5 5 4 5 (5) 5

B

109

Measures 109-112 of the musical score. Measure 109: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (half). Measure 110: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: C5 (quarter), B4 (quarter), A4 (quarter), G#4 (half). Measure 111: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 112: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half). Fingering: T (4, 5, 3, 1), A (4, 5), B.

113

T
A
B

The image shows a musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The first two measures of the top staff contain whole rests. The third measure contains a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The bottom two staves are labeled 'T' (Tenor) and 'A' (Alto) and 'B' (Bass). The first two measures of the bottom staves are empty. The third measure contains a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The notes in the bottom staves are written in a simplified, stylized notation.

116

Gtr I

T

A

B

Gtr II

118

T

A

B

T

A

B

121

The Rose Tree

121

T

A

B

T

A

B

125

Musical notation for measures 125-128. The system includes a vocal line and guitar parts for Treble (T), Alto (A), and Bass (B) staves. Measure 125 features a vocal melody with eighth notes and a guitar accompaniment with chords and eighth notes. Measures 126-128 continue the vocal melody and guitar accompaniment, with measure 128 ending on a whole note chord.

Fingerings and tablature for measures 125-128. The guitar parts are written on a six-line staff. Measure 125 shows fingerings 9 and 10 for the bass line. Measures 126-128 show fingerings 8, 7, and 8 for the bass line. Tablature is provided for measures 126-128, showing fret numbers and string numbers.

129

Musical notation for measures 129-131. The system includes a vocal line and guitar parts for Treble (T), Alto (A), and Bass (B) staves. Measure 129 features a vocal melody with eighth notes and a guitar accompaniment with chords and eighth notes. Measures 130-131 continue the vocal melody and guitar accompaniment, with measure 131 ending on a whole note chord.

Fingerings and tablature for measures 129-131. The guitar parts are written on a six-line staff. Measure 129 shows fingerings 9 and 10 for the bass line. Measures 130-131 show fingerings 8, 7, and 8 for the bass line. Tablature is provided for measures 130-131, showing fret numbers and string numbers.

132

Musical notation for measures 132-135. The system includes a vocal line and guitar parts for Treble (T), Alto (A), and Bass (B) staves. Measure 132 features a vocal melody with eighth notes and a guitar accompaniment with chords and eighth notes. Measures 133-135 continue the vocal melody and guitar accompaniment, with measure 135 ending on a whole note chord.

Fingerings and tablature for measures 132-135. The guitar parts are written on a six-line staff. Measure 132 shows fingerings 9 and 10 for the bass line. Measures 133-135 show fingerings 8, 7, and 8 for the bass line. Tablature is provided for measures 133-135, showing fret numbers and string numbers.

The image displays a musical score for the song "The Rose Tree". It is written for a vocal part and a guitar accompaniment. The score is organized into two systems, each with a vocal staff and a guitar staff. The vocal staff uses a treble clef and a key signature of one flat (B-flat). The guitar staff uses a standard six-string layout with a key signature of one flat. The first system shows the vocal melody and guitar chords. The second system continues the melody and includes a guitar solo section marked with a "G" and a "G".

CHICAGO IS SO TWO YEARS

As recorded by Fall Out Boy

(From the 2004 Album TAKE THIS TO YOUR GRAVE)

Transcribed by falloutboy682

Words by
Music by
Arranged by

A Intro

$\text{♩} = 220$
F5

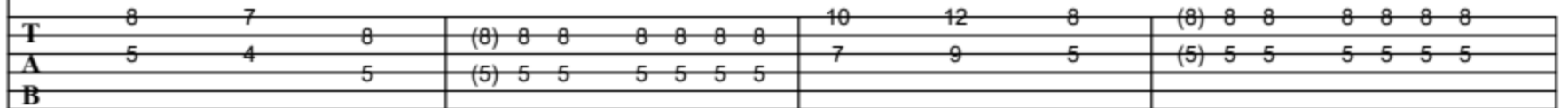
G5

C/E

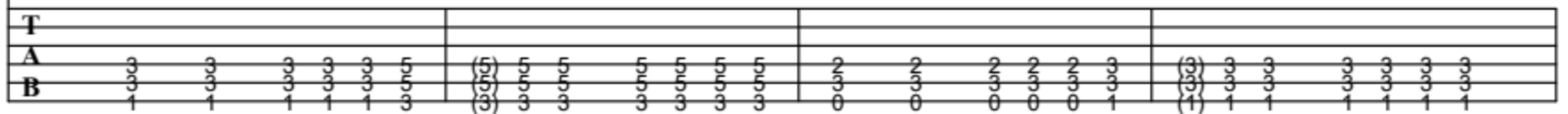
F5



Gtr I *fff*



Gtr II *fff*

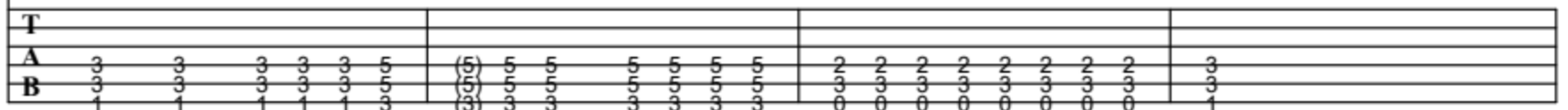
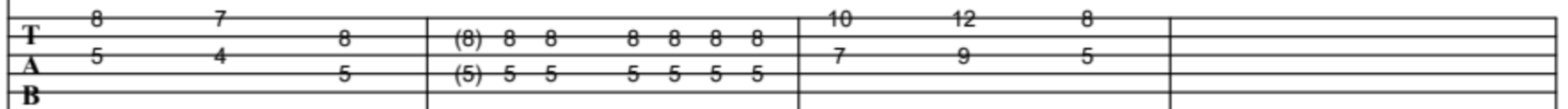


F5

G5

C/E

F5



B Verse

9

F5 C5 G5 C/E C5 F5

Gtr I

T
A
B

Gtr II

T
A
B

13

F5 C5 G5 C/E C5 F5

T

A 3 x x 9 x x 7 x x x x x 12 (12) 10 9 7 5 (5) 5 5 5 5 5 5

B 3 x x 7 x x 5 x x x x x 10 (10) 8 7 5 3 (3) 3 3 3 3 3 3

C Pre-Chorus

17

F5 C/E G5 A5

Gtrs I, II
P.M.

The musical score is divided into two systems, each containing guitar and bass parts.

Guitar Part:

- Staff 1 (Gtr I):** Features a melodic line with chords F5, C/E, G5, and A5 indicated above the staff. The notation includes eighth notes and sixteenth notes. A "P.M." (Pedal Point) section is indicated by a dashed line below the staff.
- Staff 2 (Gtr II):** Similar to Staff 1, it features a melodic line with the same chord sequence. It also includes a "P.M." section.

Bass Part:

- Staff 3:** Provides a rhythmic accompaniment for the first system's guitar parts, primarily using eighth notes and sixteenth notes.
- Staff 4:** Continues the bass line for the second system, ending with a final measure marked "To Coda".

Chord Diagrams:

- F5:** Rooted on the 1st fret, 1st string (F).
- C/E:** Rooted on the 3rd fret, 1st string (C), with E as the bass note.
- G5:** Rooted on the 7th fret, 1st string (G).
- A5:** Rooted on the 9th fret, 1st string (A).

Other Notations:

- T, A, B:** Tablature staves for Tenor, Alto, and Bass guitars respectively, showing fret numbers (0-7) and picking patterns (e.g., 1 1 1 1 1 1 1 1).
- P.M.:** Pedal Point section, indicated by a dashed line.
- To Coda:** A double bar line followed by a square symbol, indicating the end of the piece.

D Chorus

A5 C5 F5 D5

33

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

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

A5 G/B F5

37

T																								
A	7	7	x	7	x	7	4	4	x	4	x	4	3	3	x	3	x	3	3	3	x	3	x	3
B	7	7	x	7	x	7	5	5	x	5	x	5	3	3	x	3	x	3	3	3	x	3	x	3

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

A5 C5 F5 D5

41

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

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

A5

G/B

F5

45

D.S. al Coda

49

E Chorus

A5

C5

F5

D5

51

55

A5 G/B F5

T

A

B

T

A

B

59

A5 C5 F5 D5

T

A

B

T

A

B

Gtr III

T

A

B

*sl.**sl.*

Gtr IV

sl.

sl.

F Interlude

N.C.

69



Gtr IV * Gtr. IV Arr. for Vocals

T	5	1	3
A			
B			

73



T	5	1	3
A			
B			

77



T	5	1	3
A			
B			

81



T	5	1	3
A			
B			

sl.

85



T	3	1
A		
B		

sl.

89



T	3	5
A		
B		

93



T	3	1
A		
B		

F5

N.C.

96



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



Gtrs I, II, III

T				
A	3			
B	3			

G Out-Chorus

A5

C5

F5

D5

100



Gtr I

T										
A	7	7	x	7	x	7	5	5	x	5
B	7	7	x	7	x	7	5	5	x	5



Gtr II

T										
A	5	5	x	5	x	5	9	9	x	9
B	3	3	x	3	x	3	7	7	x	7

A5

G/B

F5

104



T										
A	7	7	x	7	x	7	4	4	x	4
B	7	7	x	7	x	7	2	2	x	2



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

A5

C5

F5

D5

108

Tablature for measures 108-111:

Measure	Guitar Tab	Bass Tab
108	7 7 x 7 x 7	5 5 x 5 x 5
109	5 5 x 5 x 5	5 5 x 5 x 5
110	3 3 x 3 x 3	7 7 x 7 x 7
111	5 5 x 5 x 5	5 5 x 5 x 5

rit.
A5

G/B

$\text{♩} = 70$
F5

112

Tablature for measures 112-115:

Measure	Guitar Tab	Bass Tab
112	7 7 x x x x	5 5 x x x x
113	4 4 x x x x	2 2 x x x x
114	3 3 x x x x	3 3 x x x x
115	(3) (3)	(3) (3)

DANCE, DANCE

As recorded by Fall Out Boy
(from the 2005 Album "From Under The Cork Tree")

Transcribed by James Bazik

Words by Pete Wentz and Patrick Stump
Music by Fall Out Boy
Arranged by Fall Out Boy

Drums and Bass

A Intro

Moderately Fast Rock ♩ = 118

N.C.

6

1

Gtr I

T

A

B

B Verse

4

7

T

A

B

11

P.M.

T

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

B

C Pre-Chorus

15

Gtrs I, II

T

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

B 2 2 4 4 2 2 2 2 4 4 2 2 2 2 4 4 2 2

18

19

Gtr II

P.M. *let ring*

18

19

2

2

4

4

0

0

4

4

2

4

2

2

2

4

4

2

4

2

2

11

9

9

11

9

9

12

9

D Chorus

20

B5 D5 G5 F#5 A5 to Coda

Gtrs I, II

Gtr III

N.C.

22

Gtr III

P.M.~

T

A

B

11 9 9 11 9 9 12 9 11 9 9 11 9 9 12 9 11 9 9 11 9 9 12 9 11 9 9 11 9 9 12 9

Gtr II

P.M.~ P.M.~ P.M.~ P.M.~ P.M.~

T

A

B

2 2 2 5 5 0 0 5 5 5 5 5 0 0 2 2 2 5 5 0 0 5 5 5 5 5 0 0 2 2 2 5 5 0 0 5 5 5 5 5 0 0

E Verse

[illegible]

F Pre-Chorus

30

Gtrs I, II

T

A

B

2 2 4 4 0 0 4 4 2 4 2 2 2 2 4 4 0 0 4 4 2 4 2 2 2 2 4 4 0 0 4 4 2 4 2 2

D.S. al Coda

33

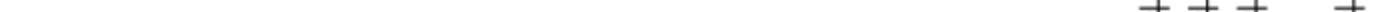
46

T	4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6	7 7 9 9 11 11 12 12	11 11 12 12 14 14 17 17
A	x x x x x x x x	x x x x x x x x	x x x x x x x x	x x x x x x x x
B	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 7 7 9 9 9 9	8 8 9 9 11 11 14 14

<i>sl.</i>	<i>sl.</i>
------------	------------

<i>sl.</i>	<i>sl.</i>	<i>sl.</i>
------------	------------	------------

[illegible]

50 

Gtr I

[illegible] $sl.$

The first staff of the score is a single melodic line in treble clef. It begins with a whole rest, followed by a half rest, and then a quarter rest. The staff ends with a double bar line.

Gtrs I, II

T	
A	x x x x
B	x x x x

I Out-Chorus

B5 D5 G5 F#5 A5

52

Gtrs I, II

6x

See Performance Notes: Meas 56

Gtr III

6x

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

54

T	A	B
(0)	0	0
0	0	0
0	0	0

N.C.

58

Gtr III

P.M.-----|

T	A	B
11 9 11 9 12	11 9 11 9 12	9 9 9 9 9
11 9 11 9 12	11 9 11 9 12	9 9 9 9 9
11 9 11 9 12	11 9 11 9 12	9 9 9 9 9
11 9 11 9 12	11 9 11 9 12	9 9 9 9 9

Gtr II

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

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

DEAD ON ARRIVAL (Live)

As recorded by Fall Out Boy

(From the 2003 Album TAKE THIS TO YOUR GRAVE)

Transcribed by lysopac

Words by
Music by

A Intro

$\text{♩} = 102$

F5 A5 G5 F5 A5 G5

Gtr I *f* P.M.-----|

Gtr II *mf*

Gtr III *f*

H H P P

B Verse

3

fff

T
A
B

mf

T
A
B

5

F5 F5 G5

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

T
A
B

T
A
B

C Pre-Chorus

A5

F5

7

T

A

B

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

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

Gtr II *mf*

T

A

B

9 9 9 9 9 9 9 9 9 9 9 9

5 5 5 5 5 5 5 5 5 5 5 5

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

3 3 3 3 3 3 3 3 3 3 3 3

D Chorus

C5

G5

A5

F5

A5

G5

(4th time on D.S.) To Coda

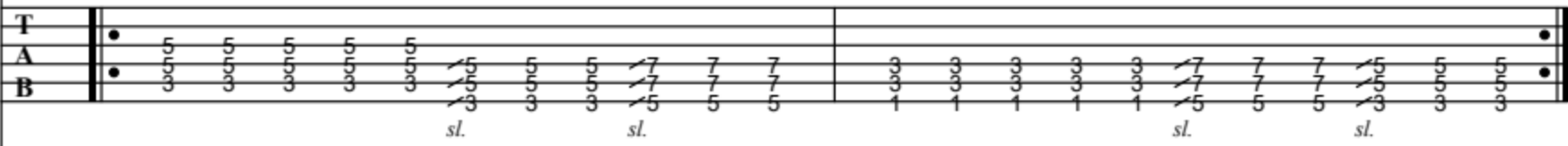
11



T

A

B



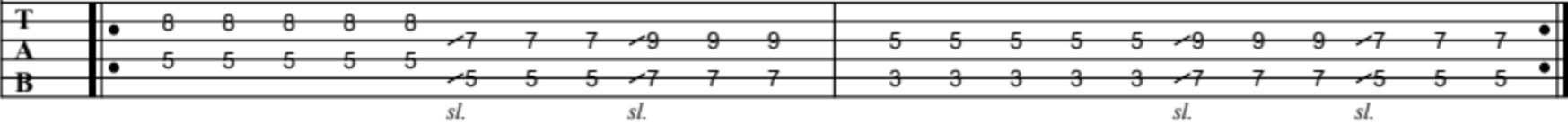


Gtr II *mf*

T

A

B



E Solo

F5

13

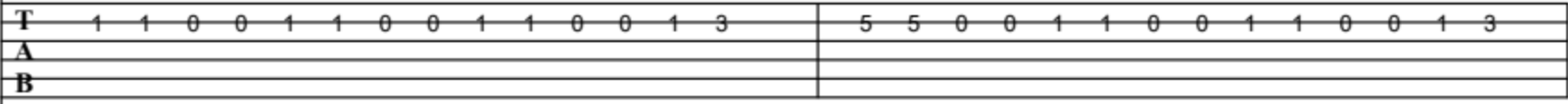


Gtr I

T

A

B





Gtr II

T

A

B



F5

15

T 1 1 0 0 1 1 0 0 1 1 0 0 1 3 | 5 5 0 0 1 1 0 0 1 0 2 0 0

A

B

p p

T

A 3

B 3 4

F5

17

T 1 1 0 0 1 1 0 0 1 1 0 0 1 3 | 1 1 0 0 1 1 0 0 1 1 0 0 1 3

A

B

T

A 3

B 3 4

T 5 5 3 3 5 5 3 3 5 5 3 3 5 6 | 5 5 3 3 5 5 3 3 5 5 3 3 5 6

A

B

Gtr III

D.S. al Coda

19

F5

T 1 1 0 0 1 1 0 0 1 1 0 0 1 3 (3) 1 0 1

A

B

T

A

B

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

A

B

F Bridge

21

F5 A5 G5 F5 A5 G5

T

A

B

sl. sl. sl. sl.

mf

T

A

B

sl. sl. sl.

23

F5 A5 G5 F5 A5 G5 F5 A5 G5

T

A

B

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

T

A

B

sl. sl. sl. sl.

G Interlude

26

C G A F A G

T
A
B

Gtr II *mf*

T
A
B

Gtr III *mf*

T
A
B

28

C G A F5

P.M.

T
A
B

T
A
B

12
10

T
A
B

5 5 5 5 5 5 5 7 7 7
3 3 3 3 3 3 3 5 5 5
sl. *sl.*

30

P.M.

T
A
B

T
A
B

F C C5

P.M.

T
A
B

T
A
B

8va

Gtr II *mf*

T
A
B

10 10 10 10 10 10 10 10 17 17 17 17 17 17 17 17
8 8 8 8 8 8 8 8 15 15 15 15 15 15 15 15
sl.

[illegible]

H Last Chorus

37

C5 G5 A5 F5 A5 G5

4x

mf

4x

sl. sl. sl. sl.

C5

G5

A5

F5

A5

G5

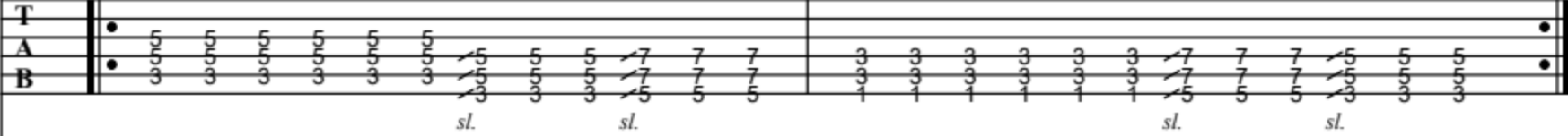
39



T

A

B



sl.

sl.

sl.

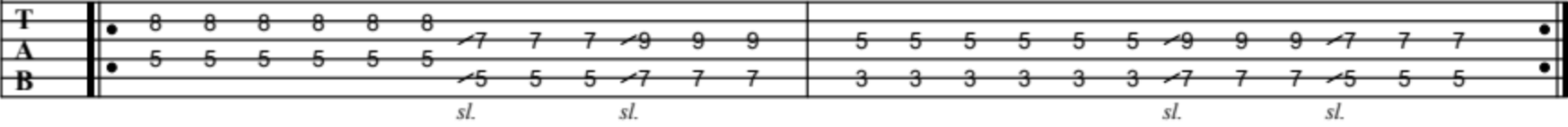
sl.



T

A

B



sl.

sl.

sl.

sl.

C5

41



T

A

B

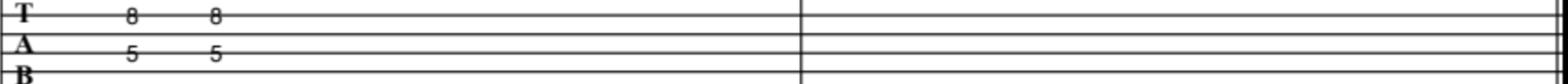




T

A

B



The image shows a musical score for the song "The Rose Tree". It consists of a treble staff with a melody and a bass staff with a guitar accompaniment. Below the bass staff is a guitar tablature. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in a simple, folk-like style. The guitar accompaniment is a rhythmic pattern of eighth and sixteenth notes. The tablature shows the fret numbers for each note on the bass staff.

Staff 1 (Treble): Melody line.

Staff 2 (Bass): Guitar accompaniment line.

Staff 3 (Tablature): Fret numbers for the bass staff.

Staff 4 (Treble): Melody line.

Staff 5 (Bass): Guitar accompaniment line.

Staff 6 (Tablature): Fret numbers for the bass staff.

7

T

A

B

6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1

3 6 5 6 5 6 5 0

4 3 4 3 4 3 0

T

A

B

4 4 4 6 6 3 3 3 4 4 4 6 6 4 4 3

0 0 0 3 3 0 0 0 0 0 0 3 3 0 0 0

6 6 6 5 5 6 6 6 5 5 6 6 6 6 6

0 4 3 4 3 4 3

0 0 0 0 0 0

6 6 6 6 6

9

T
A
B

11

Gtr IV

T

A

B

T

A

B

13



T
A
B

T
A
B

15

T

A

B

T

A

B

17

T
A
B

19

T
A
B

21

T
A
B

23

T

A

B

T

A

B

25

The musical score for 'The Rose Tree' is presented in two systems. The first system (measures 25-34) features a treble staff with a melody and a guitar accompaniment. The melody is in G major, starting on G4 and moving up stepwise to D5. The guitar accompaniment consists of a steady eighth-note pattern on the T, A, and B strings. The second system (measures 35-44) continues the melody, which now includes a descending line from D5 to G4. The guitar accompaniment remains consistent, with some measures featuring a change in the bass line to provide harmonic support for the descending melody.

T

A

B

T

A

B

[illegible]

29

33

T
A
B 8 10 8 6 5 3 2 3 1 0 1 0 1 3

35

T
A
B 3 5 3 5 3

37

Gtrs II, III

T
A
B

Gtr IV

T
A
B

39

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system includes a vocal melody line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble clef with a key signature of one sharp (F#). The second system continues the vocal melody and guitar accompaniment. The guitar accompaniment is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems. The first system shows the vocal line and guitar chords (T, A, B) for measures 39-40. The second system shows the vocal line and guitar fret numbers for measures 41-42.

[illegible]

43

Gtr I

T 0 0

A 0 0

B 3 0

Gtrs II, III

T 5 5

A 3 3

B 3 3

Gtr IV

T 0 1 0 1 0 1 0 1 0 (0) 1 3 1 0 1 3 1 0

A

B

45

Gtr II

T 3 3 (3)

A

B

47

T
A
B

T
A
B

49

T
A
B

T
A
B

Gtr IV

T
A
B

52

T
A
B

Gtrs II, III

T
A
B

54

T
A
B

Gtr IV

T
A
B

56

T
A
B

T
A
B

58

T
A
B

T
A
B

60

Musical notation for measures 60-61. The system includes a grand staff (treble and bass clef) and three vocal staves labeled T, A, and B. The grand staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The vocal staves show lyrics and corresponding notes.

62

Musical notation for measures 62-63. The system includes a grand staff (treble and bass clef) and three vocal staves labeled T, A, and B. The grand staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The vocal staves show lyrics and corresponding notes.

64

Musical notation for measures 64-65. The system includes a grand staff (treble and bass clef) and three vocal staves labeled T, A, and B. The grand staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The vocal staves show lyrics and corresponding notes.

A Intro

$\text{♩} = 175$

D5

N.C.

D5

N.C.

1

Gtr II

T										
A	7	7	7	7		7	7	7	7	
B	5	5	5	5	0	5	5	5	5	x x

D5

A5

D5

N.C.

B5

A5

B5

N.C.

3

Gtr I

T																								
A	11	11	9	11	(11)	7	11	11	9	11	x	x	11	11	9	11	(11)	14	11	11	9	11	x	x
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	9	9	7	9	(9)	5	9	9	7	9	x	x	9	9	7	9	(9)	12	9	9	7	9	x	x

sl.

sl.

Gtrs II, III

T																	
A	7	7	7	7		7	7	7	7	x	x					x	x
B	7	7	7	7	7	7	7	7	7	x	x	9	9	9	9	7	7
B	5	5	5	5	7	5	5	5	5	x	x	9	9	9	9	7	7

B Pre-Verse

D5

B5

A5

7

Gtrs II, III

T				
A	0	(0)	(0)	(0)
B	0	(0)	(0)	(0)
B	0	(0)	(0)	(0)

G5

A5

11

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

[illegible]

19

G5 F#5 G5 N.C. G5 F#5 G5 N.C. D5 A5

T

A

B

5 5 4 5 x x 5 5 4 5 x x 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 4 5 x x 5 5 4 5 x x 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 4 5 x x 5 5 4 5 x x 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G5D5

27

let ring

T	5	5	7	7	5	5	7	7	7	7	9	9	9	9	11	11	11	14	14	14	14	14	
A				7					7	7	7	9	9	9	9	11	11	11	14	14	14	14	14
B										x	x	x	x	x	x	x	x	x	x	x	x	x	
										5	5	5	7	7	7	7	9	9	9	12	12	12	12

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

E Chorus

B5G5D5F#5

31

T																						
A										9	11	12	7			7	9	11				
B																						
										sl.	sl.					sl.	sl.					

T																							
A										9	9	9	9	5	5	5	5	7	7	7	7	4	4
B										9	9	9	9	5	5	5	5	5	5	5	5	4	4
										9	9	9	9	5	5	5	5	5	5	5	5	4	4

G5E5F#5

35

T																							
A										9	11	12	7			8	9	8	9	8	9	8	9
B																							
										sl.	sl.					H	H	H	H	H	H	H	

T																							
A										5	5	5	5	2	2	2	2	4	4	4	4	4	4
B										5	5	5	5	2	2	2	2	4	4	4	4	4	4
										5	5	5	5	2	2	2	2	4	4	4	4	4	4

B5

G5

D5

F#5

39



T

A

B

9 11 12 7 7 9 11 11

sl. sl. sl. sl.



T

A

B

9 9 9 9 5 5 5 5 7 7 7 7 4 4 4 4

9 9 9 9 5 5 5 5 7 7 7 7 4 4 4 4

9 9 9 9 5 5 5 5 7 7 7 7 4 4 4 4

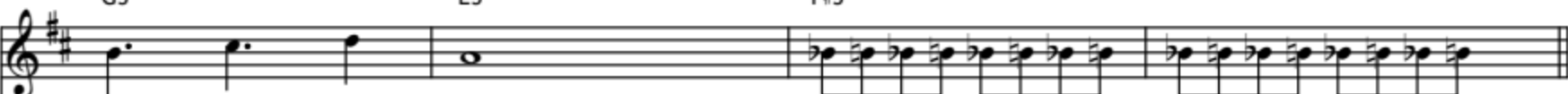
G5

E5

F#5

To Coda

43



T

A

B

9 11 12 7 8 9 8 9 8 9 8 9 8 9 8 9

sl. sl. H H H H H H H H



T

A

B

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

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

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

F

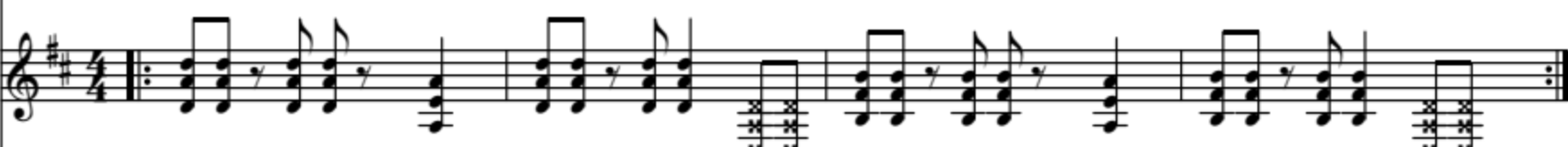
Intro

47



Gtr I

T																									
A	11	11	9	9	11	(11)	7	11	11	9	9	11	11	11	9	9	11	(11)	14	11	11	9	9	11	
B	x	x	x	x	x	(9)	x	x	x	x	x	x	x	x	x	x	x	(9)	x	x	x	x	x	x	x
	9	9	7	7	9			9	9	7	7	9			9	9	7	7	9			9	9	7	7
					<i>sl.</i>								<i>sl.</i>												



Gtrs II, III

T																								
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	5	5	5	5	7	5	5	5	5	x	x	9	9	9	9	7	9	9	9	9	x	x	x	x
					7					x	x	9	9	9	9	7	9	9	9	9	x	x	x	x

G

Pre-Verse w/ Acoustic

51



Gtr IV
let ring

T																								
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B																								



Gtrs II, III

T													
A	0	(0)	(0)	(0)	9	7	(0)	(0)	(0)	9	7	(0)	(0)
B	0	(0)	(0)	(0)	9	7	(0)	(0)	(0)	9	7	(0)	(0)
	0	(0)	(0)	(0)	9	7	(0)	(0)	(0)	9	7	(0)	(0)

G5

D5

A5

55

T

A

B

7 10 0 10 7 10

7 10 0 10 7 10

7 10 0 10 7 10

T

A

B

5

(5)

0

(0) 7 7 7 7 7 7

H Verse 2

D5

A5

D5

N.C.

B5

A5

B5

A5 B5

A5

59

T

A

B

7 7 7 7 7

7 7 7 7 7

5 5 5 5 7

Gtrs II, III

T

A

B

7 7 7 7 7

7 7 7 7 7

5 5 5 5 7

G5

F#5 G5

N.C.

G5

F#5 G5

N.C.

D5

A5

63

T

A

B

5 5 4 5 x x

5 5 4 5 x x

5 5 4 5 x x

D.S. al Coda

T

A

B

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

I Breakdown

D5

A

D5

N.C.

67

T

A

B

7 7 7 7 7

7 7 7 7 7

5 5 5 5 0

Gtr II

T

A

B

7 7 7 7 7

7 7 7 7 7

5 5 5 5 0

D5A5D5N.C.B5A5B5N.C.

69



Gtr I

T																											
A	11	11	9	11	(11)	7		11	11	9	11	x	x		11	11	9	11	(11)	14		11	11	9	11	x	x
B	9	9	7	9	(9)	5		9	9	7	9	x	x		9	9	7	9	(9)	12		9	9	7	9	x	x

sl.

sl.



Gtrs II, III

T																											
A	7	7	7	7		7		7	7	7	7	x	x		9	9	9	9		7		9	9	9	9	x	x
B	5	5	5	5		7		5	5	5	5	x	x		9	9	9	9		7		9	9	9	9	x	x

7

D5A5D5N.C.B5A5B5N.C.

73



Gtr I

T																											
A	11	11	9	11	(11)	7		11	11	9	11	x	x		11	11	9	11	(11)	14		11	11	9	11		
B	x	x	x	x	x			x	x	x	x	x	x		x	x	x	x	x				x	x	x	x	

sl.

sl.



Gtrs II, III

T																											
A	7	7	7	7		7		7	7	7	7	x	x		9	9	9	9		7		9	9	9	9	x	x
B	5	5	5	5		7		5	5	5	5	x	x		9	9	9	9		7		9	9	9	9	x	x

7

J Interlude

77

G5 D5 A5

let ring

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

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

81

G5 D5 A5

let ring

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

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

85

G5 D5 A5

let ring

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

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

89

G5

D5

A5

let ring

T

A

B

T

A

B

K Out-Chorus

93

D5 G5 D5 F#5

7 9 11 7 7 9 11 11

sl. sl. sl. sl.

7 7 7 7 7 5 5 5 5 5 7 7 7 7 7 4 4 4 4 4 4 4 4 4 4

97

G5 E5 F#5 A5

T
A
B

9 11 12 7 8 9 8 9 8 9 8 9 8 9 8 9

sl. sl. H H H H H H H H

T
A
B

5 5 5 5 5 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7

5 5 5 5 5 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7

5 5 5 5 5 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7

sl.

[illegible]

109

D5 G5 D5 G5 D5 A5 D5

Gtrs I, II, III

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

GRAND THEFT AUTUMN

As recorded by Fall Out Boy

(from the 2004 Album "Take This To Your Grave")

Music by Fall Out Boy

A Intro

Moderately Fast Rock ♩ = 133

C# D

C# D

C# D

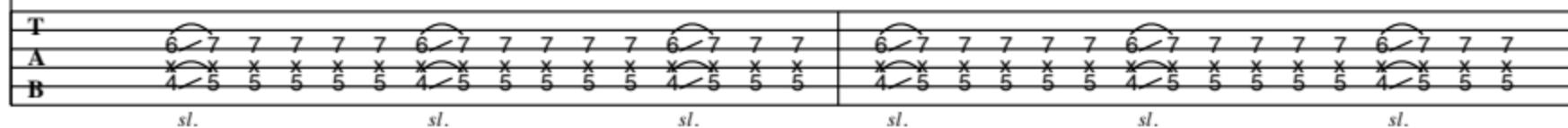
C# D

C# D

C# D



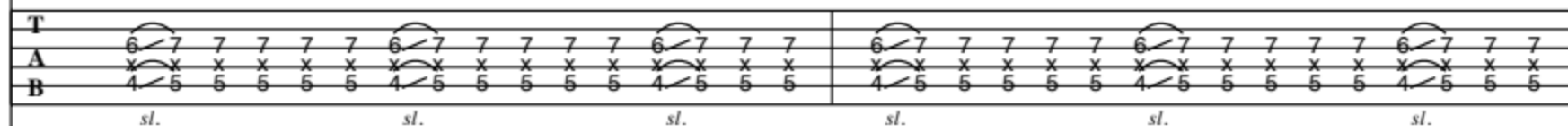
Gtr I *mp*



D5

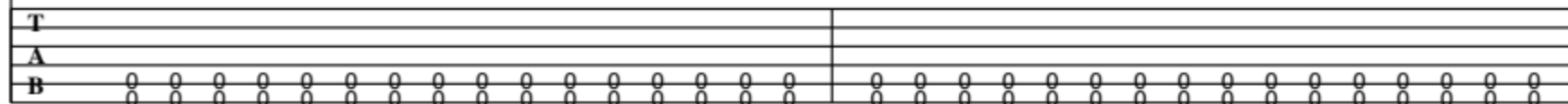


Gtr III *mp*



Gtr II *f*

P.M.



B5 A5

T
A
B

sl. sl. sl. sl. sl.

P.M.-----|

T
A
B

B Verse

D F#5 G5 F#5 E5 F#5 G5

T
A
B

P.M.··| P.M.··|

T
A
B

11

D F#5 G5 F#5 E5 F#5 G5

T

A

B

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

Gtr IV *mp* *f*

T

A

B

sl. sl. sl.

C Pre-Chorus

15

G5 A5 D5 F#5

Gtrs II, V

T

A

B

Gtr III

T

A

B

19

G5 A5 D5 F#5

T

A

B

Gtr I

T

A

B

sl.

sl.

sl.

D Chorus

23

B5 G5 D5 F#5 G5 A5 D5 F#5

T

A

B

Gtr IV

let ring

T

A

B

27

G5 A5 D5 E5 F#5 G5

let ring.....|

T

A

B

T

A

B

E Bridge

31

D5

Gtr III

T

A

B

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

Gtr II

T

A

B

33

B5

A5

T

A

B

sl.

sl.

sl.

sl.

sl.

F Verse

D F#5 G5 F#5 E5 F#5 G5

35

Gtr III

T

A

B

Gtr II

T

A

B

39

D F#5 G5 F#5 E5 F#5 G5

T

A

B

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

T

A

B

Gtr IV

f

sl. sl. sl.

G Pre-Chorus

43

G5 A5 D5 F#5

T

A

B

Gtrs II, V

T

A

B

Gtr III

47

G5 A5 D5 F#5

T

A

B

Gtr I

T

A

B

sl. sl. sl.

H Chorus

B5 G5 D5 F#5 G5 A5 D5 F#5

51

T

A

B

Gtr IV

let ring

T

A

B

G5 A5 D5 E5 F#5 G5

55

let ring.....|

T
A
B

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

I Bridge

N.C.

59

Gtr II

P.M.·~| P.M. P.M. P.M. P.M.·~.....| P.M. P.M. P.M.

T
A
B

T
A
B

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

63

P.M.·~| P.M. P.M. P.M. P.M.·~.....| P.M. let ring.....|

T
A
B

T
A
B

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

J Interlude

B5 A5 D5 G5

67

Gtrs II, V

Gtr VI

3x

3x

sl. sl.

B5 A5 D5 G5

71

Gtrs II, V

Gtr VI

3x

3x

sl. sl.

K Chorus

B5 G5 D5 F#5 G5 A5

75

Gtr II

3x

79

G5 A5 D5 E5 F#5 G5

Gtrs II, V

T

A

B

Gtr III

let ring.....|

T

A

B

L Out-Chorus

83

D5 G5 D5 F#5 G5 A5 D5 F#5

Gtrs II, V

T

A

B

Gtr III

let ring.....|

T

A

B

87

G5 A5 D5 E5 F#5 G5 D5

T

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

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

let ring.....|

T 7 5 7 5 7 5 7 5 2 2 2 2 2 2 2 2 4 5 7

A 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 4 7 7

B 2 2 2 2 2 2 2 2 2 2 2 2 4 5 5

9

D5 A5 G5 A5 B5 D/F# G5 A5

T
A 7 7 7 7 7 11 11 11 9 9 9 9 9 6 6 6 7 7 7 11 11 11 9 9 9 9 x 7 7 7
B 5 5 5 5 5 9 9 9 7 7 7 7 7 4 4 4 5 5 5 9 9 9 7 7 7 7 x 5 5 5

T
A 7 7 7 7 7 7 7 7 7 5 5 5 5 5 7 7 7 7 9 9 9 4 4 4 5 5 5 5 5 x 7 7 7
B 5 x 7 7 7

B Verse[illegible]

C Pre-Chorus

25

S
E5 D/F# G5 A5 B5 D/F# G5 D/F#

ff

T
A 7 7 7 7 7 6 7 7 7 7 7 6 7 7 7 6 6 6 7 7 7 7 7 7 7
B 5 5 5 5 5 4 5 5 5 5 5 4 5 5 5 4 4 4 5 5 5 5 5 5 5

ff

T
A 2 2 2 2 2 4 2 2 2 2 2 7 2 2 2 4 4 4 2 2 2 2 2 2 2
B 2

29

E5 D/F# G5

* Harmonics First Time

N.H.-----|

T
A
B

7 7 7 7 7 9 7 [7] [5] [5]

5 5 5 5 5 7 5

T
A
B

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

D Chorus

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

31

D5 A5 G5 A5 B5 D/F# G5 A5

T
A
B

T
A
B

E Post-Chorus

35

D/F# G5 A5 A5

T
A 7 7 7 7 11 11 11 9 6 6 6 6 11 11 11 9
B 5 5 5 5 9 9 9 7 4 4 4 4 9 9 9 7

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

T
A 5 5 5 4 5 5 5 7 7 7 7 7 7 7 7 7
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

39

D/F# G5 A5 A5

T
A 7 7 7 7 11 11 11 9 6 6 6 6 6
B 5 5 5 5 9 9 9 7 4 4 4 4 4

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

T
A 5 5 5 4 5 5 7 7 7 7 7
B 2 2 2 2 x x 3 3 3 5 x x 5 5 5 5 5

F Verse[illegible]

G5

A5

47

T

A

B

77777777

77777777

555

P.M.

fff

T

A

B

53535353535353

53535353535353

77777777

B5

F# / A#

A5

E / G#

49

T

A

B

77777779

77777779

11111111111111

77777779

77777779

55555557

ff

P.M.

T

A

B

99999999

99999999

77777777

99999999

99999999

55555555

G5

D.S. al Coda

53

T

A

B

77777777

77777777

55555555

77777777

77777777

55555555

T

A

B

53535353535353

53535353535353

53535353535353

G Chorus Extended

55

D5 A5 G5 A5 B5 D/F# G5 A5

ff

T
A
B

ff

T
A
B

Gtr III *ff*

T
A
B

T
A
B

H Interlude

59

D/F# G5 A5 A5

P.M.-----

T
A
B

T
A
B

63

D/F#

G5

A5

A5

Gtr I *f*

T				
A	11 11 11 11	14 14 14 12	9 9 9 9	14 14 14 12
B	9 9 9 9	12 12 12 10	7 7 7 7	12 12 12 10

ff

T				
A	7 7 7 7	11 11 11 9	6 6 6 6	11 11 11 9
B	5 5 5 5	9 9 9 7	4 4 4 4	9 9 9 7

Gtr III
P.M.-----|

T				
A	5 5 5 5	4		
B	2 2 2 2	x x	5 5 5 7	x x
		x x		x x

D/F#

G5

A5

A5

67

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.

T					
A	x x x 11	14 14 14 12	9 9	9 9 9	
B	x x x 9	12 12 12 10	7 7 7 7 7 7	7 7 7 7 7	

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.

T					
A	x x x 7	11 11 11 9	6 6	6 6 6	
B	x x x 5	9 9 9 7	4 4 4 4 4 4	4 4 4 4 4	

P.M.----|

P.M.----|

P.M.-----|

P.M.-----|

T					
A					
B	x x x 4 x x x 2	x x x x	5 5 5 7 3 3 3 5	x x x x	7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

I Chorus

D

71

T

A 11

B 9

sl.

T

A 7

B 5

sl.

T

A 7

B 5

sl.

75

D5

G5



T			
A			11 11
B			9 9

			11 11 11 11 11 11 11 9
			9 9 9 9 9 9 9 7



P.M.

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

			5
			3

J Out-Chorus

79

D5

A5

G5

A5

B5

D/F#

G5

A5



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



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

D5A5G5A5B5D/F#G5A5

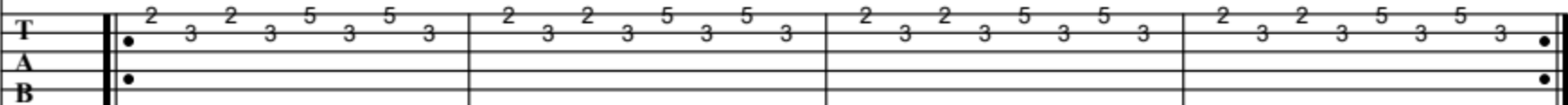
83



T

A

B



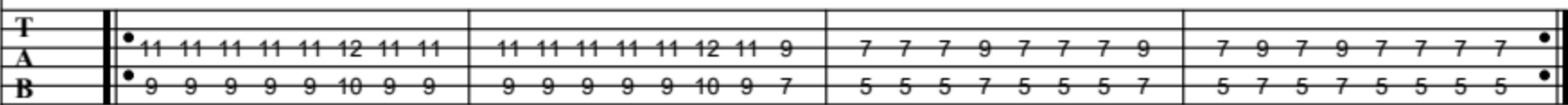


f

T

A

B



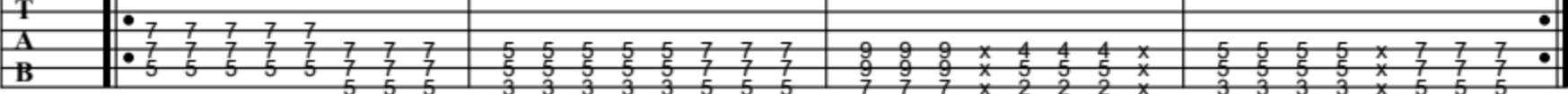


Gtr III

T

A

B



D5A5G5A5B5D/F#G5A5

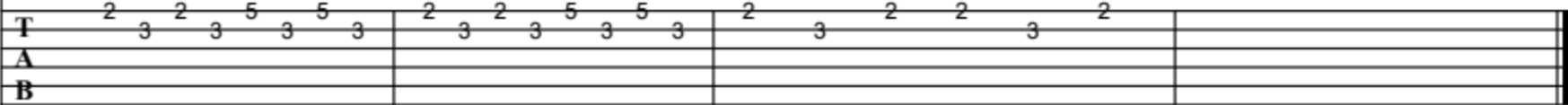
87



T

A

B



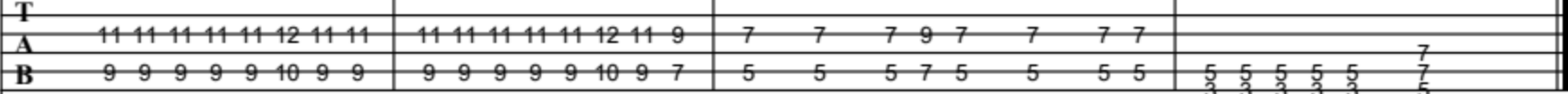


P.M.-----|

T

A

B



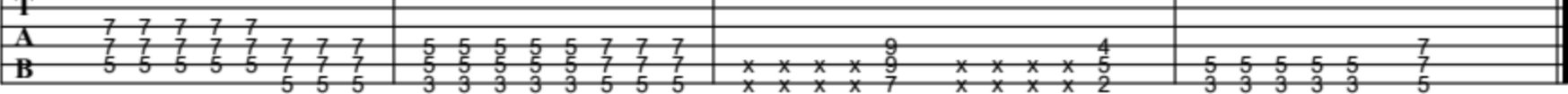


P.M.-----|

T

A

B



HAND OF GOD

As recorded by Fall Out Boy

Transcribed by Donkey Fly

Words and
Arranged by

A Intro

Drop D Tuning (DAEGBE)

$\text{♩} = 140$

1

Gtr I

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

T																									
A																									
B	4	4	4	4	4	4	4	6	6	6	7	7	7	7	7	2	(2)	2	2	2	2	x	4	4	2

5

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

T																								
A	4																							
B	0	0	0	0	0	2	(2)	2	2	2	2	6	6	9	x	9	0	2	(2)	(0)				

Gtr II

N.H.-|

T														
A														
B													[9]	[9]

9

1. 2.

Gtr I

Full Full Full 1/2 Full

T																						
A	9	11	11	9	11	11	9	11	9	(9)	11	9	9	11	11	9	11	9	9	11	13	14
B	9	11	11	9	11	11	9	11	9	9	11	9	9	11	11	9	11	9	9	11	13	14

Gtr II *f*

P.M.-|

T																								
A	6	6	6	6	6	6	6	6	6	6	6	6	2	2	2	2	2	2	2	2	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	2	2	2	2

B Verse

14

Gtr I

T
A 13 (13) (13) (13)
B

Gtr II

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

T
A
B 4 4 4 4 4 4 4 4 4 6 6 6 7 7 7 7 7 2 (2) 2 2 2 4 2 2

18

Gtr II

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

T
A 2 0 0 0 0 2 (2) 2 2 2 2 6 6 9 x 9 0 2 (2) (0)
B 0 0 0 0 0 2 (2) 2 2 2 2 6 6 9 x 9 0 0 (0)

22

Gtrs I, II

1/2

T
A
B 4 0 3 2 (2) 2 2 3

24

Gtr I

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

Gtr II

T
A 6 6 4 4 2 (2) (2) (2)
B 4 4 2 2 0 (0) (0) (0)

C Chorus

27 

Gtrs I, II

T																	9 9				9 9 8 8 9 9 8 8									
A	2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6	7	7	7	7	9	9	9	9	8	8	9	9	8	8
B	3	3	3	3	3	3	3	3	6	6	6	6	6	6	6	6	7	7	7	7	9	9	9	9	9	9	9	9	9	9

[illegible]

D Post Chorus

35

Gtr I

Full

Full

Full

1/2

Full

Gtr II *f*

P.M. $\downarrow$

E Verse 2

40



T

A

B

13

(13)



P.M.

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.

P.M.-----|

T

A

B

4

4

4

4

4

4

4

4

6

6

6

7

7

7

7

7

2

(2)

2

2

2

2

2

2

44



Gtr II

P.M.-----|

P.M.

P.M.-----|

P.M.

T

A

B

2

0

0

0

0

0

2

(2)

2

2

2

2

6

6

9

x

9

0

2

(2)

(0)

48



Gtrs I, II

1/2

T

A

B

4

0

3

2

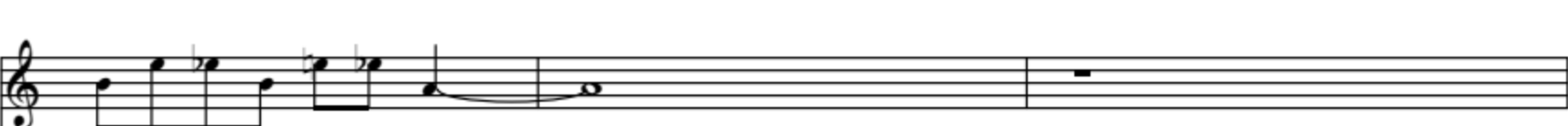
(2)

2

2

3

50



Gtr I

T

A

B

9

9

8

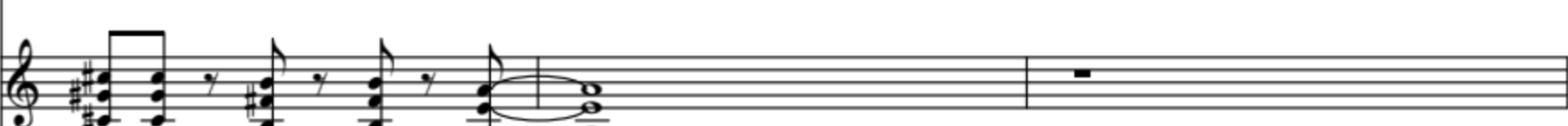
9

9

8

7

(7)



Gtr II

T

A

B

6

6

4

4

2

(2)

6

6

4

4

2

(2)

4

4

2

(0)

F Chorus

53

Gtrs I, II

T
A
B

57 

[illegible]

G Interlude

62 

Gtr II *ff*

T	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6		
A	x x x x x x x x	x x x x x x x x	4 4 4 4 4 4 4 4	4 4 4
B	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 2 4 0 2

66

T
A 6 6 6 6 6 6 6 6
B 4 4 4 4 4 4 4 4

T
A 6 6 6 6 6 6 6 6
B x x x x x x x x

70

Gtr III

T

A 2

B 2

Gtr II

T

A 2

B 2

(2)

(x)

(2)

H Outro

74

Gtrs I, II

T	A	B
	2 2 2 2 2 2 2 2 2	6 6 6 6 6 6 6 6 6
	2 2 2 2 2 2 2 2 2	7 7 7 7 7 7 7 7 7
	2 2 2 2 2 2 2 2 2	7 7 7 7 7 7 7 7 7

78

T																																
A	2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6	6	6	6	6	4	4	2	x	2	2	2	x	2	x	2	
B	2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6	6	6	6	6	4	4	2	x	2	2	2	x	2	x	2	
	2	2	2	2	2	2	2	2	6	6	6	6	6	6	6	6	6	6	6	6	4	4	2	x	0	0	0	x	0	x	0	

82

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

84

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

HOMESICK AT SPACECAMP

As recorded by Fall Out Boy

(From the 2004 Album TAKE THIS TO YOUR GRAVE)

Transcribed by falloutboy682

Words by
Music by

A Intro

$\text{♩} = 200$
F#5 A5 F#5

G#sus4 A5

B5

C#5

D5

1

Gtr I *mf*

T																											
A	6	9	6		6	6	(6)	6	6	6	6	6	6	6	7	7	7	7	9	7	(7)	x	x	x	x	x	x
B	4	7	4		6	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	7	(7)	x	x	x	x	x	x

Gtr II

P.M.-----|

T																											
A	4	7	4		6	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	0	(0)	0	0	0	0	0	0
B	4	7	4		7	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	0	(0)	0	0	0	0	0	0

H P

F#5 A5 F#5

G#sus4 A5

B5

C#5

D5

5

T																											
A	6	9	6		6	6	(6)	6	6	6	6	6	6	6	7	7	7	7	9	7	(7)						
B	4	7	4		6	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	7	(7)						

T																											
A	4	7	4		6	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	0	(0)						
B	4	7	4		7	7	(7)	7	7	7	7	7	7	7	9	9	9	9	11	0	(0)						

H P

B Verse

[illegible]

B5

D5

13

T

A

B

P.M.

T

A

B

17

F#5

A5

T

A

B

P.M.

Gtr III *mf*

T

A

B

B5

D5

21

T

A

B

P.M.

T

A

B

C Chorus

$$J = 100$$

§
A5

E5

F#5

D5

E5

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

F#5

D5

25

T
A
B

T
A
B

D Post-Chorus

♩ = 200

F#5

A5

D5

[illegible]

F#5 A5 G#sus4 D5

33

T
A
B

T
A
B

P.M.-----|

E Verse

37

F#5

A5

mf

T

A

B

T

A

B

41

1.
B5

D5

The image shows a musical score for guitar, specifically a melody line and a corresponding fretboard diagram. The melody is written on a single staff in D major (two sharps). It begins with a treble clef and a key signature of two sharps. The melody starts on B5 (the first line) and moves to D5 (the second line). The fretboard diagram below the staff shows the fretting for the melody line, with fret numbers 7, 14, and 12 indicated. The diagram is divided into four measures, each containing a sequence of fret numbers for the fretting hand. The first measure contains fret numbers 7, 7, 7, 7, 7, 7, 7, 7. The second measure contains fret numbers 7, 7, 7, 7, 7, 7, 7, 14. The third measure contains fret numbers 14, 14, 14, 13, 13, 13, 9, 9. The fourth measure contains fret numbers 9, 9, 9, 9, 9, 9, 9, 9. The diagram ends with a double bar line and a repeat sign.

2.

B5

D5

D.S. al Coda

45

T

A

B

T

A

B

F Post-Chorus

Example 6

Figure 6 shows a musical score for guitar, illustrating a sequence of chords and fingerings. The score is written for three staves: Treble Clef (T), Bass Clef (B), and Guitar III (Gtr III). The key signature is one sharp (F#).

The first staff (Treble Clef) shows a sequence of chords: F#5, A5, and D5. The second staff (Bass Clef) shows a sequence of chords: P.M., P.M., P.M., and P.M. The third staff (Guitar III) shows a sequence of chords: Gtr III.

The notation includes various symbols such as "x" for fretted notes, "P.M." for palm mutes, and "Gtr III" for guitar III. The score is divided into measures by vertical bar lines.

[illegible]

G Interlude

57

A5

F#5

Gtrs IV, V
let ring

f
P.M.

61

D5 A/D D5 Bm7/D D5 Bm7/D D5 A/D Bm7/D D5

let ring

P.M.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a piano part, both in the key of D major (two sharps: F# and C#). The guitar part is written in standard notation on a single staff, with a treble clef and a key signature of two sharps. It begins with a measure marked "65" and includes a "let ring" instruction. The piano part is also in standard notation, with a treble clef and a key signature of two sharps, featuring a "P.M." (Pianissimo) instruction. Below the guitar staff, there are four fretboard diagrams, each corresponding to a measure of the guitar part. These diagrams show the fret numbers for the strings (T, A, B) for each measure. The first diagram shows frets 2, 2, 0 for the T, A, and B strings respectively. The second diagram shows frets 2, 2, 2 for the T, A, and B strings. The third diagram shows frets 4, 2, 4 for the T, A, and B strings. The fourth diagram shows frets 2, 4, 2 for the T, A, and B strings. The piano part consists of a single staff with a treble clef and a key signature of two sharps, featuring a "P.M." (Pianissimo) instruction. It includes a series of chords and single notes, with a "P.M." instruction at the beginning. The score is presented in a clean, black-and-white format, typical of a music manuscript.

[illegible]

E5/A

C#m/E

D/F#

D5

C#m/E

D/F#

D5

73



Gtr IV

T																	
A	4	4	x	x	2	4	4	x	0	x	0	2	2	x	2	x	2
B	0	0	x	x	4	5	5	x	0	x	0	4	4	x	4	x	4
					2	4	4	x	0	x	0	2	2	x	2	x	2



T																
A	4				(4)	(2)		(4)	(2)		(4)	(2)				
B	0				(0)	(0)		(0)	(0)		(0)	(0)				

E5/A

C#m/E

D/F#

D5

C#m/E

D/F#

D5

77



T																	
A	4	4	x	x	2	4	4	x	0	x	0	2	2	x	2	x	2
B	0	0	x	x	4	5	5	x	0	x	0	4	4	x	4	x	4
					2	4	4	x	0	x	0	2	2	x	2	x	2

T																
A	4												4	x	0	0
B													5	x	0	0
													4	x	0	0

H Out-Chorus

A5

E5

F#5

D5

E5

F#5

D5

81



Gtr I *mf*

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



Gtr II *fff*

T																	
A	7	7	x	x	2	4	4	x	0	x	0	2	2	x	2	x	2
B	7	7	x	x	2	4	4	x	0	x	0	2	2	x	2	x	2
					2	4	4	x	0	x	0	2	2	x	2	x	2

T																
A													4	x	0	0
B													4	x	0	0
													4	x	0	0

1

D5

P.M.-----

T				
A	9	(9)	(9)	(9)
B	7	(7)	(7)	(7)

P.M.-----

T				
A	0	(0)	(0)	(0)
B	0	(0)	(0)	(0)

♩ = 130

Yes I realise that there is a lead break in the last chorus but its so quiet its near impossible to tab

1

Gtr I *f*

T
A
B

2

2

3x

5

T
A
B

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

7

T
A
B

2

3x

11

T
A
B

2

14

T
A
B

2

sl.

22

T
A
B

2

sl.

28

Musical score for 'The Rose Tree' (Example 10.10). The score is in 3/4 time and consists of two systems. The first system contains measures 28-31, and the second system contains measures 32-35. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

32 

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

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is a treble clef guitar part, the middle staff is a tenor clef vocal part, and the bottom staff is a bass clef bass part. The guitar part includes a solo section marked with a '3x' and a '6' (sixteenth notes). The vocal part is a simple melody. The bass part includes a solo section marked with a '2' and a '4' (fourteenth notes).

34

T

A

B

38

T

A

B

41

T

A

B

sl.

49

T

A

B

4 4 4 4 | 7 7 7 7 | 7 7 7 7 | 4 4 4 4 | 7 7 7 7 | 4 4 4 14

4 4 4 4 | 7 7 7 7 | 7 7 7 7 | 4 4 4 4 | 7 7 7 7 | 4 4 4 14

4 4 4 4 | 7 7 7 7 | 5 5 5 5 | 2 2 2 2 | 5 5 5 5 | 2 2 2 14

2 2 2 2 | 5 5 5 5 | 5 5 5 5 | 2 2 2 2 | 5 5 5 5 | 2 2 2 12

sl.

[illegible]

[illegible]

63

mp

T
A
B

2

67

mf

T
A
B

71

f

T	A	B
4	4	2
7	7	5
7	7	5
4	4	2
7	7	5
4	4	2
14	14	12

sl.

77

Musical score for 'The Rose Tree' (Measures 77-79). The score is written for Treble Clef (T), Alto (A), and Bass (B) staves. The key signature has one sharp (F#). The melody in the Treble Clef staff consists of eighth and quarter notes. The Bass staff provides a harmonic accompaniment using a mix of quarter and eighth notes, often beamed together. The Alto staff contains a series of numbers (4, 0, 2, 0, 2, 0, 0, 2, 0, 0) which likely represent fingerings or a simplified harmonic line.

1



T

A

B

4

4

2



[illegible]

27

Gtr II
P.M.-1 P.M.-1 P.M. P.M.-1 P.M.-1 P.M. P.M.-1 P.M.-1 P.M. P.M.-1 P.M.-1 P.M.

	27	28	29	30
T	5	5	5	5
A	4	4	4	4
B	2	2	2	2

[illegible]

36

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

T 5 2 5 2 5 2 5 2 5 2 5 2 5 2 5 2

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

[illegible]

45

T
A
B

49



T																											
A	9	9	11	11	9	(9)	9	9	9	9	7	(7)	x	x	x	x		x	x	x	9						
B	9	9	9	9	0	7	(7)	7	7	7	7	5	5	(5)	x	x	x	x	5	0	(0)	x	x	x	0	0	9

53



T																											
A	9	9	11	11	9	(9)	9	9	9	9	7	(7)	x	x	x	x		x	x	x	9						
B	9	9	9	9	0	7	(7)	7	7	7	7	5	5	(5)	x	x	x	x	5	0	(0)	x	x	x	0	0	9



Gtr III

T																									
A	7	7	7	7	7	11	(11)	11	11	11	11	12	(12)	12	12	12	14	7	(7)	7	7	7	7	7	6
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	5	5	5	5	5	9	(9)	9	9	9	9	10	(10)	10	10	10	12	5	(5)	5	5	5	5	5	4

57



T
A
B

9	9	11	11	9	(9)	9	9	9	9	7	(7)	x	x	x	x	x	x	x	x	9
9	9	9	9	7	(7)	7	7	7	7	5	(5)	x	x	x	x	5	0	(0)	x	9
9	9	9	9	0	(7)	7	7	7	7	5	(5)	x	x	x	x	5	0	(0)	x	9

Gtr I

T
A
B

7	7	7	7	7	9	(9)	9	9	9	9	7	(7)	x	x	x	x	7	7	x	x	x	x	x	x
x	x	x	x	x	x	(7)	x	x	x	x	x	(5)	x	x	x	x	5	5	x	x	x	x	x	x
5	5	5	5	5	7	(7)	7	7	7	7	5	(5)	x	x	x	x	5	5	x	x	x	x	x	x

T
A
B

9	9	11	11	9	(9)	9	9	9	9	7	7	x	x	x	x	x	x	x	x	x	x	x	11	
9	9	9	9	7	(7)	7	7	7	7	5	5	5	x	x	x	x	5	0	(0)	x	x	x	x	x
9	9	9	9	0	(7)	7	7	7	7	5	5	5	x	x	x	x	5	0	(0)	x	x	x	x	9

61



T
A
B

9	9	0	5	(5)	5	5	5	0	0	7	(7)	7	9	9	5	(5)	5	5	0	9	
9	9	0	5	(5)	5	5	5	0	0	7	(7)	7	9	9	0	5	(5)	5	5	0	9
9	9	0	5	(5)	5	5	5	0	0	7	(7)	7	9	9	0	5	(5)	5	5	0	9

Gtr I

T
A
B

11	11	11	7	(7)	7	7	7	7	9	(9)	9	11	11	7	(7)	7	7	7	9	11
x	x	x	x	(x)	x	x	x	x	x	(9)	x	x	x	x	(7)	x	x	x	x	x
9	9	9	5	(5)	5	5	5	5	7	(7)	7	9	9	5	(5)	5	5	5	7	9

sl.

65



T

A 9 9 0 5 (5) 5 0 0 7 (7) 7 9 9 5 (5) 5 0 0 0 0

B 9 9 0 5 (5) 5 0 0 7 (7) 7 9 9 0 5 (5) 5 0 0 0 0

sl.



T

A 11 11 11 7 (7) 7 7 7 9 9 (9) 9 11 11 7 (7) 7 7 7 7 7 7

B 9 9 9 x 5 (5) 5 5 5 x 7 7 (7) 7 9 x 9 5 (5) 5 5 5 5 5 5

sl.

69



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

T 5 5 5 5 5 5 5 5 5 5 5 5

A 4 4 4 4 4 4 4 4 4 4 4 4

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

0 0 0 0 0 5 5 5 5 5 5 5

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

73



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

T 5 5 5 5 5 5 5 5 5 5 5 5

A 4 4 4 4 4 4 4 4 4 4 4 4

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

0 0 0 0 0 5 5 5 5 5 5 5

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

78



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

T 5 5 5 5 5 5 5 5 5 5 5 5

A 4 4 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 5 5 5 5 5 5 5

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

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

83

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

T
A
B

[illegible]

92

T
A
B

2	2	2	2	0	5	5	x	x	x	5	5	7	7	x	x	2	2	x	x	x	x	5	5	x	x	x
2	2	2	2	0	4	4	x	x	x	2	2	4	4	x	x	4	4	x	x	x	2	2	4	4	x	x
2	2	2	2	0	2	2	x	x	x	0	0	5	5	x	x	5	5	x	x	x	2	2	2	2	x	x

[illegible]

103

T 12 12 12 12 | | 9 9 9 9 5 | (5) 5 5 | (7) 7 7 7 7 7 7 7 7 7 0

A 11 11 11 11 | | 7 7 7 7 4 | (4) 4 4 | (5) 5 5 5 5 5 5 5 5 5 0

B 9 9 9 9 0 0 | (0) 0 0 0 0 0 2 | (2) 2 2 2 2 2 x x 4 4 4 4 4 4 4 0

Gtr III

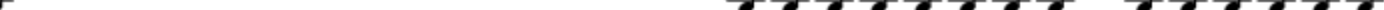
T																								
A	7	7	7	7	7	11	(11)	11	11	11	11	12	(12)	12	12	12	14	7	(7)	7	7	7	7	6
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	5	5	5	5	5	9	(9)	9	9	9	9	10	(10)	10	10	10	12	5	(5)	5	5	5	5	4

[illegible][illegible][illegible]

Gtr I

[illegible]

121



P.M.-----|

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one sharp (F#), indicating the key of D major. The melody begins with a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The next measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure consists of a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure has a quarter note A3, a quarter note G3, and a quarter note F#3. The seventh measure consists of a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure has a quarter note B2, a quarter note A2, and a quarter note G2. The ninth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The tenth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The system ends with a double bar line.

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

T			
A			
B			

P.M.-----

[illegible]

129

P.M.

T
A
B

[illegible][illegible]

137

T 5 4 4 2 2 0

A 5 4 4 2 2 0

B 5 4 4 2 2 0

T 5 4 4 2 2 0

A 5 4 4 2 2 0

B 5 4 4 2 2 0

T 5 4 4 2 2 0

A 5 4 4 2 2 0

B 5 4 4 2 2 0

T 5 4 4 2 2 0

A 5 4 4 2 2 0

B 5 4 4 2 2 0

[illegible]

145

T 5 5 x x x 5 5 7 7 x x 5 5 5 x x x 5 5 x x x x 5 5 x x x x

A 4 4 x x x 2 2 7 7 x x 2 2 x x x x 4 4 x x x x 4 4 x x x x

B 2 2 x x x 0 0 x x x 5 5 x x x 2 2 x x x x 2 2 x x x x 2 2 x x x x

T 7 0 7 0 7 5 3 5 0 7 0 5 0 7 0 3 (3) 5 7 7 0 3 (3) 5 7 7 0 7 0 7 5 3 5

A

B

[illegible]

155



T	12	12	12	12					5		(5)	5	5				
A	11	11	11	11					4		(4)	4	4				
B	9	9	9	9	0	0	(0)	7	7	7	7	7	7	7	7	7	7
	9	9	9	9			(0)	0	0	0	0	0	0	0	0	0	0

159



T																	
A			11	11	9	(9)	9	9	9	9	7	(7)	x	x	x	x	
B	9	9	9	9	7	(7)	7	7	7	7	5	(5)	x	x	x	x	9
	9	9	9	9	0	(7)	7	7	7	7	5	(5)	x	x	x	x	9

163



T	12	12	12	12					5		(5)	5	5				
A	11	11	11	11					4		(4)	4	4				
B	9	9	9	9	0	0	(0)	7	7	7	7	7	7	7	7	7	7
	9	9	9	9			(0)	0	0	0	0	0	0	0	0	0	0



Gtr III

T	7	7	7	7	7	11	(11)	11	11	11	11	12	(12)	12	12	12	14	7
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	5	5	5	5	5	9	(9)	9	9	9	9	10	(10)	10	10	10	12	5

166

The musical score for Example 166 consists of three systems. The first system features a guitar solo on a treble clef staff, followed by a three-part harmony (Tenor, Alto, Bass) on three staves. The second system continues the guitar solo and the three-part harmony. The third system concludes the piece with a final guitar solo and a three-part harmony. The guitar solo is written in a style that suggests a specific fingering or technique, with some notes marked with 'x' and others with a sharp sign. The three-part harmony is written in a style that suggests a specific fingering or technique, with some notes marked with 'x' and others with a sharp sign.

[illegible]

Moderately ♩ = 97

Gtr I

[illegible]

T	•				x x
A	•				x x
B	•				x x

T													
A	0	0	0	0	0	0	0	0	0	0	0	0	0
B	x	x	4	4	x	x	4	4	x	x	4	4	x

Gtr II

T			
A			
B			

sl.

sl. $sl.$

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

T														
A	4		4	4	4	3	3	3	3		6	6	6	6
B	4		4	4	4	3	3	3	3	x	x	x	x	x
	2		2	2	2	1	1	1	1	x	x	x	x	x

[illegible]

T	4	6	6	6	x	x	4	6	6	6	4	6	4	4	4	4	x	x	4	x	6	6	6	4	6	6	6	6	6	6	6	6	
A	5	6	6	6	x	x	5	6	6	6	5	6	5	5	5	5	x	x	5	x	6	6	6	5	6	6	6	6	6	6	6	6	6
B																																	

H

H

H

11

T

A

B

T

A

B

H

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 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 shows the guitar playing a rhythmic pattern of eighth notes and the piano playing a similar pattern. The second system shows the guitar playing a more complex pattern with a "P.M." (Palm Mute) instruction and the piano playing a more complex pattern with a "sl." (slur) instruction. The guitar part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs).

Guitar Part:

- Staff: Treble clef, key signature of two sharps (F# and C#).
- Measure 1: Four eighth notes (D4, E4, F#4, G4) beamed together, followed by a quarter rest.
- Measure 2: Four eighth notes (A4, B4, C#5, D5) beamed together, followed by a quarter rest.
- Measure 3: Four eighth notes (E5, F#5, G5, A5) beamed together, followed by a quarter rest.
- Measure 4: Four eighth notes (B5, C#6, D6, E6) beamed together, followed by a quarter rest.
- Measure 5: Four eighth notes (F#6, G6, A6, B6) beamed together, followed by a quarter rest.
- Measure 6: Four eighth notes (C#7, D7, E7, F#7) beamed together, followed by a quarter rest.
- Measure 7: Four eighth notes (G7, A7, B7, C#8) beamed together, followed by a quarter rest.
- Measure 8: Four eighth notes (D8, E8, F#8, G8) beamed together, followed by a quarter rest.
- Measure 9: Four eighth notes (A8, B8, C#9, D9) beamed together, followed by a quarter rest.
- Measure 10: Four eighth notes (E9, F#9, G9, A9) beamed together, followed by a quarter rest.
- Measure 11: Four eighth notes (B9, C#10, D10, E10) beamed together, followed by a quarter rest.
- Measure 12: Four eighth notes (F#10, G10, A10, B10) beamed together, followed by a quarter rest.
- Measure 13: Four eighth notes (C#11, D11, E11, F#11) beamed together, followed by a quarter rest.
- Measure 14: Four eighth notes (G11, A11, B11, C#12) beamed together, followed by a quarter rest.
- Measure 15: Four eighth notes (D12, E12, F#12, G12) beamed together, followed by a quarter rest.
- Measure 16: Four eighth notes (A12, B12, C#13, D13) beamed together, followed by a quarter rest.
- Measure 17: Four eighth notes (E13, F#13, G13, A13) beamed together, followed by a quarter rest.
- Measure 18: Four eighth notes (B13, C#14, D14, E14) beamed together, followed by a quarter rest.
- Measure 19: Four eighth notes (F#14, G14, A14, B14) beamed together, followed by a quarter rest.
- Measure 20: Four eighth notes (C#15, D15, E15, F#15) beamed together, followed by a quarter rest.
- Measure 21: Four eighth notes (G15, A15, B15, C#16) beamed together, followed by a quarter rest.
- Measure 22: Four eighth notes (D16, E16, F#16, G16) beamed together, followed by a quarter rest.
- Measure 23: Four eighth notes (A16, B16, C#17, D17) beamed together, followed by a quarter rest.
- Measure 24: Four eighth notes (E17, F#17, G17, A17) beamed together, followed by a quarter rest.
- Measure 25: Four eighth notes (B17, C#18, D18, E18) beamed together, followed by a quarter rest.
- Measure 26: Four eighth notes (F#18, G18, A18, B18) beamed together, followed by a quarter rest.
- Measure 27: Four eighth notes (C#19, D19, E19, F#19) beamed together, followed by a quarter rest.
- Measure 28: Four eighth notes (G19, A19, B19, C#20) beamed together, followed by a quarter rest.
- Measure 29: Four eighth notes (D20, E20, F#20, G20) beamed together, followed by a quarter rest.
- Measure 30: Four eighth notes (A20, B20, C#21, D21) beamed together, followed by a quarter rest.
- Measure 31: Four eighth notes (E21, F#21, G21, A21) beamed together, followed by a quarter rest.
- Measure 32: Four eighth notes (B21, C#22, D22, E22) beamed together, followed by a quarter rest.
- Measure 33: Four eighth notes (F#22, G22, A22, B22) beamed together, followed by a quarter rest.
- Measure 34: Four eighth notes (C#23, D23, E23, F#23) beamed together, followed by a quarter rest.
- Measure 35: Four eighth notes (G23, A23, B23, C#24) beamed together, followed by a quarter rest.
- Measure 36: Four eighth notes (D24, E24, F#24, G24) beamed together, followed by a quarter rest.
- Measure 37: Four eighth notes (A24, B24, C#25, D25) beamed together, followed by a quarter rest.
- Measure 38: Four eighth notes (E25, F#25, G25, A25) beamed together, followed by a quarter rest.
- Measure 39: Four eighth notes (B25, C#26, D26, E26) beamed together, followed by a quarter rest.
- Measure 40: Four eighth notes (F#26, G26, A26, B26) beamed together, followed by a quarter rest.
- Measure 41: Four eighth notes (C#27, D27, E27, F#27) beamed together, followed by a quarter rest.
- Measure 42: Four eighth notes (G27, A27, B27, C#28) beamed together, followed by a quarter rest.
- Measure 43: Four eighth notes (D28, E28, F#28, G28) beamed together, followed by a quarter rest.
- Measure 44: Four eighth notes (A28, B28, C#29, D29) beamed together, followed by a quarter rest.
- Measure 45: Four eighth notes (E29, F#29, G29, A29) beamed together, followed by a quarter rest.
- Measure 46: Four eighth notes (B29, C#30, D30, E30) beamed together, followed by a quarter rest.
- Measure 47: Four eighth notes (F#30, G30, A30, B30) beamed together, followed by a quarter rest.
- Measure 48: Four eighth notes (C#31, D31, E31, F#31) beamed together, followed by a quarter rest.
- Measure 49: Four eighth notes (G31, A31, B31, C#32) beamed together, followed by a quarter rest.
- Measure 50: Four eighth notes (D32, E32, F#32, G32) beamed together, followed by a quarter rest.
- Measure 51: Four eighth notes (A32, B32, C#33, D33) beamed together, followed by a quarter rest.
- Measure 52: Four eighth notes (E33, F#33, G33, A33) beamed together, followed by a quarter rest.
- Measure 53: Four eighth notes (B33, C#34, D34, E34) beamed together, followed by a quarter rest.
- Measure 54: Four eighth notes (F#34, G34, A34, B34) beamed together, followed by a quarter rest.
- Measure 55: Four eighth notes (C#35, D35, E35, F#35) beamed together, followed by a quarter rest.
- Measure 56: Four eighth notes (G35, A35, B35, C#36) beamed together, followed by a quarter rest.
- Measure 57: Four eighth notes (D36, E36, F#36, G36) beamed together, followed by a quarter rest.
- Measure 58: Four eighth notes (A36, B36, C#37, D37) beamed together, followed by a quarter rest.
- Measure 59: Four eighth notes (E37, F#37, G37, A37) beamed together, followed by a quarter rest.
- Measure 60: Four eighth notes (B37, C#38, D38, E38) beamed together, followed by a quarter rest.
- Measure 61: Four eighth notes (F#38, G38, A38, B38) beamed together, followed by a quarter rest.
- Measure 62: Four eighth notes (C#39, D39, E39, F#39) beamed together, followed by a quarter rest.
- Measure 63: Four eighth notes (G39, A39, B39, C#40) beamed together, followed by a quarter rest.
- Measure 64: Four eighth notes (D40, E40, F#40, G40) beamed together, followed by a quarter rest.
- Measure 65: Four eighth notes (A40, B40, C#41, D41) beamed together, followed by a quarter rest.
- Measure 66: Four eighth notes (E41, F#41, G41, A41) beamed together, followed by a quarter rest.
- Measure 67: Four eighth notes (B41, C#42, D42, E42) beamed together, followed by a quarter rest.
- Measure 68: Four eighth notes (F#42, G42, A42, B42) beamed together, followed by a quarter rest.
- Measure 69: Four eighth notes (C#43, D43, E43, F#43) beamed together, followed by a quarter rest.
- Measure 70: Four eighth notes (G43, A43, B43, C#44) beamed together, followed by a quarter rest.
- Measure 71: Four eighth notes (D44, E44, F#44, G44) beamed together, followed by a quarter rest.
- Measure 72: Four eighth notes (A44, B44, C#45, D45) beamed together, followed by a quarter rest.
- Measure 73: Four eighth notes (E45, F#45, G45, A45) beamed together, followed by a quarter rest.
- Measure 74: Four eighth notes (B45, C#46, D46, E46) beamed together, followed by a quarter rest.
- Measure 75: Four eighth notes (F#46, G46, A46, B46) beamed together, followed by a quarter rest.
- Measure 76: Four eighth notes (C#47, D47, E47, F#47) beamed together, followed by a quarter rest.
- Measure 77: Four eighth notes (G47, A47, B47, C#48) beamed together, followed by a quarter rest.
- Measure 78: Four eighth notes (D48, E48, F#48, G48) beamed together, followed by a quarter rest.
- Measure 79: Four eighth notes (A48, B48, C#49, D49) beamed together, followed by a quarter rest.
- Measure 80: Four eighth notes (E49, F#49, G49, A49) beamed together, followed by a quarter rest.
- Measure 81: Four eighth notes (B49, C#50, D50, E50) beamed together, followed by a quarter rest.
- Measure 82: Four eighth notes (F#50, G50, A50, B50) beamed together, followed by a quarter rest.
- Measure 83: Four eighth notes (C#51, D51, E51, F#51) beamed together, followed by a quarter rest.
- Measure 84: Four eighth notes (G51, A51, B51, C#52) beamed together, followed by a quarter rest.
- Measure 85: Four eighth notes (D52, E52, F#52, G52) beamed together, followed by a quarter rest.
- Measure 86: Four eighth notes (A52, B52, C#53, D53) beamed together, followed by a quarter rest.
- Measure 87: Four eighth notes (E53, F#53, G53, A53) beamed together, followed by a quarter rest.
- Measure 88: Four eighth notes (B53, C#54, D54, E54) beamed together, followed by a quarter rest.
- Measure 89: Four eighth notes (F#54, G54, A54, B54) beamed together, followed by a quarter rest.
- Measure 90: Four eighth notes (C#55, D55, E55, F#55) beamed together, followed by a quarter rest.
- Measure 91: Four eighth notes (G55, A55, B55, C#56) beamed together, followed by a quarter rest.
- Measure 92: Four eighth notes (D56, E56, F#56, G56) beamed together, followed by a quarter rest.
- Measure 93: Four eighth notes (A56, B56, C#57, D57) beamed together, followed by a quarter rest.
- Measure 94: Four eighth notes (E57, F#57, G57, A57) beamed together, followed by a quarter rest.
- Measure 95: Four eighth notes (B57, C#58, D58, E58) beamed together, followed by a quarter rest

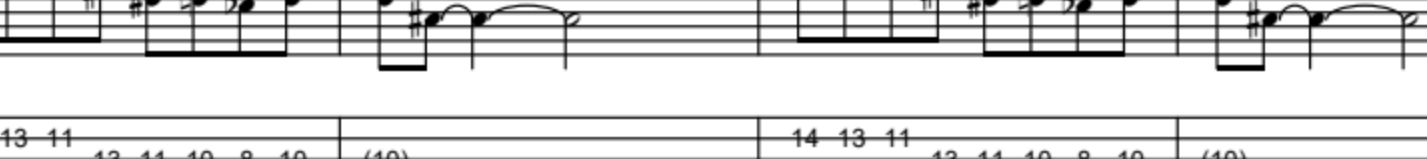
[illegible]

21

T 14 13 11 13 11 10 8 10 (10) 11 14 13 11 13 11 10 8 10 11

See Performance

25



T 14 13 11 13 11 10 8 10 (10) 11 14 13 11 13 11 10 8 10 (10) 11



T 6 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 6 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3

29

T 14 13 11 13 11 10 8 10 (10) 11 14 13 11 13 11 10 8 10 (10) 11

A 13 11 10 8 10 (10) 11 13 11 10 8 10 (10) 11

B

T 14 13 11 13 11 10 8 10 (10) 11 14 13 11 13 11 10 8 10 (10) 11

A 13 11 10 8 10 (10) 11 13 11 10 8 10 (10) 11

B

33

[illegible][illegible]

[illegible]

(From the 2005 Album FROM UNDER THE CORK TREE)

Words are
Arranged

♩ = 190

1



Gtr I

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

T

A

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

2 

T

A

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

3

Gtr I

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

T

A

B

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

Gtr II

T
A
B

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

4

Gtr I

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

T

A

B

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

T

A

B

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

B Verse 1

[illegible]

C Pre-Chorus

6

Gtrs I, II

T

A

B

7 

Gtrs I, II

T

A

B

D Chorus 1

8

Gtr II

T
A
B

15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 14 14 14

x x

Gtr I

T
A
B

3 3

1 1

9

T
A
B

10 10

x x

8 8 10 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

sl. sl.

T
A
B

1 1

1 1

8 8 10 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

sl. sl.

E Post-Chorus/Bridge

10

Gtrs I, II

T
A
B

F Verse 2

11



Gtrs I, II
P.M.-1

Gtrs I, II
P.M.-1

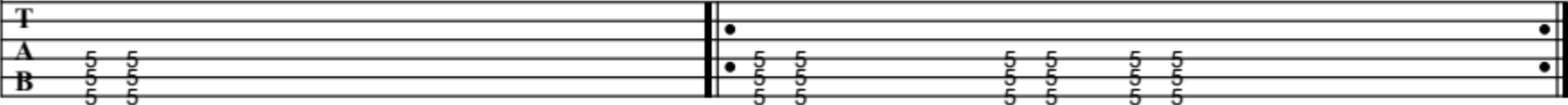
P.M.-1

P.M.-1

T

A

B



13



Gtrs I, II
P.M.-1

P.M.-1

P.M.-1

T

A

B



14

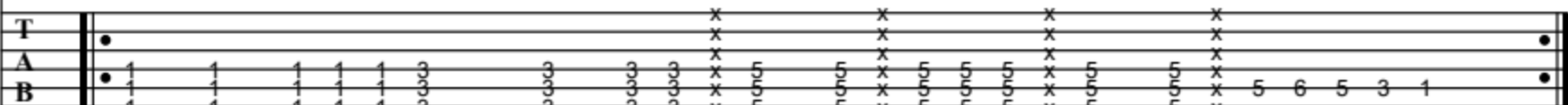


Gtrs I, II

T

A

B



G Pre-Chorus

15

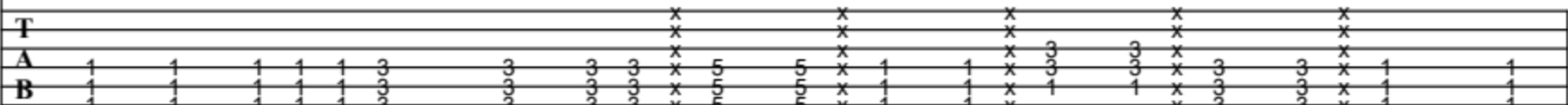


Gtrs I, II

T

A

B



16

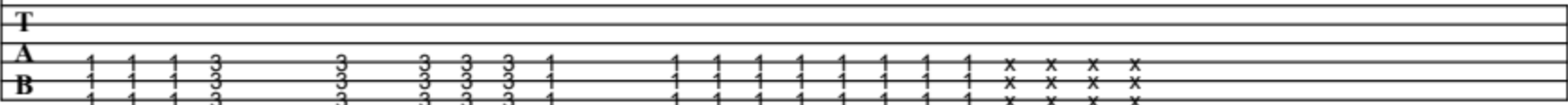


Gtrs I, II

T

A

B



H Chorus 2

17

Gtr II

T
A
B

Gtr I

T
A
B

18

Gtr II

T
A
B

Gtr I

T
A
B

I Bridge

19

Gtr II

T

A

B

10

8

7

5

1

3

2

Gtr I

T

A

B

The image shows a musical score for guitar, divided into two parts: Gtr II and Gtr I. The Gtr II part is written on a treble clef staff and includes a guitar II part with a treble clef. The Gtr I part is written on a bass clef staff and includes a guitar I part with a bass clef. The score is for a piece in 2/4 time, with a key signature of one flat (B-flat). The Gtr II part features a series of chords and single notes, while the Gtr I part provides a harmonic accompaniment with sustained chords and single notes. The score is for a piece in 2/4 time, with a key signature of one flat (B-flat). The Gtr II part features a series of chords and single notes, while the Gtr I part provides a harmonic accompaniment with sustained chords and single notes.

21

Gtrs I, II

T

A

B

22



Musical staff for guitar 22, featuring a treble clef and a key signature of one flat. The staff contains a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. The notation includes beamed eighth notes and a long, sustained note at the end.

T

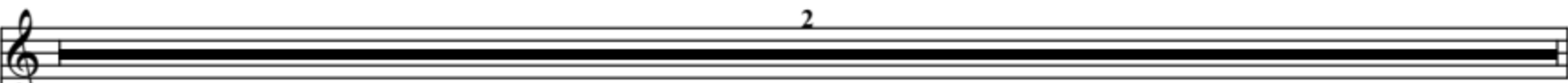
A

B

5 5 5 10 10 3 3 7 7 1

5 5 8 8 3 3 5 5 1

23



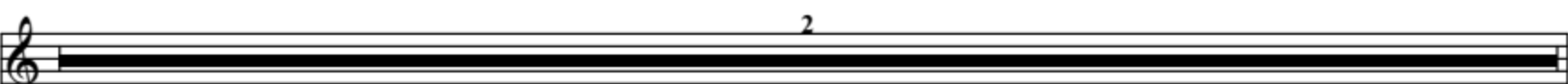
Musical staff for guitar 23, featuring a treble clef and a key signature of one flat. The staff contains a single, long, sustained note, marked with a '2' above it.

T

A

B

25



Musical staff for guitar 25, featuring a treble clef and a key signature of one flat. The staff contains a single, long, sustained note, marked with a '2' above it.

T

A

B

27



Musical staff for guitar 27, featuring a treble clef and a key signature of one flat. The staff contains a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. The notation includes beamed eighth notes and a long, sustained note at the end.

T

A

B

5 1 1

x x

J Out-Chorus

28



Musical staff for guitar 28, featuring a treble clef and a key signature of one flat. The staff contains a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. The notation includes beamed eighth notes and a long, sustained note at the end.

Gtr II

T

A

B

15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 14 14

x x

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



Musical staff for guitar 29, featuring a treble clef and a key signature of one flat. The staff contains a series of chords and single notes, with some notes marked with 'x' to indicate natural harmonics. The notation includes beamed eighth notes and a long, sustained note at the end.

Gtr I

T

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

K Outro

Supposed to be feedback at end of

31

Gtr III

T

A

B

sl.

sl.

sl.

sl.

NOBODY PUTS BABY IN THE CORNER

As recorded by Fall Out Boy

(from the 2004 EP "My Heart Will Always Be The B-Side To My Tongue")

A 1st Verse

♩ = 94

C

Em

1

Gtr I

let ring

F

C

3

G

F

G

C

G5

5

let ring

A5

G5

C5

G5

8

10

A5 G5 C5 G5

T

A 7 7 7 x x x x 5 x

B 5 5 5 x x x x 5 x

12

A5 G5 C5 G5 G

T

A 7 7 7 x x x x 5 x

B 5 5 5 x x x x 5 x

let ring

14

let ring

T

A

B

B 1st Chorus

16

C A5 E5 F5

let ring

T 1 1

A 2 2 2 2 2 2 2 2

B 3 3 0 0 0 0 0 0

[illegible][illegible]

The musical score for guitar II is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The tablature below the staff is organized into three tracks: T (Treble), A (Alto), and B (Bass). Track T contains fret numbers (0, 1, 3) and a 'Full' instruction with an arrow pointing to the final measure. Tracks A and B are currently empty.

Gtr II

T 0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1 0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1

A

B

Full

[illegible]

The image shows a musical score for the song "The Rose Tree". It features a treble clef staff with a melody and three guitar parts labeled T, A, and B. The melody is in G major, 2/4 time. The guitar parts provide harmonic support with chords and single notes. The tablature for the guitar parts is as follows:

T (Treble):

0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1

A (Acoustic):

0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1

B (Bass):

0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1

C 2nd Verse

24

C5 G5 C5 G5 A5

T

A

B

26

G5 C5 G5 A5

T

A

B

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a range of approximately two octaves. The second system is a guitar arrangement, featuring a treble clef staff with a key signature of one flat and a guitar-specific notation system below it. The guitar notation includes a 'let ring' instruction, indicating that the notes should be sustained. The guitar part is written in a style that suggests a specific fingering and technique, with notes often beamed together in groups of four or five.

32

C Em

let ring

T
A
B

34

F C

Gtr II *f*
let ring

P P P P

T
A
B

36

F C

let ring

P P P P

T
A
B

D 2nd Chorus

[illegible][illegible]

44

C A5 E5 F5

let ring

Gtr II

Full

[illegible]

E Interlude

F

The image displays a musical score for the song "The Wind" by Gustav Mahler. It is divided into two systems. The first system is the piano introduction, marked with a forte (*f*) dynamic. It features a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of a few notes in the first measure, followed by rests, and then a final measure with a quarter note and a half note. Below the staff is a guitar tablature with six lines, showing fret numbers for the strings. The second system is the vocal melody, marked with a fortissimo (*fff*) dynamic. It also features a treble clef staff with a key signature of one flat and a 2/4 time signature. The melody is a continuous line of eighth and sixteenth notes. Below the staff is a guitar tablature with six lines, showing fret numbers for the strings. The score is written for a guitar, as indicated by the tablature.

The image displays a musical score for guitar, consisting of two systems. The first system features a treble clef staff with a melodic line and a bass staff with a chord progression. The second system features a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings and a 'P' (palm mute) marking.

System 1:

- Treble Clef:** A melodic line starting on a whole note chord (F), followed by a half note chord (F), and then a quarter note chord (F). The melody consists of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bass Staff:** A chord progression starting with a whole note chord (F), followed by a half note chord (F), and then a quarter note chord (F). The chords are F major (F, A, C) and A minor (A, C, E).

System 2:

- Treble Clef:** A melodic line consisting of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bass Staff:** A bass line with fingerings: 2, 2, 1, 2, 3, 1, 2, 1, 2, 2, 2, 2, 2, 3, 1, 2, 0. A 'P' (palm mute) marking is placed below the first measure.

52

F Am

T
A
B

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

T
A
B

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

P P P P

54

F Am

T
A
B

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

T
A
B

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

P P P P

let ring.....|

F Dsus2/A Am

56

let ring

3x

T A B

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

F Dsus2/A Am

56

let ring

T
A
B

T
A
B

F Last Chorus

60

C

G5

let ring

T 1 1

A 2 2

B 3 3

[illegible][illegible]

Gtr II

T
A
B

[illegible]

The image shows a musical score for the song "The Rose Tree". It features a treble clef staff with a melody and three guitar staves labeled T, A, and B. The melody is in G major, 4/4 time, and consists of two measures. The guitar staves show the fretting for each note of the melody.

Melody:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Guitar Staves:

T (Treble): 0 0 1 1 3 3 0 0 3 3 1 1 3 3 1 1

A (Acoustic): 0 0

B (Bass):

[illegible]

70

T

A

B

sl.

OF ALL THE GIN JOINTS IN

As recorded by Fall Out Boy

(From the 2005 Album FROM UNDER THE CORK TREE)

Transcribed by Aaron Hetherington

Words and
Arranged by

A Intro

$\text{♩} = 169$



Gtr I



sl.



sl.



Gtr II *f*



sl.

sl.



mf



B Verse

The musical score for 'The Rose Tree' is presented in a system with four staves. The top staff is a treble clef melody. The second staff is a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The third staff is a piano accompaniment with chords marked with 'x'. The fourth staff is a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The score is divided into four measures. The first measure contains a treble clef melody, a vocal harmony, and a piano accompaniment. The second measure contains a vocal harmony and a piano accompaniment. The third measure contains a vocal harmony and a piano accompaniment. The fourth measure contains a vocal harmony and a piano accompaniment.

15

Т
А
В

Т
А
В

19

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line and a three-part harmony (Tenor, Alto, Bass) with guitar accompaniment. The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal melody is in the treble clef, and the harmony parts are in the bass clef. The guitar accompaniment is in the treble clef. The score is divided into four measures, with the first measure starting at measure 19. The vocal melody consists of a series of eighth and sixteenth notes, while the harmony parts provide a steady accompaniment. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes.

23

The image shows a musical score for two voices and basso continuo, measures 23-26. The top system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The bottom system consists of another vocal line (treble clef) and a basso continuo line (bass clef). The music is in 7/7 time and features complex rhythmic patterns and accidentals. The basso continuo line includes figured bass notation.

Top System:

Vocal Line: Treble clef. Measures 23-26 show a melodic line with various intervals and accidentals.

Basso Continuo Line: Bass clef. Measures 23-26 show figured bass notation with numbers and accidentals.

Bottom System:

Vocal Line: Treble clef. Measures 23-26 show a melodic line with various intervals and accidentals.

Basso Continuo Line: Bass clef. Measures 23-26 show figured bass notation with numbers and accidentals.

C Chorus

27

fff

T
A
B

fff

T
A
B

31

P.M.-----|

T
A
B

T
A
B

35

T																
A	9	9	9	9	9	9	9	9	7	7	7	7	7	7	7	7
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5

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

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

7	7	7	7	7	7	5	5	5	7	7	7	7	7	5	5	5
7	7	7	7	7	7	5	5	5	7	7	7	7	7	5	5	5
7	7	7	7	7	7	5	5	5	7	7	7	7	7	5	5	5

39

T																
A	9	9	9	9	9	9	9	9	7	7	7	7	7	7	x	x
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	7	7	7	7	7	7	7	7	5	5	5	5	5	5	x	x

T																
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	x	x
B	5	5	5	5	5	5	5	5	5	5	5	5	5	5	x	x

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

D Pre-Verse

41

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

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

sl.

5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7

p

Gtr II *f*

T																
A	5	5	5	5	7	7	7	7	9	9	9	x	12	x	12	12
B	5	5	5	5	5	5	5	5	7	7	7	x	10	x	10	10

5	5	5	5	7	7	7	7	7	9	9	9	x	12	x	12	12
5	5	5	5	5	5	5	5	5	7	7	7	x	10	x	10	10
5	5	5	5	5	5	5	5	5	7	7	7	x	10	x	10	10

sl.

5	5	5	5	7	7	7	7	7	9	9	9	x	12	x	12	12
5	5	5	5	5	5	5	5	5	7	7	7	x	10	x	10	10
5	5	5	5	5	5	5	5	5	7	7	7	x	10	x	10	10

sl.

[illegible]

E Verse

47

The musical score for 'E Verse' is written in 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a guitar accompaniment. The guitar part consists of a repeating eighth-note pattern. The vocal parts have lyrics: 'I'm a little bit of a rebel'.

T
A
B

T
A
B

51

T
A
B

T
A
B

55

T
A
B

T
A
B

57

P.M.

T
A
B

T
A
B

F Chorus

61

fff

T
A
B

T
A
B

65

P.M.-----|

T
A
B

T
A
B

69

T
A
B

T
A
B

73

T

A

B

T

A

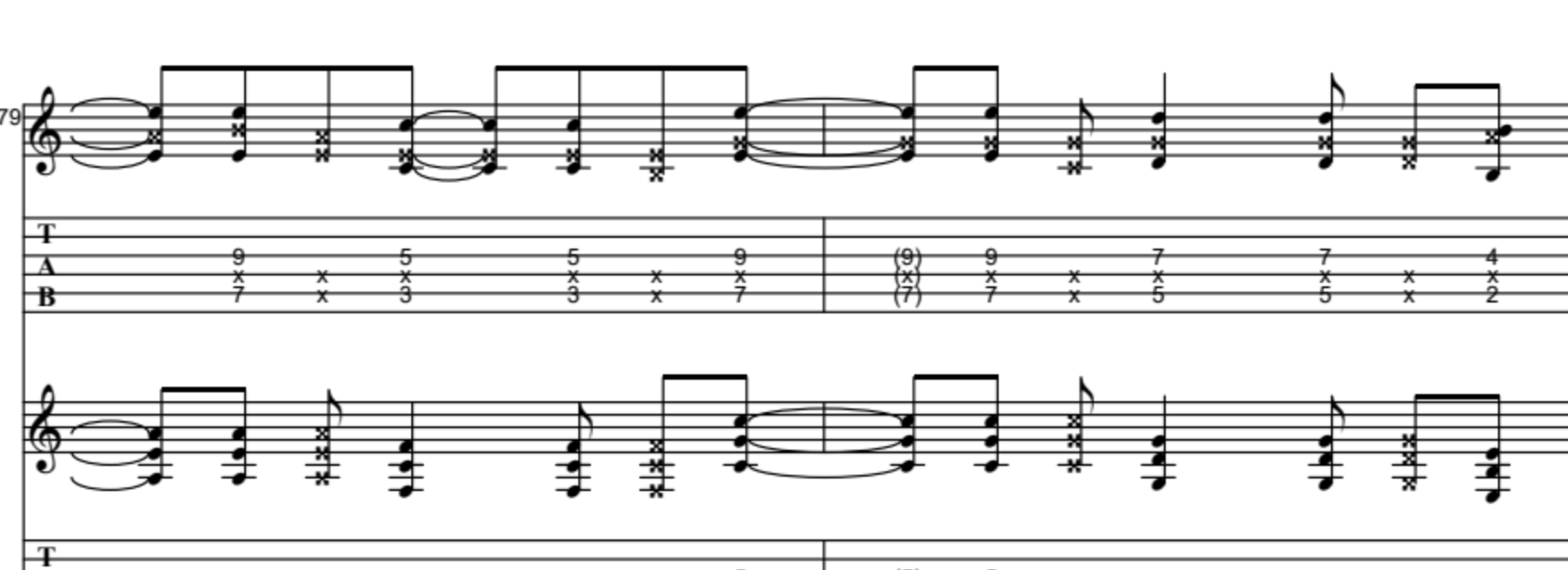
B

75



T
A
B

79



T
A
B

81



T
A
B

P.M.

G Interlude

85

The musical score for 'The Rose Tree' consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a treble clef and a key signature of one flat. The melody is composed of eighth and quarter notes. The guitar accompaniment is written in a 6/8 time signature, indicated by the '6' over the '8'. It features a bass line with a key signature of one flat and a 6/8 time signature. The bass line is composed of eighth and quarter notes. The guitar part includes a 'P.M.' (Percussion Mark) instruction. The score is divided into four measures, each containing a vocal line and a guitar line. The vocal line is written in treble clef with a key signature of one flat. The guitar line is written in a 6/8 time signature, indicated by the '6' over the '8'. The guitar part includes a 'P.M.' (Percussion Mark) instruction.

P.M.

T
A
B

T
A
B

89

P.M.

[illegible]

H

Chorus

97

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

109

T
A 9 9 9 9 9 9 9 9
B 7 7 7 7 7 7 7 7

T
A 5 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5 5

111

T
A 9 5 5 9 (9) 9 7 7 9 (9) 9 5 5 9 (9) 9 7 7 9
B 7 x 3 3 x 7 (7) 7 x 5 5 x 7 (7) 7 x 3 3 x 7 (7) 7 x 5 5 x 7

T
A 7 x 3 3 x 5 (5) 5 x 5 5 x 7 (7) 7 x 3 3 x 5 (5) 5 x 5 5 x 7
B 7 x 3 3 x x 5 (5) 5 x 5 5 x 7 (7) 7 x 3 3 x x 5 (5) 5 x 5 5 x 7

115

T
A 9 5 5 9 (9) 9 7 7 4
B 7 x 3 3 x 7 (7) 7 x 5 5 x 2

T
A 7 x 3 3 x 5 (5) 5 x 5 5 x 2
B 7 x 3 3 x x 5 (5) 5 x 5 5 x 2

[illegible]

SATURDAY

As recorded by Fall Out Boy

(From the 2003 Album TAKE THIS TO YOUR GRAVE)

Transcribed by James Bazik

Words a

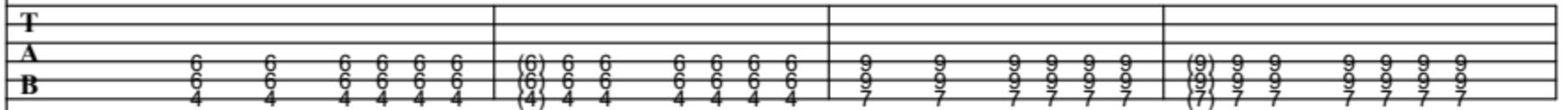
A Verse

$\text{♩} = 182$
G#5

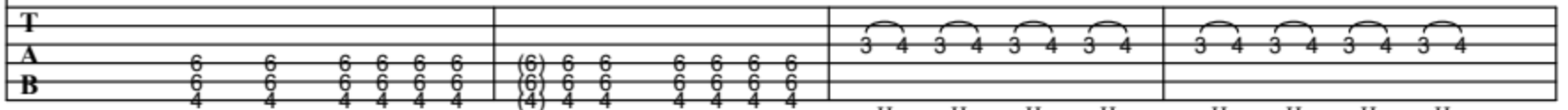
B5



Gtr I



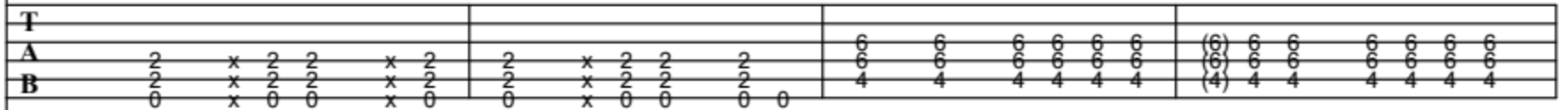
Gtr II



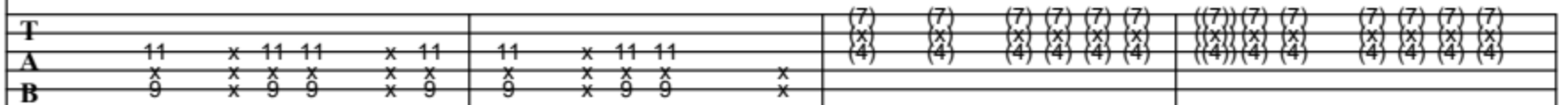
H H H H H H H H

E5

C#5



Gtr III



9

E5 G#5 F#/A# B5

T
A
B

T
A
B

[illegible]

B Verse - Part 2

[illegible]

29

F#5 E5

P.M.-----|

T
A
B

4 4 4 4 4 4 4 4 x
2 2 2 2 2 2 2 2 x

2 2 2 2 2 2 2 2 x
0 0 0 0 0 0 0 0 x

T
A
B

11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 x
11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 x

sl.

C Pre-Chorus

33

F#5 G#5 E5

Gtr I

T

A 4 6 x 2 2 (2) (2) (2) (2)

B 4 6 x 2 2 (2) (2) (2) (2)

Gtr II

T

A 4 6 x 6 4 (4) (4) (4)

B 4 6 x 4 2 (2) (2) (2)

sl. sl. sl.

Gtr III

T

A 4 6 x 6 4 (4) (4) (4) (4)

B 4 6 x 4 2 (2) (2) (2) 9

sl.

D Chorus

Faster ♩ = 190
B5

B5/A#

38

Gtrs I, III

Gtr II

sl.

C#5

E5

42

B5B5/A#

44

T
A
B

T
A
B

sl.

C#5E5

48

T
A
B

T
A
B

B5B5/A#

50

T
A
B

T
A
B

Gtrs I, III

C#5E5

54

T
A
B

T
A
B

[illegible]

E Pre-Verse
N.C.

[illegible]

66

T
A 6 (6)
B 4 (4)

T
A 8 8 (8)
B 6 6 (6)

8 9 (9)
6 7 (7)

N.H.-----|

F Verse - Part 2

Moderate ♩ = 182
G#5

ES

70

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

T
A
B

6 6 6 6 6 6 6 6 x 2 2 2 2 2 2 2 x

4 4 4 4 4 4 4 4 x 0 0 0 0 0 0 0 x

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

x x

2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

sl.

F#5

ES

[illegible]

G Pre-Chorus

78

F#5 G#5 E5

Gtr I

T

A 4 6 x 2 2 (2) (2) (2)

B 4 6 x 2 2 (2) (2) (2)

2 4 x 0 0 (0) (0) (0)

Gtr II

T

A 4 6 x 6 4 (4) (4) (4)

B 4 6 x x 4 2 (x) (x) (x)

2 4 x x sl. sl. sl.

Gtr III

T

A 4 6 x 6 4 (4) (4) (4)

B 4 6 x x 4 2 (x) (x) (x)

2 4 x x 9 sl.

H Chorus

Faster ♩ = 190
B5

B5

B5/A#

82

Gtrs I, III

T

A

B

Gtr II

T

A

B

[illegible]

88

B5

B5/A#



T

A

B

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

T

A

B

8 8 8 8 8 8 8 8

8 8 8 8 8 8 8 8

11 11 11 11 11 11 11 11

11 11 11 11 11 11 11 11

92

C#5

E5

T

A

B

T

A

B

B5

B5/A#

94

Gtrs I, III

T							
A	9	9	9	9			
B	7	7	7	7	9	9	9

C#5

E5

98

T							
A	6	6	6	6	x	9	9
B	4	4	4	4	x	7	7

B5

B5/A#

100

Gtr II

T							
A	9	9	9	9	x	x	x
B	7	7	7	7	x	x	x

C#5

E5

104

T							
A	6	6	6	6	x	9	9
B	4	4	4	4	x	7	7

B5

Gtr II

let ring-----|

let ring-----|

let ring-----|

let ring-----|

T 0 2 0 0 4 2 0

A

B

P

P

P

P

Gtrs I, III

T

A

B

(9)

(9)

(7)

(9)

(9)

(7)

(9)

(9)

(7)

110

E5 F#5 G#5 B5 B5/B^b B5

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

0 2 0 0 4 2 0 0 2 0 0 4 2 0 0 2 0 0 4 2 0

P P P P

let me see you smile again

J Bridge - Part 2

118

E5 F#5 G#5 B5 B5/A# B5

Gtrs I, III

T

A

B

Gtr II

T

A

B

132

B5

B5/A#

Gtrs I, III

T

A

B

Gtr II

T

A

B

136

C#5

E5

T

A

B

T

A

B

138

B5

B5/A#

Gtrs I, III

T

A

B

7 7 7 7

6 6 6 6

7 7 7 7

142

C#5

E5

T

A

B

6 6 6 6

6 6 6 6

4 4 4 4

x x x x

7 7 7 7

x x x x

144

B5

B5/A#

T

A

B

148

C#5

E5

T

A

B

150

B5

B5/A#

Gtrs I, III

Gtr II

Note: 2 Guitars Recording

T

A

B

T

A

B

154

C#5

E5

T

A

B

156

B5

B5/A#

T

A

B

Gtr II

T

A

B

C#5

E5

F#5

G#5

E5

160

T

A

B

T

A

B

SOPHOMORE SLUMP OR CO YEAR

As recorded by Fall Out Boy

(From the 2005 Album FROM UNDER THE CORK TREE)

Transcribed by James Bazik

Words b
Music by
Arranged

A Intro

Moderately Fast Rock ♩ = 134

B5 F#5/A# E5 G#5 E5

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

5

P.M.-----| Gtrs II, III

T
A
B

B5 F#5/A# E5

T
A
B

B Verse

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

Gtrs I, III

9

T
A
B

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

13

T
A
B

17

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

T
A
B

Gtr II

T
A
B

21

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

T
A
B

T
A
B

C Pre-Chorus

25

E5 F#5 G#5 B5

P.M.-----|

T
A
B

29

E5 F#5 G#5 F#5

P.M.-----|

T
A
B

[illegible]

N.C.

 $sl.$

B5

Gtr II

P.M.-----+

51

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

Gtrs I, III

T

A

B

Gtr II

T

A

B

sl.

Gtr I

T

A

B

55

G#5 F#5 E5 F#5 B5 G#5 F#5 E5 F#5 B5

T

A

B

sl.

T

A

B

sl.

T

A

B

F Pre-Chorus

59

E5 F#5 G#5 F#5

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

let ring-----

T				
A				
B	2 2 2 2 2 2 2 x 0 0 0 0 0 0 0 0	4 4 4 4 4 4 4 x 2 2 2 2 2 2 2 0	6 6 6 6 6 6 6 x 4 4 4 4 4 4 4 0	4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

T				
A	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9
B				

G Chorus

63

B5 F#/A# E5 G#5 E5

Gtrs I, II, III

Gtr IV

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

T				
A	8 8 8 8 8 8 8 8	11 11 11 11 11 11 11 11	8 8 8 8 8 8 4 4	8 8 8 8 6 6 6 6
B	x x x x x x x x	x x x x x x x x	x x x x x 2 2	x x x x x x x x

sl. sl. sl.

[illegible]

71

B5 F#7/A# E5 G#5 E5

T

A

B

Gtr IV
let ring

T

A

B

75

B5 F# / A# E5 G#5 E5

let ring

B5

79

T
A
B

4
4
2

(4)
(4)
(2)

4
4
2

[H] Bridge

B5

81

Gtr I
P.M.

T
A
B

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

Gtrs II, III, IV

85

P.M.

T
A
B

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

91

95

G5 A5

T
A
B

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 9 (9)
5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 (7)

T
A
B

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6 8 (8) 4
x x x x x x x x x x x x x x x (6) 2
5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 6 sl.

sl.

Gtr V

T
A
B

10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9
x x x x x x x x x x x x x x x
7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6
sl.

99

T
A
B

2 2 2 2 2 2 2 2 6 6 6 6 2 2 2 2
2 2 2 2 2 2 2 2 6 6 6 6 x 2 2 2 2
0 0 0 0 0 0 0 0 4 4 4 4 0 0 0 0

T
A
B

8 8 9 9 11 11 16 16 11 11 11 11 11 11 11 11
x x x x x x x x x x x x x x x x
6 6 7 7 9 9 14 14 9 9 9 9 9 9 9 9
sl. sl. sl. sl.

I Out-Chorus

101

B5 F#/A# E5 G#5 E5

Gtrs II, III

Gtrs I, IV

Gtr V
let ring

1

B5

F#/A#

The score consists of four systems. The first system shows a guitar staff with a key signature of three sharps (F#, C#, G#) and a 12-string guitar tablature below it. The tablature shows fret numbers and techniques like 'let ring' and 'sl.' (slide). The second system shows a guitar staff with a key signature of three sharps (F#, C#, G#) and a 12-string guitar tablature below it. The tablature shows fret numbers and techniques like 'let ring' and 'sl.' (slide). The third system shows a guitar staff with a key signature of three sharps (F#, C#, G#) and a 12-string guitar tablature below it. The tablature shows fret numbers and techniques like 'let ring' and 'sl.' (slide). The fourth system shows a guitar staff with a key signature of three sharps (F#, C#, G#) and a 12-string guitar tablature below it. The tablature shows fret numbers and techniques like 'let ring' and 'sl.' (slide).

T

A

B

8 8 8 8 8 8 8 8

11 11 11 11 11 11 11 11

6 6 6 6 6 6 6 6

9 9 9 9 9 9 9 9

let ring

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

T

A

B

D5 G5

Gtr II

Gtr III *f*

Tablature for Gtr II and Gtr III. Gtr II has fingerings 7, 7, 7, 7 and 5, 5, 5, 5. Gtr III has fingerings 7, 7, 7, 5, 5, 5, 8, 8, 8, 5, 5, 5, 7, 7, 5, 5 and 7, 7, 7, 7, 7, 7, 8, 8, 8, 7, 7, 7, 7, 7, 7, 7.

B5 G5

Tablature for B5 and G5. B5 has fingerings 11, 11, 11, 11 and 9, 9, 9, 9. G5 has fingerings 7, 7, 7, 5, 5, 5, 8, 8, 8, 5, 5, 5, 7, 7, 5, 5 and 7, 7, 7, 7, 7, 7, 8, 8, 8, 7, 7, 7, 7, 7, 7, 7.

B 1st Verse

4

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins on a whole note G4 (labeled '10' on the left) and continues with a series of eighth and sixteenth notes. The piano accompaniment is written on three staves, labeled 'T' (Tenor), 'A' (Alto), and 'B' (Bass) from top to bottom. The right hand of the piano part plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment.

14 

T																	
A	7	7	7	7	9	9	9	9	7	7	7	7	9	9	9	9	
B	5	5	5	5	7	7	7	7	5	5	5	5	7	7	7	7	

The musical score for guitar II is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte). The notation shows a melodic line with eighth and sixteenth notes, including slurs and ties. Below the staff is a fretboard diagram for the guitar, showing the fret numbers for the strings T (Treble), A (Alto), and B (Bass). The diagram is divided into two measures, corresponding to the musical notation above. The fret numbers are: T (2, 2, 4, 2), A (0, 0, 2, 4, 2), B (2, 4, 2, 4, 2). The diagram also includes a 'H' (Harmonics) and 'P' (Palm Mute) marking.

16

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in a three-part format with Treble (T), Alto (A), and Bass (B) staves. The first measure of the melody is a quarter rest, followed by a quarter note G4, and then a half note G4. The second measure is a quarter note A4, followed by a quarter note B4, and then a half note A4. The guitar accompaniment for the first measure consists of a whole note chord G2-B2-D3 in the bass staff, and a whole note chord G4-B4-D5 in the treble and alto staves. The second measure of the guitar accompaniment consists of a whole note chord G2-B2-D3 in the bass staff, and a whole note chord G4-B4-D5 in the treble and alto staves. The third measure of the melody is a quarter note G4, followed by a quarter note A4, and then a half note G4. The fourth measure is a quarter note F#4, followed by a quarter note E5, and then a half note D5. The guitar accompaniment for the third measure consists of a whole note chord G2-B2-D3 in the bass staff, and a whole note chord G4-B4-D5 in the treble and alto staves. The fourth measure of the guitar accompaniment consists of a whole note chord G2-B2-D3 in the bass staff, and a whole note chord G4-B4-D5 in the treble and alto staves.

C 1st Pre-Chorus

[illegible][illegible]

D Chorus

22

D5

G5

fff

T

A

B

24

B5

G5

T

A

B

D5 G5

26

T

A

B

Gtr II *fff*

T

A

B

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

B5 G5

28

T

A

B

T

A

B

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

E Post Chorus

D5 G5 A5 B5

30

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

T

A

B

C5 B5 D5/G

32

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

T

A

B

Gtr IV

T

A

B

F 2nd Verse

D5 G5 B5 G5

mp
P.M.

T
A
B

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5
0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

T
A
B

7 9 7 9 7 9 7 7 10

36

D5 G5 B5 G5

P.M.|

T																																	
A																																	
B	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5
	0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	9	9	9	9	9	9	9	9	5	5	5	5	5	5	5	

Gtr II *f*

T																																
A																	7															
B																	5															

sl.

Gtr IV

T																	7 9 7 7 9 7 7															
A	7																7															
B	5																5															

38

D5 G5 B5 G5

P.M.|

T
A
B

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

mf

T
A
B

7 7 7 7 9 9 9 9 7 7 7 7 9 9 9 9

5 5 5 5 7 7 7 7 5 5 5 5 7 7 7 7

Gtr II

T
A
B

7 7 7 7 11 11 11 11 11 7 7 7 7 11 11 11 11 11

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

5 5 5 5 5 5 5 5 12 12 12 12 12 12 12 12 12

40

D5 G5 B5 G5

P.M.|

T

A

B 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5

T

A 7 7 7 7 9 9 9 9 7 7 7 7 9 9 9 9

B 5 5 5 5 7 7 7 7 5 5 5 5 7 7 7 7

T

A 7 7 7 7 11 11 11 11 11 7 7 7 7 11 11 11 11 11

B 5 5 5 5 12 12 12 12 12 5 5 5 5 12 12 12 12 12

G 2nd Pre-Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (P.M.) part and a guitar (G.M.) part, both in the key of D major (two sharps).

Piano Part (P.M.):

- Measure 42:** Features a treble clef and a key signature of two sharps. The melody consists of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 43:** Continues the melody from measure 42.

Guitar Part (G.M.):

- Measure 42:** Features a treble clef and a key signature of two sharps. The melody consists of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass line consists of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 43:** Continues the melody from measure 42.

Chord Diagrams:

- Measure 42:** F#5, G5, A5, B5.
- Measure 43:** C5, B5, G5.

52

B5

G5

T

A

B

sl.

sl.

sl.

sl.

7 7 7 7

5 5 5 5

7 7 7 7

5 5 5 5

I Interlude

54

G5

E5

D5

Gtrs I, II *fff* P.M.

T

A

B

5 5 5 5

5 5 5 5

5 5 5 5

5 5 5 5

56

G5

T

A

B

5 5 5 5

5 5 5 5

5 5 5 5

5 5 5 5

D5

58

Gtr II *fff*

T
A
B up and down

Gtr I *f* Double time

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

A
B

Gtr II *fff*

 $\mathcal{F}$ Gtr I f f

Double Time

♩ = 164

G5

C5

60

T
A
B

8 5 5 5 7 7 5 5 7 7 7 5 5 5 8 8 | 8 5 5 5 7 7 5 5 7 7 7 7 7 7 7 7

sl. *sl.*

J Bridge $\text{♩} = 82$

D5

G5

63

63 64

f

P.M.|

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

65 66

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

T		
A	7 6 7 7 6 7 7 7 6 7 6 7 7 7	7 6 7 7 6 7 7 7 6 7 6 7 7 7
B		

H H H H H H H H H H H H

B5

G5

65 66

65 66

T		
A		
B	9 9 9 9 9 9 9 9 9 9 9 9	5 5 5 5 5 5 5 5 5 5 5 5

67 68

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

T		
A	7 6 7 7 6 7 7 7 6 7 6 7 7 7	7 6 7 7 6 7 7 7 6 7 6 7 7 7
B		

H H H H H H H H H H H H

L Outro

71

G5 E5 D5

fff P.M.|

T

A 5 2 2 2 0 0

B 5 2 2 2 0 0

T

A 7 7 7 5 5 5 8 8

B 7 7 7 5 5 5 7 7

T 8 5 5 5 7 7 5 5 7

A 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7

73

T

A

B

T

A

B

T 8 5 5 5 7 7 5 5 7

A 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7

75

T

A

B

T

A

B

T 7 7

A 7 7

B 7 7

(From the 2004 Album TAKE THIS TO YOUR GRAVE)

Words by
Music by

[illegible]

9

T

A

B

T

A

B

2
5
0

17

E5 B5 C#5 C#5 E5

T 9 9 9 9 10 10 10 10 7 7 7 7 9 9 9 9 5 5 5 5 7 7 7 7 5 4

A 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 2

B

P.M.-----|

T

A 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 0 6 4 2 2

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

B Verse

E5C#5E/A♭A5B5E5

21

Gtr II

T																										
A	4	4	4	4	4	13	(13)	13	13	13	13	9	(9)	9	9	9	9	9	9	(9)	9	9	9	11	11	4
B	2	2	2	2	2	11	(11)	11	11	11	11	7	(7)	7	7	7	7	7	7	(7)	7	7	7	9	9	2

Gtr III

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

E5C#5E/A♭A5B5E5

25

Gtr II

T																										
A	4	4	4	4	4	13	(13)	13	13	13	13	9	(9)	9	9	9	9	9	9	(9)	9	9	9	11	11	4
B	2	2	2	2	2	11	(11)	11	11	11	11	7	(7)	7	7	7	7	7	7	(7)	7	7	7	9	9	2

Gtr III

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

29

E5 C#5 E/A^b A5 B5 E5

T	4 4	4 4 4 9	(9) 9 9	9 9 9 13	(13) 13 13	13 13 13 13	13 13	13 11 11 13
A	2 2	2 2 2 7	(7) 7 7	7 7 7 11	(11) 11 11	11 11 11 11	11 11	11 9 9 11
B	2 2	2 2 2 7	(7) 7 7	7 7 7 11	(11) 11 11	11 11 11 11	11 11	11 9 9 11

T	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	7 7	7 9 9 2
A	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	7 7	7 9 9 2
B	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	7 7	7 9 9 2

33

E5 C#5 E/A^b A5 B5 E5

T	13 13	13 13 13 16	(16) 16 16 16 16 16 16	16 16 16 16 16 16 16	16 16 16 16 16 16 16
A	11 11	11 11 11 14	(14) 14 14 14 14 14 14	14 14 14 14 14 14 14	14 14 14 14 14 14 14
B	11 11	11 11 11 14	(14) 14 14 14 14 14 14	14 14 14 14 14 14 14	14 14 14 14 14 14 14

T	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	(7) 7 7	7 9 9 2
A	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	(7) 7 7	7 9 9 2
B	2 2	2 2 2 6	(6) 6 6	6 6 6 6	(6) 6 6	6 6 6 7	(7) 7 7	7 9 9 2

37

E5 B/E E5 E5/C# B/C# E5/C#

♩ = 100 Half Time

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

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

P H P H

41

The musical score for measures 41-44 features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth-note chords. Measure 41 has two groups of chords labeled E5/A and B/A. Measures 42 and 43 each have two groups of chords labeled E5/A and B/A. Measure 44 has one group of chords labeled B/A. Below the staff, there are four boxes labeled P.M., P.M.-1, P.M., and P.M.-1, corresponding to the chord groups. A tablature system below the staff shows fingerings for strings T, A, and B. In measure 41, string T has fingering 9, A has 9, and B has 0. In measure 42, string T has 8, A has 8, and B has 0. In measure 43, string T has 8, A has 8, and B has 0. In measure 44, string T has 8, A has 8, and B has 0.

E5/A B/A E5/A B/A

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

T
A
B

P H P P

45

E5 B/E E5 E5/C# B/C# E5/C#

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

T
A
B

P H

Gtr IV
P.M.

T
A
B

9 9 8 8 8 9 9 9
7 7 7 7 7
9 9 9 9 9 9 9

49

E5/A B/A E5/A B/A A5

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

T
A
B

P H P P

C Pre-Chorus

♩ = 200 Double Time

53

A5 C#5 B5 C#5 B5 A5

T																			
A	9	9	9	9	9	9	(9)	9	9	9	9	9	13	(13)	13	13	13	13	11
B	7	7	7	7	7	7	(7)	7	7	7	7	7	11	(11)	11	11	11	11	9

T																			
A	2	2	2	2	2	2	(2)	2	2	2	2	2	6	(6)	6	6	6	6	4
B	0	0	0	0	0	0	(0)	0	0	0	0	0	4	(4)	4	4	4	4	2

57

A5 C#5 B5 C#5 B5 A5

T																			
A	9	9	9	9	9	9	(9)	9	9	9	9	9	4	(0)	0	0	0	0	0
B	7	7	7	7	7	7	(7)	7	7	7	7	7		(4)	5	5	5	5	5

sl. sl.

T																			
A	2	2	2	2	2	2	(2)	2	2	2	2	6	(6)	6	6	6	6	6	4
B	0	0	0	0	0	0	(0)	0	0	0	0	4	(4)	4	4	4	4	4	2

61

T																			
A	9	9	9	9	9	9	(9)	9	9	9	9	9	8	(9)	9	9	9	9	8
B	7	7	7	7	7	7	(7)	7	7	7	7	7	6	(7)	7	7	7	7	6

T																			
A	2	2	2	2	2	2	(2)	2	2	2	2	6	(6)	6	6	6	6	6	4
B	0	0	0	0	0	0	(0)	0	0	0	0	4	(4)	4	4	4	4	4	2

♩ = 100 Half Time

A5 C#5 B5 C#5

65

T
A
B

T
A
B

D Chorus

E5 C#5 E/A^b A5 B5

69

Gtrs II, III

T
A
B

E Post-Chorus

♩ = 200 Double Time

E5 C#5 E/A^b A5 B5 E5

73

Gtr III

T
A
B

E5C#5E/A^bA5B5E5

77



T

A

B

9	9	9	9	10	10	10	10
9	9	9	9	9	9	9	9

7	7	7	7	9	9	9	9
8	8	8	8	8	8	8	8

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

5	5	5	7	7	9
6	6	6	6	6	9



T

A

B

2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0

6	6	6	6	6	6	6	6
4	4	4	4	4	4	4	4

6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4

7	7	7	9	9	2
7	7	7	9	9	2
5	5	5	7	7	0

F Verse

E5

81



T

A

B

(9)
(9)

(9)
(9)

(9)
(9)

(9)
(9)



T

A

B

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

85



T

A

B



T

A

B

x	x	2
x	x	2
x	x	0

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

2	2
2	2
0	0

E5A5

89



T

A

B

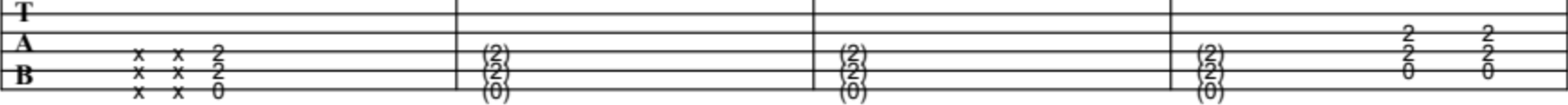
x	x	2
x	x	2
x	x	0

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

2	2
2	2
0	0



T

A

B

x	x	2
x	x	2
x	x	0

(2)
(2)
(0)

(2)
(2)
(0)

(2)
(2)
(0)

2	2
2	2
0	0

93

E5 C#5 E/A^b A5 B5 A5

P.M.-----|

T
A
B

2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 9 9 7

0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 7 7 7

Gtr III

P.M.-----|

T
A
B

2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 9 9 2

0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 7 7 0

G Pre-Chorus

97

A5 C#5 B5 C#5 B5 A5

T

A 9 9 9 9 9 9 (9) 9 9 9 9 13 (13) 13 13 13 13 11 (11) 11 11 11 13 11 9

B 7 7 7 7 7 7 (7) 7 7 7 7 11 (11) 11 11 11 11 9 (9) 9 9 9 11 9 7

Gtr III

T

A 2 2 2 2 2 2 (2) 2 2 2 2 6 (6) 6 6 6 4 (4) 4 4 4 4 6 4 2

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

101

A5 C#5 B5 C#5 B5 A5

T
A
B

9 9 9 9 9 9 | (9) 9 9 9 9 9 | 0 4 | (4) 5 5 5 5 5 5 4 5 | 5 5 5 5 5 5 5 9

7 7 7 7 7 7 | (7) 7 7 7 7 7 | sl. sl. | 7

2 2 2 2 2 2 | (2) 2 2 2 2 2 6 | (6) 6 6 6 6 4 4 | 4 4 4 6 4 2

0 0 0 0 0 0 | (0) 0 0 0 0 4 | (4) 4 4 4 2 2 | 2 2 2 4 2 0

105

A5 C#5 B5 C#5 B5 A5

T
A
B

9 9 9 9 9 9 | (9) 9 9 9 9 9 | (9) 9 9 9 9 9 8 | 8 8 8 8 8 9 9 9

7 7 7 7 7 7 | (7) 7 7 7 7 7 | (7) 7 7 7 7 7 6 | 6 6 6 6 6 7 7 7

2 2 2 2 2 2 | (2) 2 2 2 2 2 6 | (6) 6 6 6 6 6 4 | (4) 4 4 4 6 4 2

0 0 0 0 0 0 | (0) 0 0 0 0 4 | (4) 4 4 4 4 4 2 | (2) 2 2 2 4 2 0

109

A5 C#5 B5 C#5

$\text{♩} = 100$ Half Time

T
A
B

9 9 9 9 9 9 | (9) 9 9 9 9 9 | (9) 9 9 8 8 | 8 8 8 8 9 9 9

7 7 7 7 7 7 | (7) 7 7 7 7 7 | (7) 7 7 6 6 | 6 6 6 6 7 7 7

2 2 2 2 2 2 | (2) 2 2 2 2 2 6 | (6) 6 6 6 4 4 | 4 4 4 6 6 6

0 0 0 0 0 0 | (0) 0 0 0 0 4 | (4) 4 4 2 2 2 4 4 4

H Chorus

113

E5 C#5 E/A^b A5 B5

Gtrs II, III

T
A
B

117

E5 C#5 E/A^b A5 B5

T
A
B

I Outro

The musical score for 'E5' consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a tempo marking of 125. It features a guitar solo with a melodic line and a sustained harmonic line. The middle staff is a single line with a dynamic marking of *mf* and a label 'Gtr II' at the end. The bottom staff is a bass clef with a key signature of three sharps, showing fingerings for the left hand (T, A, B) and the right hand (2, 0, 2, 0, 2, 0, 2, 0).

N.C.

129

f

T	9	9	9	9	10	10	10	10
A	9	9	9	9	9	9	9	9
B								

7	7	7	7	9	9	9	9
8	8	8	8	8	8	8	8

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

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

133

T 9 9 9 9 10 10 10 10 | 7 7 7 7 9 9 9 9 | 5 5 5 5 7 7 7 7 | 5 5 5 5 5

A 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6

B

137

fff

T 9 9 9 9 10 10 10 10 | 7 7 7 7 9 9 9 9 | 5 5 5 5 7 7 7 7 | 5 5 5 5 7 7 7 7

A 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

B

Gtr III *fff*

T 9 9 9 9 10 10 10 10 | 7 7 7 7 9 9 9 9 | 5 5 5 5 7 7 7 7 | 5 5 5 5 7 7 7 7

A 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

B 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 5 5 5 5 5 7 7 7

141

ff

T 9 9 9 9 10 10 10 10 | 7 7 7 7 9 9 9 9 | 5 5 5 5 7 7 7 7 | 5 5 5 5 7 7 7 7

A 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

B

ff

T 9 9 9 9 10 10 10 10 | 7 7 7 7 9 9 9 9 | 5 5 5 5 7 7 7 7 | 5 5 5 5 7 7 7 7

A 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

B 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 5 5 5 5 5 7 7 7

Gtr IV *fff*

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

T 9 9 9 | 8 8 9 9 9 | 6 9 6 6 9 6 | 7 8 7 7 8 9 9 9

A 9 9 9 | 8 8 9 9 9 | 6 9 6 6 9 6 | 7 8 7 7 8 9 9 9

B 7 7 7 7 7 | 9 9 9 | 6 6 6 6 6 | 7 8 7 7 8 9 9 9

rit.
E C#m7 E/A^b E5/A C

♩ = 90

1

Gtr V
let ring

T 0 0 0 0
A 0 4 4 5
B 0 4 5 (5)

Gtrs II, III *fff*

T
A 2 (2) (2) (2) (2)
B 0 (0) (0) (0) (0)

A Intro

♩ = 200

1

Gtr I *mf*

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

T

A

B

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

0 0 5 0 0 5 0 0 8 8 0 0 3 3 H 3 3 H

Gtr II

P.M.-|

T

A

B

[illegible]

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a vocal melody in treble clef and a guitar accompaniment in treble and bass clefs. The second system continues the vocal melody and guitar accompaniment. The guitar part includes a "P.M." (Pedal Point) section and a "Full" section. The vocal part includes a "P.M." section and a "Full" section. The guitar part includes a "P.M." section and a "Full" section.

10

f

T
A
B

mf

T
A
B

sl. *sl.*

14

1.

T
A
B

T
A
B

sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system is marked with a '2.' in a box, indicating a second ending. The score consists of a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The vocal line features a melody with a final measure that branches into two endings. The guitar accompaniment provides a rhythmic and harmonic foundation, with the bass line often playing a steady eighth-note pattern. The second system continues the piece, showing the continuation of the vocal melody and the guitar accompaniment.

D Chorus

20

T
A
B

T
A
B

T
A
B

sl. *sl.*

24

P.M.-----|

10 10 10 10 10 10 10 10 9 10 10 10 10 10 10 10 12 12 14 10

x x x x x x x x x x x x x x x x x x

7 7 7 7 7 7 7 7 7 7 7 7 7 7 10 10 12 8

sl. *sl.* *sl.*

E Bridge

28

1.

f

mf

P.M.-----

2.

32

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and piano. The guitar part is in the key of D major and 4/4 time, featuring a complex, arpeggiated melody. The vocal part is in the key of D major and 4/4 time, featuring a melody that is a variation of the guitar's melody. The piano part is in the key of D major and 4/4 time, featuring a melody that is a variation of the guitar's melody. The score is written in standard musical notation, with a treble clef and a key signature of one sharp (F#).

The score is divided into three systems. The first system shows the guitar, vocal, and piano parts. The second system shows the guitar, vocal, and piano parts. The third system shows the guitar, vocal, and piano parts. The score is written in standard musical notation, with a treble clef and a key signature of one sharp (F#).

The guitar part is written in the key of D major and 4/4 time. The vocal part is written in the key of D major and 4/4 time. The piano part is written in the key of D major and 4/4 time. The score is written in standard musical notation, with a treble clef and a key signature of one sharp (F#).

The score is divided into three systems. The first system shows the guitar, vocal, and piano parts. The second system shows the guitar, vocal, and piano parts. The third system shows the guitar, vocal, and piano parts. The score is written in standard musical notation, with a treble clef and a key signature of one sharp (F#).

se

33

The image shows a musical score for the song "The Rose Tree". It is written for guitar and three vocal parts: Tenor (T), Alto (A), and Bass (B). The score is in 3/4 time and consists of two systems. The guitar part is in the treble clef, and the vocal parts are in the bass clef. The first system includes a repeat sign and a key signature change to one flat. The second system includes a repeat sign and a key signature change to two flats. The guitar part features a mix of eighth and sixteenth notes, while the vocal parts feature a mix of eighth and sixteenth notes, with some parts including a "sl." (slur) marking.

37

1.

T
A
B

T
A
B

sl.

41

2.

T
A
B

T
A
B

10 10 10 10 10 10 10 10 10

H Chorus

43

T
A
B

sl. *sl.*

53

P.M.

T

A

B

P.M.

T

A

B

54

P.M.-----|

T
A
B

5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3

P.M.-----|

P.M.-----|

T
A
B

12 12 12 12 12 12 12 12 x x 14 14 14 12 12 10 x x 12 12 12 10 10 8

sl. *sl.*

[illegible]

60

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

T

A 2 2 2 3 3 3 3

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

let ring-----|

T 5 6 5 6 5 6

A

B

[illegible][illegible]

J **Outro**

72

Gtr I *ff*
P.M. - 1 P.M. - 1 P.M. P.M. P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

T
A
B

Gtr II *f*

T
A
B

P.M. -----

T
A
B

76

T
A
B

T
A
B

P.M. -----

T
A
B

77



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B

78



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B



A musical staff with a treble clef. It contains a series of tied notes, specifically a half note G4 tied to a half note G4, repeated across the staff.

T

A

B

A Intro + Verse

$\text{♩} = 160$

12

1

Gtr I

T

A

B

1. , 2. , 3. , 4. , 5. , 6. , 7.

8.

13

Gtr I

T

A

B

B Chorus

16

Gtrs I, II

T

A

B

20

T

A

B

C Pre Verse

24

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

T

A

B

28

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

T

A

B

32

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

T																													
A	8							6							7														
B	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7	7	7	7	7	7

D Chorus

36

T
A
B

E Bridge

44

Gtr IV

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

[illegible]

48



T

A

B



T

A

B

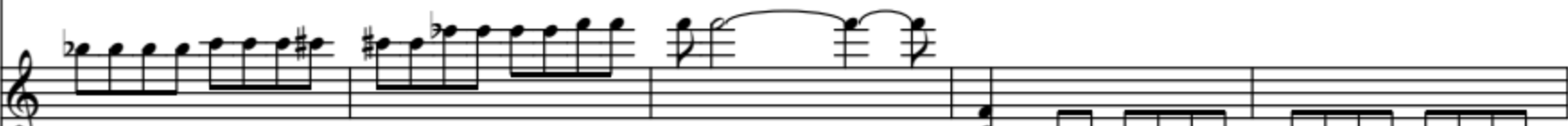
52



T

A

B



T

A

B

Gtr II

P.M.

Gtr I

P.M.

F quiet chorus

G Crescendo

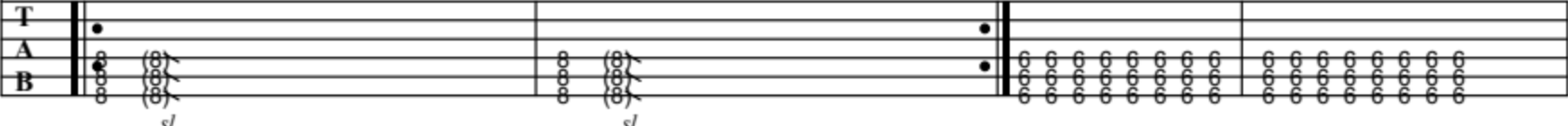
57



T

A

B



T

A

B

1.

2.

sl.

sl.

61



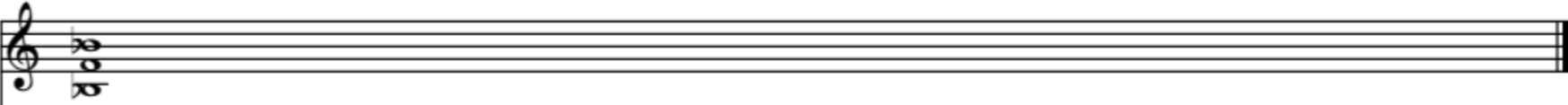
T																																
A	10	10	10	10	10	10	10	10	6	6	6	6	6	6	6	6	3	3	3	3	3	3	3	3	6	6	6	6				
B	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4	1	1	1	1	1	1	1	1	4	4	4	4				
	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4	1	1	1	1	1	1	1	1	4	4	4	4				

65



T																																
A	10	10	10	10	10	10	10	10	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8	8	8	8				
B	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4	8	8	8	8	8	8	8	8	8	8	8	8				
	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4	8	8	8	8	8	8	8	8	8	8	8	8				

69



T								
A	8	8	8	8	8	8	8	
B	8	8	8	8	8	8	8	

♩ = 180

1

Gtr I

T	7	10	7	0	10	7	10
A							
B							

5

T	0	10	0	10	0	10
A	0	0	0	0	0	0
B						

9

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

Gtr II

let ring

let ring

T				
A	7	(7)	6	(6)
B				

13

T	0	10	0	10	0	10
A	0	0	0	0	0	0
B						

let ring

let ring

T				
A	0	(0)	7	
B				

[illegible]

29

T
A
B

T
A
B

33

T
A
B

T
A
B

37

T
A
B

T
A
B

41

T
A
B

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

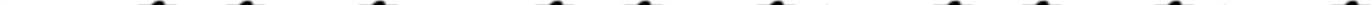
Gtr III

[illegible]

The first staff of the musical score for 'The Sound of Music' is shown. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, representing the melody of the song.

Gtr II

T																																								
A	7	7	7	16	16	16	16	16	14	14	14	14	11	11	9	9	7	7	7	7	12	12	12	11	11	11	11	11	11	11	9	9								
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x								
	5	5	5	14	14	14	14	14	12	12	12	12	9	9	7	7	5	5	5	5	10	10	10	9	9	9	9	9	9	9	7	7								
	sl_i								sl_i								sl_i								sl_i															

45 

[illegible]

The first staff of music is written on a single five-line staff with a treble clef. It contains a sequence of chords: four groups of two eighth notes (F4 and G4), followed by a group of two eighth notes (F4 and G4) and a quarter note (F4), then a group of two eighth notes (F4 and G4) and a quarter note (F4), and finally a group of two eighth notes (F4 and G4) and a quarter note (F4). The notes are beamed together in pairs.

[illegible]

T																																								
A	7	7	7	12	12	12	12	12	11	11	11	11	14	14	14	14	7	7	7	7	7	7	7	7	7	7	7	7	4	6										
B	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x											
	5	5	5	10	10	10	10	10	9	9	9	9	12	12	12	5	5	5	5	5	5	5	5	5	5	5	5	2	4											

49



T	0								0								0								0							
A	7 10 7 10 7 10								7 10 7 10 7 10								6 10 6 10 6 10								6 10 6 10 6 10							
B																																



T																																
A	9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0																															
B	9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0																															



T	7 7 7 16 16 16 16 16								14 14 14 14 11 11 9 9								7 7 7 12 12 12 11								11 11 11 11 11 11 9 9							
A	x x x x x x x x								x x x x x x x x								x x x x x x x x								x x x x x x x x							
B	5 5 5 14 14 14 14 14								12 12 12 12 9 9 7 7								5 5 5 10 10 9								9 9 9 9 9 9 7 7							

sl.

sl.

sl.

sl.

53



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



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

sl.

sl.



T	7 7 7 12 12 12 12 12								11 11 11 11 14 14 14 14								7 7 7 7 7 7 7 7								7 7 7 7 7 7 7 7							
A	x x x x x x x x								x x x x x x x x								x x x x x x x x								x x x x x x x x							
B	5 5 5 10 10 10 10 10								9 9 9 9 12 12 12 12								5 5 5 5 5 5 5 5								5 5 5 5 5 5 5 5							

sl.

[illegible]

69

T

A

B

P.M. - 1

P.M. - 1

P.M. - 1

T

A

B

P.M. - 1

P.M. - 1

P.M. - 1

73

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

T

A

B

[illegible]

81

Gtr I

T 7 10 7 10 7 10 7 10 6 6 10 6 10 6 10

A 7 10 7 10 7 10 7 10 6 6 10 6 10 6 10

B

let ring

T

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

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

85

T
A
B

T
A
B

89

T
A
B

Gtr II
P.M. - 1

T
A
B

T
A
B

93

97

101

101

T

A

B

T

A

B

T

A

B

105

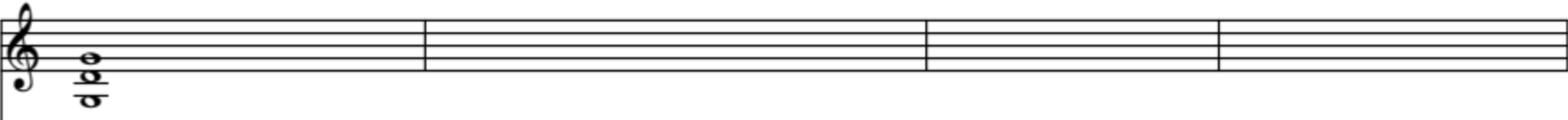
105

106

107

108

109



109

sl.

T				
A				
B				

sl.

T				
A	11	14	7	0
B	x	x	x	x
	9	12	5	0

sl.

113



113

Gtr III

P.M.

T				
A	0 0 0 0 0 0 0 0	9 9 9 9 9 9 9 9	4 4 4 4 4 4 4 4	7 7 7 7 7 7 7 7
B	0 0 0 0 0 0 0 0	9 9 9 9 9 9 9 9	4 4 4 4 4 4 4 4	7 7 7 7 7 7 7 7

P.M.

T				
A	7 7 7 7 7 7 7 7	11 11 11 11 11 11 11 11	7 7 7 7 7 7 7 7	9 9 9 9 9 9 9 9
B	x x x x x x x x	x x x x x x x x	x x x x x x x x	x x x x x x x x
	5 5 5 5 5 5 5 5	9 9 9 9 9 9 9 9	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7

118



118

P.M.-1

T				
A	5 5 5 5 5 5 5 5	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
B	5 5 5 5 5 5 5 5	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7

P.M.-1

T				
A	7 7 7 7 7 7 7 7	11 11 11 11 11 11 11 11	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9
B	x x x x x x x x	x x x x x x x x	x x x x x x x x	x x x x x x x x
	5 5 5 5 5 5 5 5	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7

122

The image displays a musical score for guitar, consisting of two systems. Each system begins with a treble clef staff, followed by three staves labeled T, A, and B. The first system is in the key of D major (one sharp) and 12/8 time. The second system is also in D major and 12/8 time. The guitar part in the second system includes some notes marked with an 'x', indicating natural harmonics or specific playing techniques. The fretboard diagrams for the A and B parts show fingerings for each measure.

126

The image displays a musical score for guitar, consisting of two systems. Each system begins with a treble clef staff, followed by three staves labeled T, A, and B. The first system includes a key signature change to one sharp (F#) and a 12/8 time signature. The second system also includes a key signature change to one sharp (F#) and a 12/8 time signature. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'x' on the staff) and fretted notes. The score is divided into measures, with some measures containing multiple notes or chords. The overall structure suggests a complex piece of music, possibly a study or a performance piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The second system continues the melody and includes a bass staff with the lyrics 'The Rose Tree' written below it. The score is written in a simple, clear style, suitable for a children's songbook.

138

Gtr I

Tablature for measures 138-141:

Measure	T	A	B
138	7 10 7 0 10 7 10		
139	7 10 7 0 10 7 10		
140	6 10 6 0 10 6 10		
141	6 10 6 0 10 6 10		

[illegible]

[illegible]

3

P.M.

T
A
B

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

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

[illegible]

7

P.M.

T
A
B

3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

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

9 

11



T																																				
A	11				11 11 11				11 11 11				9 9				9 9 9 9 9 9 9 9				7 7 7 9 9 9 11 11 11 11 11 11															
B	x				x x x				x x x				x x				x x x x x x x x				x x x x x x x x x x x x															
B	9				9 9 9				9 9 9				7 7				7 7 7 7 7 7 7 7				5 5 5 7 7 7 9 9 9 9 9 9															



Gtr II

T																																				
A	5				5 5 5				5 5 5				2 2				2 2 2 2 2 2 2 2				4 x x 6 x 7 7 x x 4 x x															
B	5				5 5 5				5 5 5				2 2				2 2 2 2 2 2 2 2				2 x x x x x x x x x x x x															
B	3				3 3 3				3 3 3				0 0				0 0 0 0 0 0 0 0				2 x x 4 x 5 5 x x 2 x x															

14



T																																				
A	7 7 7 9				9 9 11 11 11 11 11 11				11 11				11 11 11 11 11 9 9				9 9 9 9 9 9 9 9 9 9																			
B	x x x x				x x x x x x x x				x x				x x x x x x x x				x x x x x x x x x x																			
B	5 5 5 7				7 7 9 9 9 9 9 9				9 9				9 9 9 9 9 7 7				7 7 7 7 7 7 7 7 7 7																			



T																																				
A	6 6				6 6 6				3 3 3 3 3																											
B	x x				x x x				x x x x x																											
B	4 4				4 4 4				1 1 1 1 1																											

17



T																																				
A	7 7 7 9 9 9				11 11 11 11 11 11				7 7 7 7 7 7 6 6 6 6 6 6				7 7 7 7 7 7																							
B	x x x x x x				x x x x x x				x x x x x x x x x x x x				x x x x x x																							
B	5 5 5 7 7 7				9 9 9 9 9 9				5 5 5 5 5 5 4 4 4 4 4 4				5 5 5 5 5 5																							



T																																				
A	4 x x 6 x 7 7 x x 4 x x				3 3 3 3 3 3 2 2 2 2 2 2				7 7 7 7 7 7																											
B	x x x x x x				2 2 2 2 2 2 2 2 2 2 2 2				x x x x x x																											
B	2 x x 4 x 5 5 x x 2 x x				0 0 0 0 0 0 0 0 0 0 0 0				5 5 5 5 5 5																											

20

T
A
B

7 7 7 7 7 7 6 6 6 6 6 6 6 6 6 6 11 11 11 11 11 11 11 11 14
x
5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9 12

24

T
A
B

14 14 14 14 14 14 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11 11 11 11
x
12 12 12 12 12 12 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9 9

27

T
A
B

11 11 11 14 14 14 14 14 14 12 12 12 12 12 12 11 11 11 11 11 11 11 11 11
x
9 9 9 12 12 12 12 12 12 10 10 10 10 10 10 9 9 9 9 9 9 9 9

31

31

T

A

B

T

A

B

[illegible]

37

T
A
B

4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 4

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

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

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

sl.

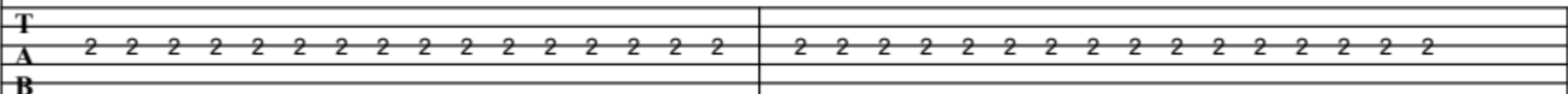
P.M.

T
A
B

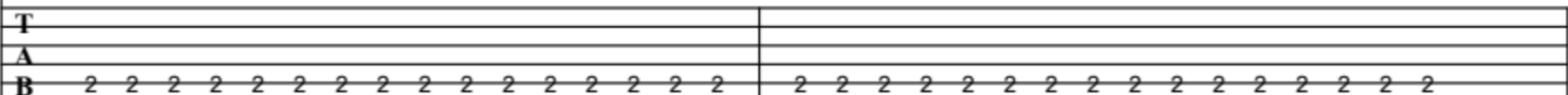
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2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

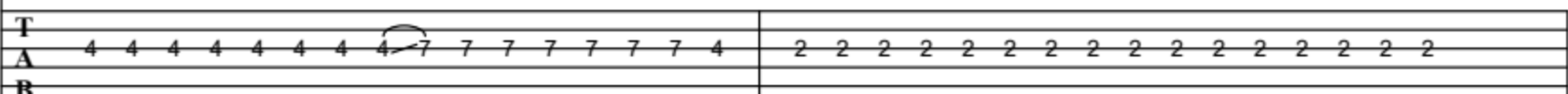
39



P.M.-----|



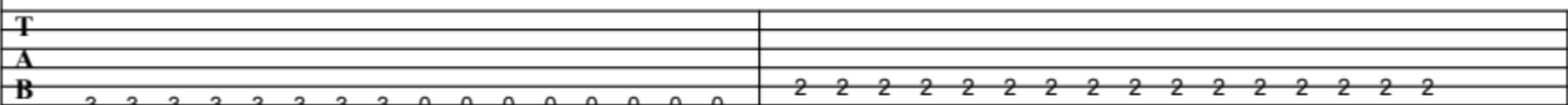
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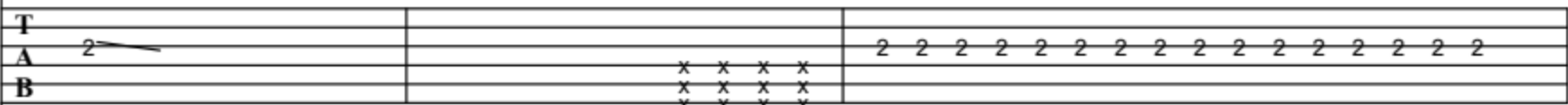
sl.



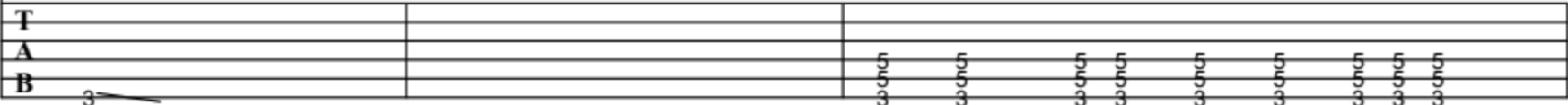
P.M.-----|



43



sl.



sl.

[illegible]

sl.

sl.

T
 A
 B

sl

49

T

A

B

7	x	x	9	x	x	11	x	x	7	x	x
x	x	x	x	x	x	x	x	x	x	x	x
5	x	x	7	x	x	9	x	x	5	x	x

[illegible]

52

T
A
B

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

7 7 7 7 7 7 7 7 6 6
x x x x x x x x x x
5 5 5 5 5 5 5 5 4 4

[illegible]

[illegible][illegible]

60

T

A

B

11 11	11 11 11 11 11 11 11	11 11	11 11 11 11 11 11 11 11 14	14 14	14 14 14 14 14 14 12 12	12 12	12 12 12 12 12 12 11 11
x x	x x x x x x x	x x	x x x x x x x x	x x	x x x x x x x x	x x	x x x x x x x x
9 9	9 9 9 9 9 9 9	9 9	9 9 9 9 9 9 9 12	12 12	12 12 12 12 12 12 10 10	10 10	10 10 10 10 10 10 9 9

T
 A
 B

[illegible][illegible]

68

let ring

T 5 5 5 5 5 5 5 0
A 6 6 6 6 6 6 6 0
B 4 4 4 4 4 4 4 0

P.M.

T
A
B

72

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

P.M.

let ring

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

76

T 2 3 2 3 2
A 1 3 1 3 3
B 4 3 4 3 4

let ring

T 5 5 5 5 5 5 5 0
A 6 6 6 6 6 6 6 0
B 4 4 4 4 4 4 4 0

80

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

A 3 3 3 3 3 3 4 3 4 3 4 3 3 3 3 3

B

T 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

A 6 6 6 6 6 6 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

let ring

84

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

A 3 3 3 3 2 2 4 3 4 3 4 3 4 3 4 3

B

T 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

A 6 6 6 6 6 6 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

let ring

88

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

A 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

B

T 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

A 6 6 6 6 6 6 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5

let ring

(From the 2003 Album A SANTA CAUSE)

Words a

1.

1. 
N.C.
Gtr I *fff*
let ring
T 4 2 0 5 4 0
A 4 4 5 4 0
B 4 4

B5

C#5

1.
G#5

E

3

let ring

T 4 2 0 5 4 0

A 4 4

B 4 4

[illegible]

B Verse

2.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and voice arrangement. The score is written for a guitar (top staff) and a voice (bottom staff). The guitar part is in standard notation, featuring a key signature of one sharp (F#) and a 6/8 time signature. The voice part is in standard notation, featuring a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into two systems. The first system includes a guitar introduction, a vocal entry, and a guitar solo. The second system includes a guitar solo, a vocal entry, and a guitar solo. The guitar solo is marked with a "let ring" instruction. The vocal part is marked with a "f" (forte) instruction. The score is written for a guitar and voice, and it includes a guitar introduction, a vocal entry, and a guitar solo. The guitar part is in standard notation, featuring a key signature of one sharp (F#) and a 6/8 time signature. The voice part is in standard notation, featuring a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into two systems. The first system includes a guitar introduction, a vocal entry, and a guitar solo. The second system includes a guitar solo, a vocal entry, and a guitar solo. The guitar solo is marked with a "let ring" instruction. The vocal part is marked with a "f" (forte) instruction.

C Pre-Chorus

 E/G

G#5

E

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with a key signature of one flat (B-flat) and a 4/4 time signature. The guitar part is written in standard notation, while the bass part is written in bass clef notation. The score is divided into two systems, each containing a guitar part and a bass part. The first system is labeled "11" and the second system is labeled "13". The guitar part is marked with "Gtrs I, II" and the bass part is marked with "B". The score includes various musical notations such as chords (E7/G, G#5, B5, E, Em, B5, F#/Bb, E5, F#5), dynamics (fff, f), and articulation (sl. for slurs). The guitar part features a prominent melody in the first system and a more complex, rhythmic pattern in the second system. The bass part provides a steady, rhythmic accompaniment throughout. The score is presented in a clear, professional layout with a white background and black text and notation.

E Pre-Verse

Chord progression: E, Em, B5, C#5, G#5, E.

1.

let ring

18

T
A
B

T
A
B

F Verse

22

G#5 E B5 C#5 G#5 E

let ring-----

T 4 2 0

A 4

B

T

A

B

G Pre-Chorus

[illegible]

27

E $\flat$ /G G $\sharp$ 5 B5 E

Gtr I

T

A

B

Gtr II

T

A

B

sl. sl.

29

E $\flat$ /G G $\sharp$ 5 E

Gtrs I, II

T

A

B

1.

2.

31

E Em B5 F $\sharp$ /B $\flat$ E5 F $\sharp$ 5

Gtr I

T

A

B

Gtr II

let ring

T

A

B

34

E

Em

Gtr I

T

A

B

I Interlude

36

N.C.

f
let ring

T

A

B

ff
P.M.

T

A

B

38

N.C.

let ring

T

A

B

P.M.

T

A

B

40

N.C.

(G)

let ring

T

A

B

P.M.

T

A

B

sl.

sl.

J Out-Chorus

42

C5

G/B

F5

G5

fff

T

A

B

fff

let ring

T

A

B

F

Fm

44



T

A

B

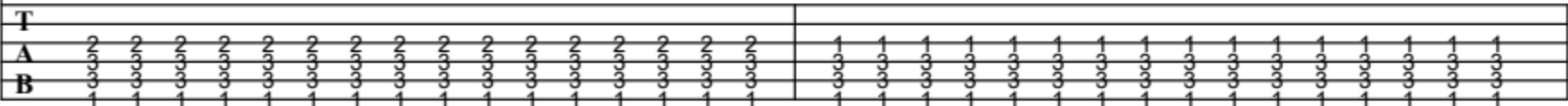




T

A

B



C5

G/B

F5

G5

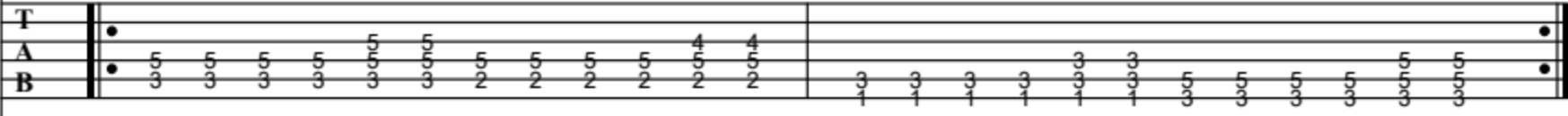
46



T

A

B

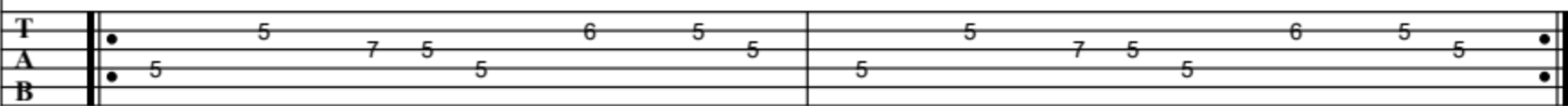




T

A

B



let ring

The musical score is presented in three systems. The first system shows the guitar part (top) with a treble clef and a key signature of one flat (F major/D minor). The guitar part consists of a series of chords (F, Fm, C) and a melodic line. The vocal part (middle) is written for Tenor (T), Alto (A), and Bass (B) voices, with lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'. The piano part (bottom) is written for Tenor (T), Alto (A), and Bass (B) voices, with lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'. The piano part includes a melodic line and a bass line. The second system shows the guitar part continuing with the same chords and melodic line. The vocal part continues with the lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'. The piano part continues with the lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'. The third system shows the guitar part ending with a final chord (C). The vocal part ends with the lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'. The piano part ends with the lyrics 'Hello, hello, good morning to you' and 'Hello, hello, good afternoon to you'.

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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.

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