



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

FLEETWOOD MAC

From the Blues to Pop-Rock Stardom

1967-2007

19 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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Oh Well (Part 1)

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The Chain

The Green Manalishi

World Keep On Turning

(from the 1989 Album "Greatest Hits")

Music by Peter Green
Arranged by Andrew G for single lead guitar

38

F#m E

Gtr I

T 14 14 17 16 12 14 17 16 14 12 12 11 9 7 7

A 14 14 17 16 12 14 17 16 14 12 12 11 9 7 7

B 2

sl. sl. sl. sl. sl.

Gtr II

T 14 16 16 14 14 2 4 4 2 2

A

B

sl. sl. sl. sl.

E Verse 3/Coda

42

A/E Emaj7 A/E Emaj7 A/E Emaj7 A/E Emaj7

T 5 4 4 4 5 4 4 5 4 4 4 5 4 4 4

A 6 4 4 4 6 4 4 6 4 4 4 6 4 4 4

B 2 2 2 4 2 4

H

T 11 12 14 11 11

A

B

sl. sl. sl.

46

F#m E F#m

T

A

B

sl. sl.

sl. sl.

sl. sl.

sl.

sl. sl.

sl.

50

E F#m E

T

A

B

sl.

sl. sl.

sl. sl.

sl.

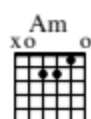
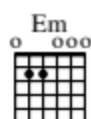
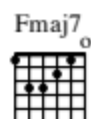
BIG LOVE (Live)

As recorded by Fleetwood Mac

(from the 1997 Album "The Dance")

Transcribed by Jeff Jacobson (Guitar Magazine)

Words by Lindsey Buckingham
Music by Lindsey Buckingham
Arranged by A_minor



A Intro Capo on 4th fret. Let ring throughout the song, especially during bridge.
Moderately ♩ = 144

A5 A5/G A5/F

Gtr I

B 1st, 2nd Verse

1.-3. 4.

A5/E A5/E A5

7

A5/G A5/F A5/E

1.

T A B

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

3 3 3 3 3 3 3 3 1 H 1 1 1 1 H 1 1 1 1 0 0 0 0 0 0 0 0

H H

10

2. C 1st, 2nd Chorus

A5/E F5 E5 Am

T A B

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

0 0 0 0 0 0 0 0 1 H 1 1 1 1 0 H 0 0 0 0 0 0 0 0 0 0 0 0

H H

13

Dm Em7 Am F5 E5

T A B

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

0 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 1 H 1 1 1 1 0 H 0

P P P P H H

Am Fmaj7 Em to Coda Am D.S. al Coda

16

T
A
B

H

D Guitar Solo

Am

N.C. (Dm) (Em) (Am)

19

2 2 2 0 0 2 0 0

0 0 0 0 0 0 0 0

5 9 5 5 9 5 9 5 9 5 9 5

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

(Dm) (Em) (Am) **E Interlude** F Em

1/4 1/4

T 9 5 5 9 8 8 8 8 5 5 5 3 5 2 0 0 1 1 0 1 3

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

B 0

25

C Fmaj7 Bm7^b5 E7[#]5 Am

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

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

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

28

Amadd2 Gmaj6

T 0

A 7 5 7 7 5 7 7 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5

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

30

Fmaj7[#]11 Gmaj6

T 0

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

B 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

32

Amadd2 Gmaj6

T 0

A 7 5 7 7 5 7 7 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5

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

34

Fmaj7#11

Gmaj6

T 0 0 0 0 0 0 0 0

A 3 2 3 3 2 3 2 3

B 5 4 5 5 4 5 4 5

F Bridge

36

Amadd2

Gmaj6

Fmaj7#11

let ring

T 0 0 0 0 0 0 0 0

A 7 5 7 5 7 5 7 5

B 5 4 5 4 5 4 5 4

3 2 3 2 3 2 3 2

sl.

39

Gmaj6

Amadd2

Gmaj6

let ring

T 0 0 0 0 0 0 0 0

A 5 4 5 4 5 4 5 5

B 7 5 7 5 7 5 7 5

5 4 5 4 5 4 5 4

42

Fmaj7#11

Em

let ring

p

T 0 0 0 0 0 0 0 0

A 3 2 3 2 3 2 3 2

B 2 2 2 2 2 2 2 2

G 3rd Chorus

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part on a single staff and a piano accompaniment on three staves (Treble, Alto, and Bass). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in a simplified notation style with numbers 0-3 representing frets. Chord names (F5, Em, Am, Dm, Em7, Am) are placed above the guitar staff. The score is divided into measures by vertical bar lines. The guitar part starts with a treble clef and a sharp sign on the F line. The piano part starts with a treble clef and a sharp sign on the F line. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in a simplified notation style with numbers 0-3 representing frets. Chord names (F5, Em, Am, Dm, Em7, Am) are placed above the guitar staff. The score is divided into measures by vertical bar lines.

BLACK MAGIC WOMAN

As recorded by Peter Green's Fleetwood Mac

Transcribed by James Burge

Words by Peter Green
Music by Peter Green

A Intro

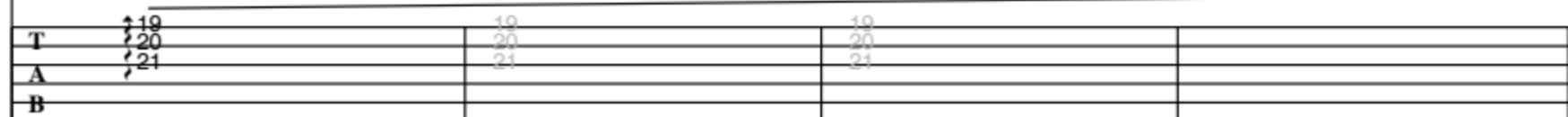
$\text{♩} = 125$

Dm

8va-----|



Gtr II



8va-----|



Gtr I



B Verse

Dm

Dm

Am

Am



mf

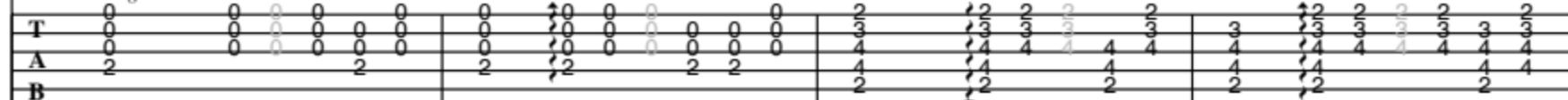


sl.



p

let ring



The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in G major, with the lyrics "The wind is in the trees". The guitar line is in G major, with fret numbers indicated below the notes. The score is divided into two systems. The first system shows the vocal line and the guitar line. The second system shows the vocal line and the guitar line. The guitar line is marked with "let ring" and "Full".

8va

13

T

A

B

19

20

21

let ring

Full

1/4

C

Verse

Sva

17

21

8va.....|

41

with Reverb

8va

Full

mf

Full

17

T 14 14 12 14 12 14 12 12

A 12 10

B 12

sl.

let ring

T 0 0 0 2 2 2 2

A 1 1 1 0 0 0 0

B 2 2 2 1 1 1 1

0 0 0 0 0 0 0

1 2 2 2 2 2 2

8va.....|

8va.....|

8va.....|

8va.....|

44

Full

mp

f

T 17 17 15 17 15 15 17 17 17 15 15 17 15 16 14 16 14 15 17 15

A 16 14 16 14 14 16

B 16

P

P

sl.

let ring

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 3 3 3 3 3 3 3 3

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

E Verse

56

mf *mp*

19
20
21

12 14 12 14 12 10 12 14 14 12 14

sl.

let ring

T 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3

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

60

mf *Full*

12 12 12 8 10 15

let ring

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

A 4 4 4 4 4 4 2 2 2 2 2 2 1 1 1 1 1

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

[illegible]

BLEED TO LOVE HER (Live)

As recorded by Fleetwood Mac

(from the 1997 Album "The Dance")

Transcribed by Michael Hodsdon

Words by Lindsey Buckingham

Music by Lindsey Buckingham

A Intro/Verse

$\text{♩} = 85$

A5

Amaj7/D

Eadd9

1

Gtr I

5 5 5 5 5 4

2 2 2 2

0 0 0 0 0 0

A5

A/C#

D5

E

3

2 5 2 5 2 2 5 2 5 2

0 2 5 0 2 1 2 1 2 2

0 0 0 4 4 4 0 2 2 2

P

4x

B Chorus

A

D

Esus4

5

2 2 2 0 2 2 2 0 2

0 2 2 0 2 2 0 2 2

0 0 0 0 0 0 0 0 0

3x

A D Esus4

T
A
B

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

C Verse 2

A5 Amaj7/D Eadd9

Gtr I

T
A
B

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

A5 A/C# D5 E

T
A
B

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

P

D Chorus

A D Esus4 3x

T
A
B

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

15

A D Esus4

T
A
B

E Bridge

A5 A/C# Dsus2 E5 4x

T
A
B

F Chorus

A D Esus4 10x

T
A
B

A

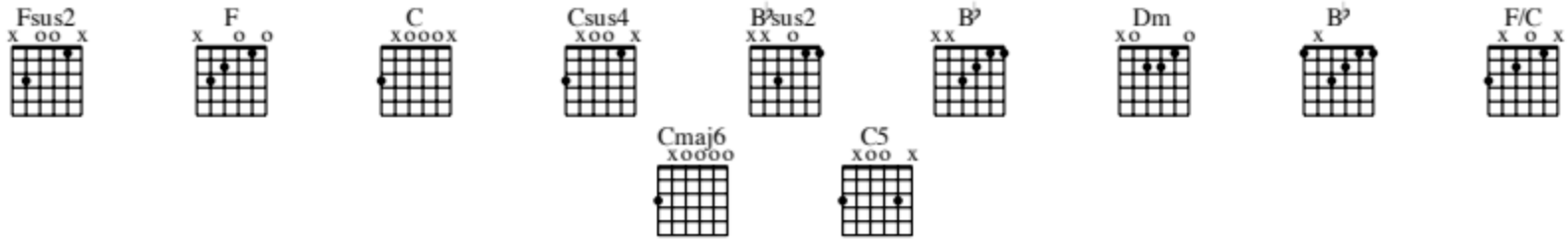
T
A
B

GO YOUR OWN WAY

As recorded by Fleetwood Mac

(from the 1976 Album "Rumours")

Words by Lindsey Buckingham
Music by Lindsey Buckingham

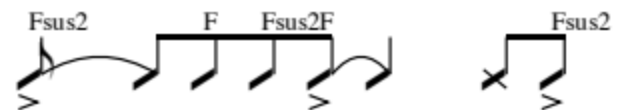


A Intro

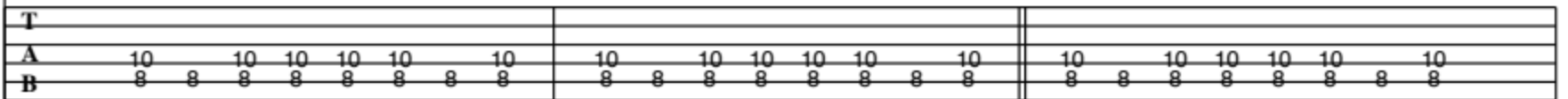
Moderate Rock ♩ = 138

(F)
Gtr I

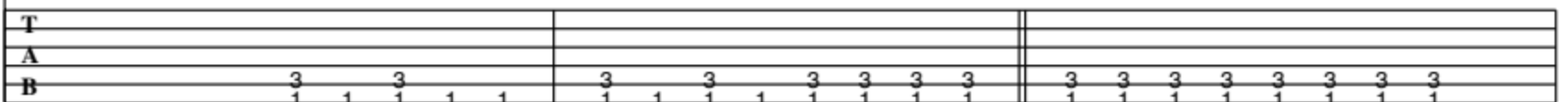
B First Verse



Gtr II **mp**
P.M.



Gtr III **mp**
P.M.



10

F Fsus2 F Fsus2F Fsus2 F Fsus2F

P.M.-----|

T																	
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

P.M.-----|

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

13

Fsus2 F Csus4 C Cmaj6 C5 Csus4 B^bsus2

P.M.-----|

T																	
A	10	10	10	10	10	10	x	5	5	5	5	5	5	5	5	5	5
B	8	8	8	8	8	8	x	3	3	3	3	3	3	3	3	3	3

sl.

P.M.-----|

T																	
A							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	3	3	3

15

P.M.|

P.M.

P.M.

sl.

P.M.|

C Chorus

18

F Fsus2 F

$\frac{8}{8}$ Dm B $\flat$

P.M.-----| *let ring*-----|

T	10	10	10	10	10	10	x	5	5	5	5	3	3	3	3	3	3	5
A	10	10	10	10	10	10	x	7	7	7	7	3	3	3	3	3	3	5
B	8	8	8	8	8	8	x	5	5	5	5	1	1	1	1	1	1	3

P.M.-----|

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

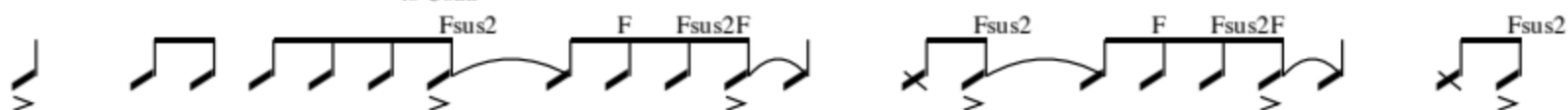
[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a piano accompaniment and a vocal line. The piano part is written on a grand staff (treble and bass clefs). The vocal line is written on a single staff with a treble clef. The key signature has one flat (B-flat). The score is divided into three measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The piano accompaniment includes a treble clef staff with chords and a bass line with fingerings. The vocal line is a single staff with a treble clef and a key signature of one flat. The score is divided into three measures.

[illegible]

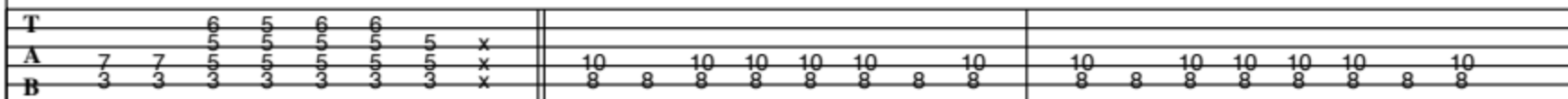
D Second Verse

to Coda



mp

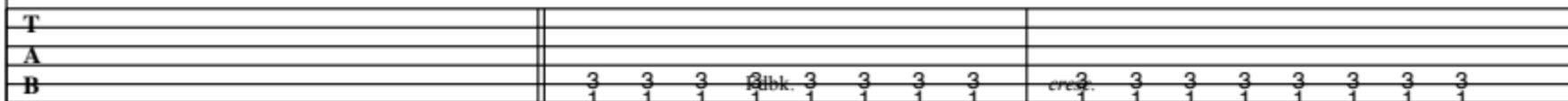
P.M.-----|



Gtr III

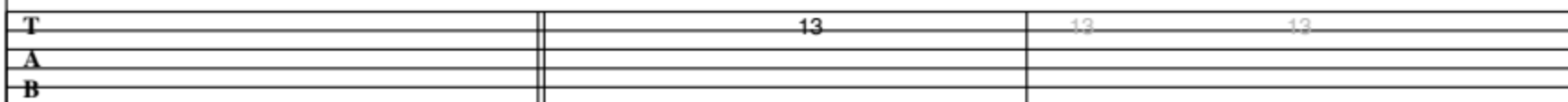
mp

P.M.-----|



Gtr IV

p



[illegible]

36

B⁹ B⁹susB⁹ B⁹sus2 Fsus2 F Fsus2

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

T																			
A	3	3	3	3	3	3	3	3	3	3	x	10	10	10	10	10	10	10	10
B	1	1	1	1	1	1	1	1	1	1	x	8	8	8	8	8	8	8	8

dim.

T																			
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

T	10	10																	
A																			
B																			

39

F Fsus2F Fsus2 F Fsus2F Fsus2 F Csus4

P.M.-----|

T																								
A	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	x	5
B	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	x	5

sl.

P.M.-----|

T																	Fdbk.							
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3

mf

~~~~~

|   |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |
|---|----|--|--|--|--|--|--|--|----|--|--|--|--|--|--|--|----|--|--|--|--|--|--|--|
| T |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |
| A | 10 |  |  |  |  |  |  |  | 10 |  |  |  |  |  |  |  | 10 |  |  |  |  |  |  |  |
| B |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |



42

C Cmaj6 C5 Csus4 B<sup>2</sup>sus2 B<sup>2</sup> B<sup>2</sup>sus2 B<sup>2</sup> B<sup>2</sup>sus2

P.M. ....4

P.M. ....4

*dim.*

*mp* *mf*

10

10

*D.S. al Coda*

The score is written for guitar and includes the following elements:

- Chords:** B<sup>b</sup>, B<sup>b</sup>susB<sup>b</sup>, B<sup>b</sup>sus2, Fsus2, F, Fsus2, F.
- Staff 1 (Melody):** Contains a treble clef, a key signature of one flat, and a 44-measure line. It includes various note values, rests, and articulation marks like accents and slurs.
- Staff 2 (P.M. - Plectrum Melody):** Labeled "P.M." (Plectrum Melody), it contains a treble clef and a 44-measure line with notes and rests.
- Staff 3 (Tablature):** A three-line tablature for strings T (Treble), A (Middle), and B (Bass). It includes fret numbers (1, 3, 10) and specific fretting instructions like "sl." (slide) and "dim." (diminuendo).
- Staff 4 (Fdbk. - Feedback):** Labeled "Fdbk.", it contains a treble clef and a 44-measure line with notes and rests.
- Staff 5 (P.M. - Plectrum Melody):** Labeled "P.M.", it contains a treble clef and a 44-measure line with notes and rests.
- Staff 6 (Sustain):** A treble clef staff with a long, wavy line indicating a sustained note or effect.
- Staff 7 (Tablature):** A three-line tablature for strings T, A, and B, showing fret numbers (10) and specific fretting instructions.

47

$\Phi$

F Fsus2F Fsus2 F Fsus2F Fsus2 F Fsus2

*mp*  
P.M.-----|

|   |                   |                   |                   |
|---|-------------------|-------------------|-------------------|
| T |                   |                   |                   |
| A | 10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 10 10 10 10 10 |
| B | 8 8 8 8 8 8       | 8 8 8 8 8 8       | 8 8 8 8 8 8       |

*mp*  
P.M.-----|

|   |                 |                 |                 |
|---|-----------------|-----------------|-----------------|
| 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 |
|   | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 |

**E Guitar Solo**

C
Csus4
B<sup>b</sup>sus2
B<sup>b</sup>
B<sup>b</sup>susB<sup>b</sup>
B<sup>b</sup>sus2
B<sup>b</sup>
B<sup>b</sup>susB<sup>b</sup>
B<sup>b</sup>sus2

50

*mf*

P.M. ....|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 |   |   |   |   | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 |   |   |   |   | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

*mf*

P.M. ....|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

Gtr IY

~

|   |   |   |   |   |   |   |   |  |  |  |  |   |       |
|---|---|---|---|---|---|---|---|--|--|--|--|---|-------|
| T |   |   |   |   |   |   |   |  |  |  |  |   | Fdbk. |
| A |   |   | 3 | 5 | 7 | 5 | 3 |  |  |  |  |   |       |
| B | 3 | 5 |   |   |   |   | 1 |  |  |  |  | 1 |       |

*sl.*

53

Fsus2 F Fsus2 F Fsus2F Fsus2

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

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|
| T |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |
| A | 3 | 3 | 3 | 3 | 3 | 3 | x | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| B | 1 | 1 | 1 | 1 | 1 | 1 | x | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  |

P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Fdbk.

|   |   |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |  |  |  |
|---|---|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|--|--|--|
| T |   |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |  |  |  |
| A |   |  |  |  |  |  |  | 3 | 3 | 5 | 7 | 5 | 3 | 5 | 7 | 7 |  |  |  |
| B | 7 |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |  |  |  |

sl. sl. sl.

56

F Fsus2 F Fsus2 F Csus4

P.M.-----|

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |   |   |  |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|--|
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |   |   |  |
| A | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | x | 5 |  |
| B | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | 8  | x | 5 |  |

sl.

P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 |  |
| B | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 3 |  |

sl.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |  |
| B | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |  |

58

C Cmaj6 C5 Csus4 B<sup>9</sup>sus2 B<sup>9</sup> B<sup>9</sup>sus2 B<sup>9</sup> B<sup>9</sup>sus2

P.M. ....4

P.M. ....4

sl. P sl.

60

B<sup>2</sup> B<sup>2</sup>sus B<sup>2</sup> B<sup>2</sup>sus2 Fsus2 F Fsus2 F

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

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

sl.

P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

sl.

H



**F Chorus**

Musical notation for measures 63-65. Chords: Dm, B $\flat$ , C, F/C, C.

Gtrs II, III

let ring.....4

Tablature for Gtrs II, III. Measure 63: T (5, 6, 7), A (7, 5), B (5). Measure 64: T (5, 6, 7), A (7, 5), B (5, 0). Measure 65: T (5, 6, 7), A (7, 5), B (5, 0).

Musical notation for Gtr IV, measures 63-65.

Gtr IV

~~~~~

Tablature for Gtr IV, measures 63-65.

Musical notation for measures 66-68. Chords: F/C, C, Dm, B $\flat$.

Tablature for measures 66-68. Measure 66: T (5, 6, 7), A (7, 5), B (5). Measure 67: T (5, 6, 7), A (7, 5), B (5, 0). Measure 68: T (5, 6, 7), A (7, 5), B (5, 0).

P.M.

Musical notation for measures 69-71. Measure 69: T (5, 6, 7), A (7, 5), B (5). Measure 70: T (5, 6, 7), A (7, 5), B (5, 0). Measure 71: T (5, 6, 7), A (7, 5), B (5, 0).

Full

Tablature for measures 69-71. Measure 69: T (5, 6, 7), A (7, 5), B (5). Measure 70: T (5, 6, 7), A (7, 5), B (5, 0). Measure 71: T (5, 6, 7), A (7, 5), B (5, 0).

69

C F/C C F/C C Dm B^b

8va.....

Full Full

20 20 20 20 13 13

T A B

72

C

P.M.

Full

12 12 12 12 5 3 3

T A B

75

Dm B $\flat$ C F/C C

Gtrs II, III

let ring.....4

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

Gtr IV

T																
A																
B																3

78

F/C C Dm B $\flat$

let ring.....4

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

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

sl. P P

99

Dm B $\flat$ C F/C C

let ring-----|

Full Full Full

sl. P

102

F/C C Dm B $\flat$

let ring-----|

Full Full

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

105

C F/C C F/C C Dm

let ring-----

sl.

108

B^b C F/C C F/C C

sl.

sl.

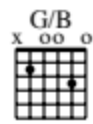
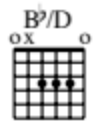
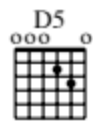
GOLD DUST WOMAN

As recorded by Fleetwood Mac

(from the 1977 Album "Rumours")

Transcribed by Hemme Luttjeboer

Words by Stevie Nicks
Music by Stevie Nicks



A Intro

Moderately Fast ♩ = 120

D5 B^b/D D5 B^b/D

Gtr I

T A B

Gtr II

T A B

D5 B^b/D D5

T A B

B 1st Verse

D5

G

Cadd9

G/B

9

T
A
B

H

D5

B^b/D

D5

B^b/D

13

T
A
B

17

D5 G/B C G/B

H H

21

Dsus2 B $\flat$ /D N.C. (D5)

C 2nd Verse

D5

G/B

Cadd9

G/B

25

Measure 25: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 3, 2, 0, 2, 3; Bass (B) has fret 0. Measure 26: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 3, 2, 0, 2, 3; Bass (B) has fret 2. Measure 27: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 3, 2, 0, 2, 3; Bass (B) has fret 3. Measure 28: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 3, 2, 0, 2, 3; Bass (B) has fret 2. A 'H' (Harmonics) symbol is at the end of the measure.

D5

B^b/D

D5

B^b/D

29

Gtr I

Measure 29: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 0, 2, 0, 2, 0; Bass (B) has fret 0. Measure 30: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 0, 2, 0, 2, 0; Bass (B) has fret 0. Measure 31: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 0, 2, 0, 2, 0; Bass (B) has fret 0. Measure 32: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 0, 2, 0, 2, 0; Bass (B) has fret 0. A 'Gtr II' label is above the guitar line.

Gtr II

Measure 29: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 2, 2, 0, 2, 0; Bass (B) has fret 0. Measure 30: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 1, 1, 1, 1, 1; Bass (B) has fret 0. Measure 31: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 2, 2, 2, 2, 2; Bass (B) has fret 0. Measure 32: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 1, 1, 1, 1, 1; Bass (B) has fret 0. A 'Gtr III' label is above the guitar line.

Gtr III

Measure 29: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 12, 10, 12, 10, 12; Bass (B) has fret 0. Measure 30: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 12, 10, 12, 10, 12; Bass (B) has fret 0. Measure 31: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 12, 10, 12, 10, 12; Bass (B) has fret 0. Measure 32: Vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Guitar line: Treble (T) has frets 12, 10, 12, 10, 12; Bass (B) has fret 0. A 'sl.' (slide) symbol is at the end of the measure.

sl.

The musical score for 'The Wind' by The Beatles is presented in a multi-staff format. The top staff is the guitar part, which includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar part is divided into four measures, each with a chord symbol above it: D5, G/B, Cadd9, and G/B. The guitar part features a mix of single notes, chords, and a final double bar line. The bottom staff is the bass part, which includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass part is divided into four measures, each with a chord symbol above it: D5, G/B, Cadd9, and G/B. The bass part features a mix of single notes, chords, and a final double bar line. The middle staff is the drum part, which includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The drum part is divided into four measures, each with a chord symbol above it: D5, G/B, Cadd9, and G/B. The drum part features a mix of single notes, chords, and a final double bar line.

Dsus2 B $\flat$ /D N.C. (D5) D5

37

T
A
B

T
A
B

D 1st and 2nd Choruses

B^bmaj6 **G7/B** **Cadd9** **D5**

41

T A B

T A B

T A B

B^bmaj6 **G7/B** **Cadd9** *to Coda* **D5**

45

T A B

T A B

T A B

p

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, spanning measures 49 to 52. The key signature is one sharp (F#), and the time signature is 3/4.

Chord Progression:

- Measure 49: B $\flat$ /D
- Measure 50: Dsus2
- Measure 51: B $\flat$ /D
- Measure 52: D5

Guitar Parts:

- Gtr I:** Features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a triplet of eighth notes in measure 49 and a triplet of eighth notes in measure 51. The melodic line includes a triplet of eighth notes in measure 51 and a triplet of eighth notes in measure 52.
- Gtr II:** Features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a triplet of eighth notes in measure 49 and a triplet of eighth notes in measure 51. The melodic line includes a triplet of eighth notes in measure 51 and a triplet of eighth notes in measure 52.
- Gtr III:** Features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a triplet of eighth notes in measure 49 and a triplet of eighth notes in measure 51. The melodic line includes a triplet of eighth notes in measure 51 and a triplet of eighth notes in measure 52.

Vocal Part:

- The vocal line is written in the treble clef. It begins with a whole note in measure 49, followed by a half note in measure 50, and then a quarter note in measure 51. The melody continues in measure 52.

Lyrics:

49. I have a new feeling
50. I'm different than the time I
51. Used to be
52. And I'm sure you can see
53. It's been so long since I
54. Took a look at my reflection
55. And I was once a social
56. Creature, I was

60

D5 B^b/D D5 B^b/D

T A B

T A B

T A B

Gtr III

Vibrato

12 10 10 8

sl. sl. sl.

64

D5 G/B Cadd9 G/B

sl. sl. sl.

Dsus2

B⁷/D

N.C. (D5)

D5

68

sl. sl.

72

D5 B^bmaj6 G7/B Cadd9

sl. sl.

76

D5 B^bmaj6 G/B Cadd9

[illegible]

D5

88

Gtr III

T 12 10 12 10 10 12

A

B

sl. sl. sl.

Gtr I

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

92

Gtr III

T 10 12 10 12 12 10 10 12 12 10 10 8 8

A

B Continued in bass score

sl. sl. sl. sl. sl.

Gtr II

T 0 0 0 5 2 5 5 3

A 0 0 0 0 0 0 0 2

B 0 0 0 0 0 0 0 0

F Outro

94

Gtr III

T 8 6 7 7 5 0 4 5 4 5 7 7 7 5

A

B

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

Gtr IV

T

A

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

P

98

Gtr III

T 7 5 5 7 7 5 17 15 15 12 10 12

A

B

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

Gtr IV

T

A

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

P

Gtr V

T

A

B 3 0 0 0

1/4

1/4

[illegible]

105

The musical score is divided into three systems, each with a vocal line and a guitar line.

System 1:

- Vocal Line:** Treble clef, key of D major. Notes: quarter rest, eighth rest, eighth note G, quarter note A, quarter note B, quarter note C. Slur over G-A-B. Next measure: quarter note D, quarter note E, quarter note F, quarter note G. Slur over D-E-F-G. Third measure: quarter note A, quarter note B, quarter note C, quarter note D. Slur over A-B-C-D.
- Guitar Line:** Treble and bass clefs. Fret numbers: 5, 5, 7, 0, 14, 12, 12, 10, 10, 8, 10. Slide markings: *sl.*, *sl.*, *sl.*, *sl.*, *sl.*.

System 2:

- Vocal Line:** Treble clef, key of D major. Notes: quarter rest, quarter note D, quarter note E, quarter note F, quarter note G. Slur over D-E-F-G. Next measure: quarter note A, quarter note B, quarter note C, quarter note D. Slur over A-B-C-D. Third measure: quarter note E, quarter note F, quarter note G, quarter note A. Slur over E-F-G-A. Fourth measure: quarter note B, quarter note C, quarter note D, quarter note E. Slur over B-C-D-E.
- Guitar Line:** Treble and bass clefs. Fret numbers: 3, 0, 3, 0, 0, 3, 5, 0, 3, 0, 3, 0, 0, 0, 0. Slide markings: $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$.

System 3:

- Vocal Line:** Treble clef, key of D major. Notes: quarter rest, quarter note D, quarter note E, quarter note F, quarter note G. Slur over D-E-F-G. Next measure: quarter note A, quarter note B, quarter note C, quarter note D. Slur over A-B-C-D. Third measure: quarter note E, quarter note F, quarter note G, quarter note A. Slur over E-F-G-A. Fourth measure: quarter note B, quarter note C, quarter note D, quarter note E. Slur over B-C-D-E.
- Guitar Line:** Treble and bass clefs. Fret numbers: 0, 5, 3, 0, 3, 0, 0. Slide markings: $\frac{1}{4}$, $\frac{1}{4}$.

109

14\12 12\10 12\10 10 10\12 10\12

sl. sl. sl. sl. sl.

1/4 1/4 1/4 1/4 1/4

3 0 3 0 3 0 3 0 3 0 0

Continue Vamp 10
w/ improvisation and
vocal ad lib, then fade out

sl. sl.

113

Gtr IV

1/4 1/4 1/4 1/4

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

Gtr V

1/4 1/4

3 0 3 0 10 13 Full 3 3 0 3 0

32 32

GYPSY

As recorded by Fleetwood Mac

♩ = 128

F

Fmaj7

Fmaj6

F

1

Gtr I

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

B^bmaj7

C

B^bmaj7

C

5

T

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

Gtr II

T

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

F

Fmaj7

Fmaj6

F

9

T

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

T

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

13

B^bmaj7 C B^bmaj7 C

T
A
B

T
A
B

17

F Fmaj7 Fmaj6 F

T
A
B

T
A
B

21

B^bmaj7 C B^bmaj7 C

T
A
B

T
A
B

The image displays a musical score for guitar, featuring a B major 7 chord progression and a melodic line. The score is written for a guitar with a standard tuning (E, A, D, G, B, E).

Chord Progression:

- Bmaj7:** The first two measures of the chord progression are B major 7 (B, D#, F#, A).
- C:** The next two measures are C major (C, E, G).
- F:** The following two measures are F major (F, A, C).
- Fmaj7:** The final two measures are F major 7 (F, A, C, E).

Melodic Line:

- The melodic line is written in the treble clef.
- It begins with a B4 note, followed by a D#4 note, and then a B4 note.
- The line continues with a C5 note, followed by a D5 note, and then a C5 note.
- The final measure of the melodic line is a B4 note.

Fingering:

- Chord Fingering:** The fingering for the chords is indicated by numbers 1-4 below the notes. For Bmaj7, the fingering is 1 (B), 3 (D#), 3 (F#), 1 (A). For C, it is 0 (C), 1 (E), 0 (G). For F, it is 1 (F), 1 (A), 1 (C). For Fmaj7, it is 0 (F), 1 (A), 0 (C), 1 (E).
- Melodic Fingering:** The fingering for the melodic line is indicated by numbers 1-4 below the notes. For the first measure, it is 1 (B), 3 (D#), 1 (B). For the second measure, it is 0 (C), 1 (D), 0 (C). For the third measure, it is 0 (F), 1 (A), 0 (C). For the fourth measure, it is 0 (F), 1 (A), 0 (C). For the fifth measure, it is 0 (F), 1 (A), 0 (C). For the sixth measure, it is 0 (F), 1 (A), 0 (C).

29

Fmaj6 F Bbmaj7 C

T
A
B

T
A
B

41

B^bmaj7 C F Fmaj7

T
A
B

45

Fmaj6 F B^bmaj7 C

T
A
B

49

B^bmaj7 C B^bmaj7 C

T A B

T A B

T A B

T A B

53

F Fmaj7 Fmaj6 F

T A B

T A B

T A B

T A B

57

D C

T A B

T A B

T A B

T A B

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 2/4 time and consists of two systems. The first system shows the guitar playing a steady eighth-note accompaniment. The vocal parts enter with the melody. The second system continues the melody and accompaniment, with the guitar part featuring some melodic variation. The score is labeled with "F" and "Bb" indicating key signatures.

The Rose Tree

65

D C

T 1 1 1 1 0 0 0 0

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

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

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

69

F B $\flat$

T A B

1 1 1 5 5 5 3 1 1 1 1 1 3 1 1 1 3

73

D C

T A B

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

97

F Fmaj7 Fmaj6 F

T 1 1 0 1 1 1 1 1

A 2 2 2 2 2 2 2 2

B 1 1 1 1 1 1 1 1

T 1 2 3 4 5 4 3 2 1

A 5 7 3 7 5 5 5 5

B 5 5 5 5 5 5 5 5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the voice, indicated by a treble clef and a key signature of one flat (B-flat). The bottom staff is for the piano accompaniment, indicated by a bass clef and a key signature of one flat. The music is in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style.

5

Dm

Gm

sl. sl.

6

Dm

A7

Dm

1/4

7

N.C.

A7

Dm

sl. sl. sl. sl. sl.

8

sl. sl. sl. sl.

9

sl. sl.

10

Dm

A7

T

A

B

12 10 12 11 10 8 10 11/12 12 10 12 12/14 14 12/14 14\12 10 12 12 10

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

11

Dm

T

A

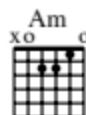
B

10 12 12 10 12 12

LANDSLIDE

As recorded by FLEETWOOD MAC

Words by STEVIE NICKS
Music by STEVIE NICKS



A intro

$\text{♩} = 80$

C

G/B

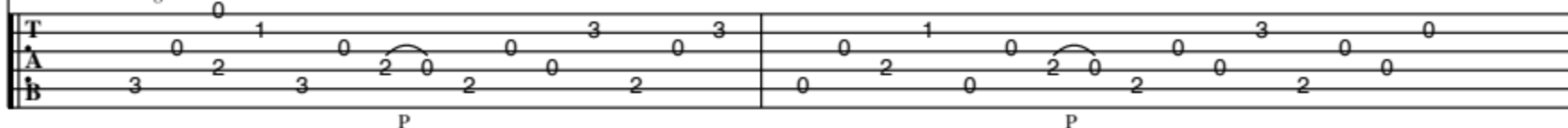
Am7

G/B



Gtrs I, II *mf*

let ring



C

G/B

Am7

G/B



let ring



$\text{♩} = 80$

C

G/B

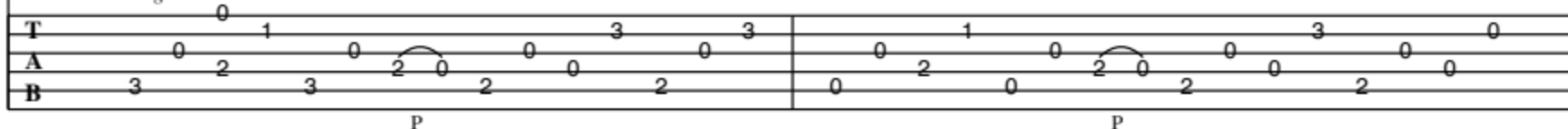
Am7

G/B



Gtrs I, II *mf*

let ring



Am7 G/B C G/B

11

let ring

T 3 3 3 3 1 1 3 3 0 0

A 2 0 0 2 0 0 0 0 0 0

B 0 0 0 2 2 0 2 0 2 3

H H H H

let ring

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

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

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

Am7 D7/F# G D7/F#

13

let ring

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

A 0 2 0 2 2 2 2 0 0 0 0 0 2 0 2 0

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

H P

H P H H P

let ring

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

A 0 2 0 2 0 2 0 2 0 0 2 2 2 0 0 0 2 0 2 2 0 0

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

15

Em C G/B

let ring

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

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

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

H

17

Am7 D7/F# G D7/F#

let ring

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

A 2 0 2 0 2 0 2 0 2 0 0 0 0 0 0 0 2 0 2 2 0 0

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

H P H H P

P H H

D End Riff B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and an acoustic guitar part, both with chord diagrams and tablature. The guitar part is in the key of E minor (Em) and the acoustic guitar part is in the key of C major (C). The score is written for a 12-string guitar, as indicated by the six strings on each side of the treble and bass clefs. The guitar part features a melodic line with a mix of eighth and sixteenth notes, while the acoustic guitar part provides a harmonic accompaniment with a similar melodic structure. The tablature for the guitar part is written on a six-line staff, with fret numbers (0-3) and techniques like "let ring" and "x" (mute) indicated. The acoustic guitar part is written on a standard five-line staff with a treble clef. The score is divided into two systems, each containing a guitar staff and an acoustic guitar staff. The first system is marked with the chord Em and the second system with the chord C. The guitar part is marked with the chord G/B. The score is written for a 12-string guitar, as indicated by the six strings on each side of the treble and bass clefs.

E Guitar Solo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three guitar parts: Gtr I, Gtr II, and Gtr III. The score is written in standard musical notation with treble clefs and includes chord symbols (Am7, G/B, C) and dynamic markings (mf, let ring). The Gtr III part is marked with "mf" and includes a "Full" instruction. The Gtr I and Gtr II parts are marked with "mf" and "let ring". The Gtr I part includes a "P" (piano) instruction. The Gtr II part includes a "H" (harmonic) instruction. The score is divided into measures by vertical bar lines, and the guitar parts are arranged in a multi-staff format.

F Chorus

29

C G/B G D7/F#

p *mf*

H P H P H P P

Gtr I *mf*
let ring

Gtr II *mf*
let ring

H

p

Em

C

31

[illegible]

Am7 D7/F# G D7/F#

33

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

A

B

H sl.

let ring

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

A 2 2 0 2 0 2 0 2 0 0 0 0 0 0 2 0 2 0 0

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

H P H H 2 P

let ring

T 2 2 1 0 2 0 2 0 1 1 2 1 0 0 0 0 2 0 2 2 0 0

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

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

P H H 2 3 3 2 2

Em C G/B Am7 G/B

35

Gtr I

let ring

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

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

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

Gtr II

let ring

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

A 2 2 2 2 2 0 2 0 2 0 2 0 2 0 0

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

H P P

38

C G/B Am7 G/B

let ring

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

A 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H

40

C G/B Am7 G/B

Gtrs I, II **mf**

let ring

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

A 0 2 0 2 0 0 0 0 0 2 0 0 0 0 0

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

P P

42

C G/B Am7 G/B

let ring

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

A 0 2 0 2 0 0 0 0 2 0 0

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

P

44

C G/B Am7 G/B

Gtr III *p*

let ring Full

10

Gtrs I, II *mf*

let ring

0 1 0 2 0 3 0 3

0 2 3 2 0 2 0 0

3 2 3 2 0 2 0 0

P P

46

C G/B Am7 G/B

let ring

Full Full

10 11 10 11 10 (10) 10

8 11 11 10 11

let ring

0 1 0 2 0 3 0 0

0 2 0 2 0 0 0 0

3 2 3 2 2 2 0 0

P

48

C G/B Am7 G/B C G/B

let ring

Full Full

T 10 10 11 10 (10) 10 11 8 11 10 10

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

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

p p

G outro

Am7 G/B C G/B Am

let ring

1

T 3 4 1 3 4 3 3 4 3 3 4 3 3 4 3

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

B 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

p

MAN OF THE WORLD

As recorded by Fleetwood Mac

A Intro

$\text{♩} = 90$

D

A

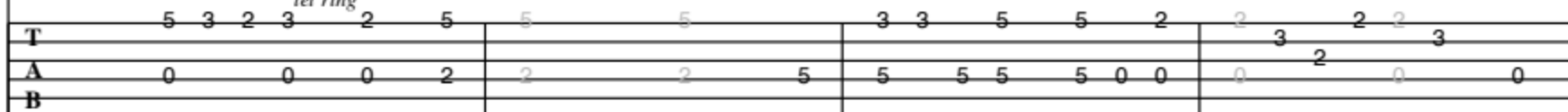
Gm

D

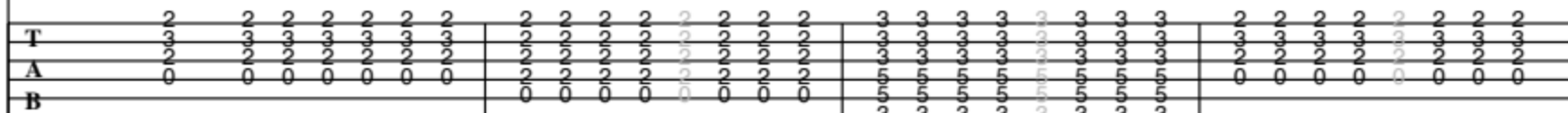


Gtr I

let ring



Gtr III



D A Gmaj6 Bm

T 5 3 2 3 2 5

A 0 0 0 0 0 2

B 0 0 0 0 0 2

T 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

Gtr II *mf*

T 4 4 5 9

A 4 4 5 9

B 4 4 5 9

sl. sl.

B Verse 1

D

A

Gm

let ring

T	7 7	5 3 2 3 2 5	5 5	3 3 5 5 2
A	9	0 0 0 2	2 2 5	5 5 5 5 0 0
B				

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

T				
A				
B	2			

sl.

D

D

A

Gmaj6

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

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

17

Bm Gm D

T 7 7 7 7 2 0 0 0 0 2 2 2

A 7 7 7 7 2 2 2 2 2 2 2 2

B 9 9 9 9 2 2 2 2 2 2 2 2

H

T 2 2 2 2 2 2 2 3 3 3 3

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

B 2 2 2 2 2 2 2 3 3 3 3

Gtr II Gtr IV

1/2 10 10 3 2 3 5 3 2 3 2 3 2

9 7 9 2 2 3 2 3 2

H P

C Verse 2

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr II) and a bass part (B) with corresponding tablature. The score is divided into three systems, each with a guitar staff, a bass staff, and a tablature staff. The guitar part features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part provides a harmonic foundation with a similar key signature and time signature. The tablature staff shows fingerings and fret numbers for both instruments. The score is labeled with chord names: D, A, Gmaj6, and Bm. The guitar part includes a double bar line and a repeat sign, indicating a section that is repeated. The bass part includes a double bar line and a repeat sign, indicating a section that is repeated. The tablature staff includes a double bar line and a repeat sign, indicating a section that is repeated.

sl.

The musical score is divided into three systems, each with a guitar part and a vocal/piano part.

System 1:

- Guitar:** Starts with a Gm chord, followed by a melodic line with a D chord. The melody consists of eighth and quarter notes.
- Voice:** The vocal line begins with a whole note chord (Gm) and continues with a melodic line. The lyrics "The Rose Tree" are written below the notes.
- Piano:** The piano part features a bass line with a 2-finger pattern and a treble line with a 0-0-0-0-2-2-2 pattern.

System 2:

- Guitar:** Continues the melodic line with a 7-finger pattern.
- Voice:** The vocal line continues with a whole note chord (Gm) and a melodic line.
- Piano:** The piano part continues with a bass line and a treble line.

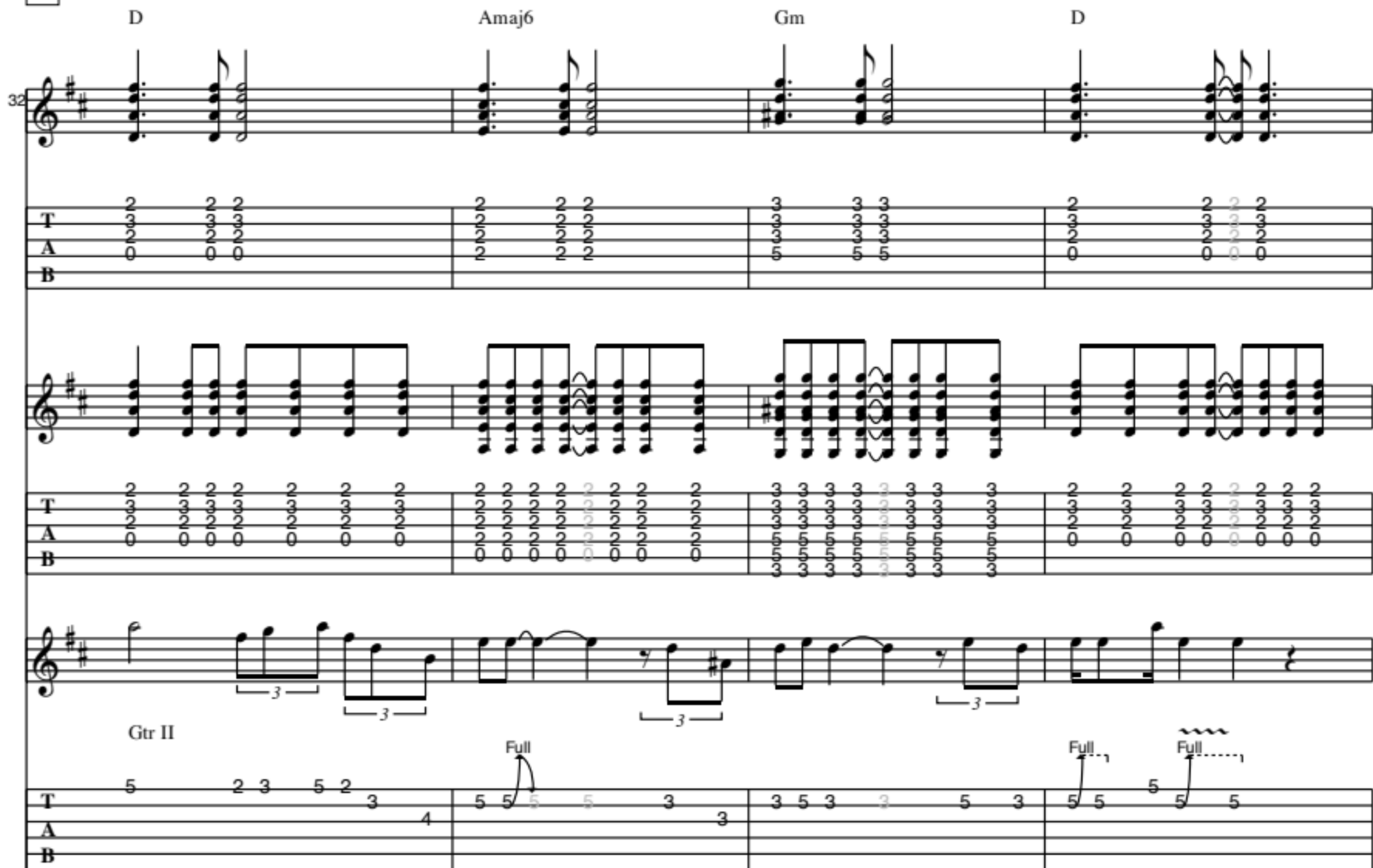
System 3:

- Guitar:** Continues the melodic line with a 7-finger pattern.
- Voice:** The vocal line continues with a whole note chord (Gm) and a melodic line.
- Piano:** The piano part continues with a bass line and a treble line.

D Guitar Solo

32

D Amaj6 Gm D



T A B

T A B

T A B

Gtr II

Full

Full...₁

Full.....₁

36

D Amaj6 Gm D

T A B

T A B

T A B

Full Full Full

H

E Bridge

F#5 F#m

E5 E_m[illegible]

H	P
---	---

51

D D A Gmaj6

let ring

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

A 0 2 0 0 0 0 0 0 0 0 2 2 2 2 2 0 0 0 0 0 0 0

B 0

55

Bm Gm D

T 7

A 7

B 7

H

T 2

A 4

B 2

Gtr II

1/2

10 10

T 9 7 9 10 10

A 9 7 9 10 10

B 9 7 9 10 10

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five systems, each containing a guitar part (top), a vocal part (middle), and a piano part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in tenor clef (C4-C5) with a key signature of one sharp. The piano part is written in bass clef with a key signature of one sharp. The score includes various musical notations such as chords, melodic lines, and fingerings. The guitar part features a prominent arpeggiated figure in the first system, which is repeated in the third system. The vocal part consists of a single melodic line. The piano part provides a harmonic accompaniment with chords and moving lines. The score is labeled with "Em" and "N.H." (Natural Harmonic) indicating specific techniques or chords. The overall layout is clean and professional, typical of a published musical score.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal harmony, and piano accompaniment. It is divided into three systems, each containing three staves. The first system shows the guitar part (treble clef, key of D major) and the vocal harmony (tenor, alto, and bass staves). The second system shows the piano accompaniment (treble and bass clefs) and the vocal harmony. The third system shows the piano accompaniment and the vocal harmony. The score includes various musical notations such as chords, scales, and dynamics. The guitar part features a prominent D major chord in the first system and a D major chord with a flat 7th in the second system. The piano accompaniment features a D major chord in the first system and a D major chord with a flat 7th in the second system. The vocal harmony features a D major chord in the first system and a D major chord with a flat 7th in the second system. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C).

MERRY GO ROUND

As recorded by Fleetwood Mac
(from the 1968 Album "Peter Green's Fleetwood Mac")

Transcribed by Slowhand

Words by Peter Green
Music by Peter Green

A Intro

$\text{♩} = 78$
N.C.

(@) Gtr.)

T 8 10 8 10 10 8 8 8 11 11 11 10 8 10 8 7 10 10 7 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 1st Verse

N.C.

T 11 10 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

P P

F9

N.C.

8va 8va.....|

T 13 15 13 13 14 14 14 15 15 17 13 13 13

A 14 14 14 14 14 14 14 15 15 17 13 13 13

B 14 14 14 14 14 14 14 15 15 17 13 13 13

D Guitar Solo

N.C.

8va-----|

30

Full 15 17 13 13 14 15 15

14 13 15 13 14 14 15 14 14 14 13 15 15 1/2

32

15 17 13 13 12 13 14 13 15 15 15

13 15 15 13 15 15 15 13 12 15 15

sl.

34

Full 11 8 11 8 10 10 8 10 8 10 10 8 10 10 11 11 11 8 11 8 11 10 8 10 8 10 8 1/4

P P P

36

10 10 10 10 10 10 12 12 10 10 12 13 10 12 12 10 10 10 14 13

sl. sl.

38

Sar *Sar* *Sar*

Full Full Full 1/2 Full Full

T 15 15 13 15 15 17 13 13 14 15 15 15 14 16 16 16 13 15 13 13 15 15 15

A

B

p

E 3rd Verse

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and guitar. The guitar part includes a capo on the 13th fret (C13) and a key signature change to one sharp (F#) for the F9 chord. The melody features a triplet of eighth notes and a wavy line indicating a vibrato or tremolo effect. The guitar accompaniment includes a triplet of eighth notes and a wavy line indicating a vibrato or tremolo effect. The score is divided into three measures.

Measure 1: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Melody: Quarter note G4, quarter note A4, quarter note B4. Guitar: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Fingering: T (10), A (9), B (10).

Measure 2: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Melody: Quarter note G4, quarter note A4, quarter note B4. Guitar: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Fingering: T (10), A (9), B (10).

Measure 3: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Melody: Quarter note G4, quarter note A4, quarter note B4. Guitar: Treble clef, key signature of one sharp (F#). Chords: C13, F9. Fingering: T (10), A (9), B (10).

[illegible]

NEED YOUR LOVE SO BAD

As recorded by Fleetwood Mac

(from the 1969 Album "The Pious Bird Of Good Omen")

Transcribed by Slowhand

Words by Little Willie John & Mertis John Jr.

Music by Little Willie John & Mertis John Jr.

Arranged by Fleetwood Mac

A Intro

$\text{♩} = 78$

N.C.

1

Gtr. (El. Gtr.)

Full Full

T 9 11 10 12 12 12 10 12 11

A

B

3

sl.

T 10 11 9 9 11 10 12 11 10 10 11 10 11

A

B

5

$1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ Full Full $1\frac{1}{2}$

T 12 12 10 11 10 12 12 12 10 12 12 12 12

A

B

P P

7

$1\frac{1}{2}$

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

A

B

H P

B 1st - 3rd Verses

S N.C.

9

12 14

sl.

12

3rd time only

1 3 1/2

7 7 5

P

15

to Coda

1.

C Bridge

2.

N.C.

18

7 8

1 3 1/2

7 7 5 7 7 7

P

21

D.S. al Coda

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple, starting on a whole note and ending with a quarter note. The guitar accompaniment is written in a three-part setting (T, A, B) and uses a simplified notation system with numbers 1-12 and a 1/2 note symbol. The score is divided into four measures, with a double bar line after the second measure.

D Outro Guitar Solo

N.C.

NEVER GOING BACK AGAIN

As recorded by Fleetwood Mac

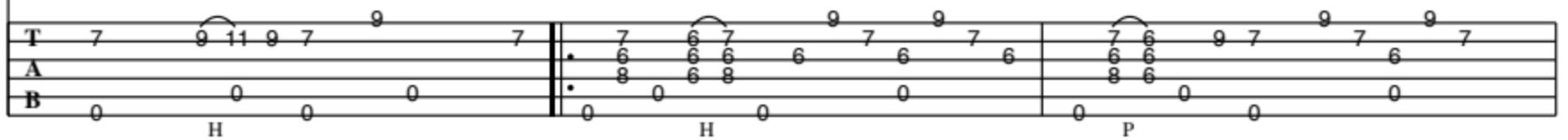
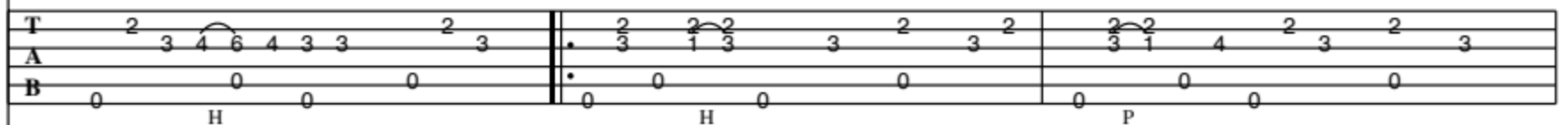
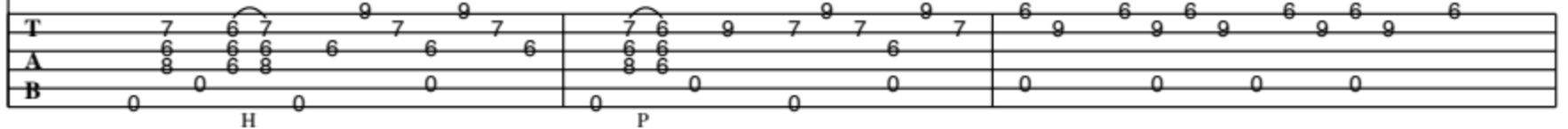
$\text{♩} = 94$



Gtr II



Gtr I



The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some beamed eighth notes. The system concludes with a repeat sign (two dots) and a final double bar line.

The first system of musical notation for 'The Rose Tree' is presented on three staves. The top staff, labeled 'T' (Treble), contains the melody with notes and fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 3, 4, 6, 4, 3, 3, 2, 3, followed by a double bar line and then 6, 9, 7, 6, 6. The middle staff, labeled 'A' (Alto), contains the melody with notes and fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, followed by a double bar line and then 0, 0, 0, 0, 0. The bottom staff, labeled 'B' (Bass), contains the melody with notes and fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, followed by a double bar line and then 0, 0, 0, 0, 0. A 'C' (Clef) is positioned at the beginning of the first staff, and an 'H' (Harmonica) is positioned below the first staff.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting on a G4 (first line, first space) and moving through various intervals, including eighth and sixteenth notes. The bass line provides a simple accompaniment, mostly consisting of quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a double bar line.

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The system ends with a double bar line.

[illegible]

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The system ends with a double bar line.

T	14	13	12	14	14	14	14	14	14	14	13	14	14	14	14	2	1	9	6	7
A	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	2	2	7	6	7
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	4	9	0	0

The musical score for 'The Rose Tree' is presented in three parts: a vocal melody and two guitar accompaniment parts (T and B). The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The guitar parts are written on two staves, labeled T (Treble) and B (Bass). The T part includes fret numbers (6, 9, 6, 9, 6, 9, 6, 9, 6, 7, 9, 11, 9, 7, 9, 7, 7, 6, 6, 7, 9, 7, 9, 6, 6) and a harmonic (H) marked at the end of the first and second measures. The B part includes fret numbers (0, 0) and a harmonic (H) marked at the end of the first and second measures. The score is divided into three measures by vertical bar lines.

22

Musical score for 'The Rose Tree' (page 22). The score is in treble clef with a key signature of one sharp (F#). It consists of two systems. The first system has a melody line and two guitar accompaniment lines (T and B). The second system also has a melody line and two guitar accompaniment lines. The guitar parts include fret numbers and picking patterns (P for pick, H for hammer-on).

25

Measures 25-26 of a musical score. The system includes a vocal line (treble clef) and two guitar staves (T, A, B). The vocal line features a melody with eighth and quarter notes, including a repeat sign in measure 26. The guitar staves show fret numbers (0, 6, 7, 9, 11, 14) and a bass line with a steady eighth-note pattern.

27

Measures 27-28 of a musical score. The system includes a vocal line (treble clef) and two guitar staves (T, A, B). The vocal line continues the melody with a repeat sign in measure 28. The guitar staves show fret numbers and include a double bar line in measure 28. The bass line features a steady eighth-note pattern with occasional rests.

30

T
A
B

P H

T
A
B

P H

33

T
A
B

P H

6

T
A
B

H H P P 3 0 0 0 0 0 3 0

B Interlude

9

T
A
B

H H P 3 2 0 0 0 0 0 5 7 7 7 7 7 7 7 7 0 5 7 7 7 7 7 7 7 7 0

✂

to Dbl Coda

[illegible]

D Verse

The musical score for 'to Coda' consists of two staves. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a measure rest, followed by four measures of whole notes (F#, G, A, B), and ends with a Coda symbol. The bottom staff is a guitar line in standard tuning (E, A, D, G, B, E). It features a series of whole notes (F#, G, A, B) in the first four measures, followed by a Coda symbol. The guitar part is labeled 'Gtr I' and includes a dynamic marking 'p' (piano) and a triplet of eighth notes (F#, G, A) in the final measure.

23

Gtr II

E Guitar Break 2

26

Guitar

Vocal

T

A

B

H

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

5 7 x 7 5 7 7 7 7 7 7 5 7 x 7 5 7 7 7 7 7 7 0 0 0 0

0 H (0) 0 0 H 0 0 0 0 H (0) 0 0 H 0 0 0 0

1/4

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

H H H H

D.S. al Coda

[illegible][illegible]

G Interlude

46

46

47

48

49

50

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PEACEKEEPER

As recorded by Fleetwood Mac
(from the 2003 Album "Say You Will")

Transcribed by Slowhand

Words by Lindsay Buckingham
Music by Lindsay Buckingham

All Gtrs. capo 3rd fret (view performance notes)

A Intro

$\text{♩} = 126$

Em

(Ac. Gtr. w/ capo 3rd fret)
Gtr I

The Intro section is in 4/4 time with a tempo of 126 bpm. It features a guitar part with a capo on the 3rd fret. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3.

B 1st Verse

Em

C

The 1st Verse section is in 4/4 time. It features a guitar part with a capo on the 3rd fret. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The guitar part is written on a single staff with a treble clef. The fretboard is shown with fret numbers 0, 2, and 3.

Em

Am

Dsus2

The musical score for "The Sound of Silence" is presented in three systems. The first system includes a vocal melody in treble clef and an acoustic guitar accompaniment in standard tuning (T, A, B). The vocal melody begins with a treble clef and a key signature of one flat. The acoustic guitar part is written in standard tuning with fret numbers indicated below the staff. The second system features an electric guitar part (Gtr II) in treble clef, with a note indicating it should be played with light distortion and a capo on the 3rd fret. The third system features another electric guitar part (Gtr III) in treble clef, also with a note indicating light distortion and a capo on the 3rd fret. The score is written for a single melodic line and two guitar parts, with the acoustic guitar part providing a harmonic foundation for the vocal melody.

14

D G G/F# Em Am

T 2 3 3 3 2 2 0 0 0 1

A 0 2 0 0 0 0 0 2 2 2

B 3 2 2 2 0 0 0 2 2 2

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

A

B

22

D G G/F# Em Am

T 2 3 3 3 2 2 0 0 0 1

A 0 2 0 0 0 0 0 2 2 2

B 3 2 2 2 0 0 0 2 2 2

T 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

A

B

[illegible]
$$E_m$$

C

The musical score is for the song "The Rose Tree". It features a guitar part and vocal parts for Tenor (T), Alto (A), and Bass (B). The guitar part is in the key of G major and 4/4 time, with a tempo marking of "Allegretto" (♩ = 100). The vocal parts are in the key of G major and 4/4 time, with a tempo marking of "Allegretto" (♩ = 100). The guitar part is written in standard notation, and the vocal parts are written in tablature. The score is divided into four measures, each containing a guitar part and vocal parts for T, A, and B. The guitar part is written in standard notation, and the vocal parts are written in tablature. The score is divided into four measures, each containing a guitar part and vocal parts for T, A, and B.

34

Dsus2

Em

T

A

B

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

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

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

Gtrs II, III

0 3 0 0 0 0 0 0

38

C

Dsus2

D.S. al Coda

T

A

B

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

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

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

Gtr III

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

E Bridge

42

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

mp

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 2 0 0 2 0 0 2 0 0 2 0 0 2

B 3 2 3 2 3 2 3 2 3 2 3 2 3 2

T 2 3 2 3 2 3 2 3 2 3 2 3 2 3

A 2 0 2 2 0 2 2 0 2 2 0 2 2 0

B 2 2 2 0 2 0 2 2 2 0 2 0 2 2

Gtr II

0

0

T

A

B

Gtr III

T

A 2 2 2 0

B

44

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

Gtr III

T

A 2

B

T

A 2 0 2 2 2 0

B 2 0 2 2 2 0

46

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 3 2 3 2 3 2 3 2 3 2 3 2

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

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

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

H H

48

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 3 2 3 2 3 2 3 2 3 2 3 2

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

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

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar and piano. The guitar part is divided into three systems, each with a standard staff and a corresponding fretboard diagram below it. The first system is labeled "Cmaj7" and "Dsus2". The second system is labeled "Gtr II". The third system is labeled "Gtr III". The piano part is shown in a single system at the bottom, with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as chords, scales, and dynamics.

F Interlude

Em

The image displays a musical score for the song "The Rose Tree". It is divided into three systems, each containing a vocal melody, guitar accompaniment, and a three-part vocal harmony.

System 1:

- Vocal Melody:** Starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A dynamic marking *f* (forte) is present. A finger number 1 is indicated above a quarter note, with a 1/4 time signature.
- Guitar:** A single staff with a treble clef. It features a series of chords, primarily triads, indicated by numbers 0, 2, and 3.
- Three-Part Harmony:** Three staves labeled T (Tenor), A (Alto), and B (Bass). Each staff contains numbers 0, 2, and 3, corresponding to the chords in the guitar part.

System 2:

- Vocal Melody:** Continues the melody with similar rhythmic patterns.
- Guitar:** Continues the chordal accompaniment.
- Three-Part Harmony:** Continues the harmonic support with numbers 0, 2, and 3.

System 3:

- Vocal Melody:** Concludes the phrase with a final melodic line.
- Guitar:** Concludes the accompaniment.
- Three-Part Harmony:** Concludes the harmonic support.

G 3rd Verse

Em

C

The musical score for "The Rose Tree" is presented in a standard musical notation format. It includes a piano introduction, a main melody with triplets, and a final section with a wavy line indicating a tremolo or rapid oscillation. The score is written for a piano and three vocal parts: Tenor (T), Alto (A), and Bass (B). The piano introduction features a series of chords and a melody line. The main melody is characterized by triplets of eighth notes, with a 1/4 note indicated above the first triplet. The vocal parts are written in a simple, accessible style, with the Tenor part having a range of one octave and the Alto and Bass parts having a range of two octaves. The final section of the score includes a wavy line, which typically represents a tremolo or a rapid oscillation of the piano's sound.

60

Dsus2

Em

1/4

0 3 0 0 0 0 0 0 0 0

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

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

4 2 0 4

sl.

64

C

Dsus2

D.S.S. al Dbl Coda

1/4

0 3 0 0 0 0 0 0 0 0

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

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

5 2 5 5 2 5 2 5 2 5 5 2 5 2

12 12 12 12

sl.

H Guitar Solo

Em

Am

Dsus2

G

G/F#

69

69

Em

Am

Dsus2

G

G/F#

T

A

B

p

Gtr III

Full

Full

Full

Full

7 10 7 10 7 10 7 10 7 10 7 10

8 11 8 11 8 11 8 11 8 11 8 11

10 13 10 13 10 13 10 13 10 13 10 13

10 13 10 13 10 13 10 13 10 13 10 13

[illegible]

77

Em Am D G G/F#

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

A 0 2 2 2 0 0 2 0 0

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

P

T 0 0 0 0 0 0 0 0 0 0 0 0 3

A 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Full 15 15 15 15 15 15 15 15 17 17 17 17 17 17 15 17 Full..... 17 17 15 17 15

81

Em Am D Bm11

sl.

I Outro

Cmaj7 Bm7

mp

6:4

Clean El. Gtr. w/ capo 3rd fret

Gtr III Gtr IV

87

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

T

A

B

0 0 0 0 0 0 0 0 0 0

0 2 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2

2 3 2 3 2 3 2 3 2 3

2 0 2 0 2 0 2 0

2 0 2 0

2 2 2 2 0

89

Cmaj7

Bm7

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

T

A

B

0 0 0 0 0 0 0 0 0 0

0 2 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2

2 3 2 3 2 3 2 3 2 3

2 0 2 0 2 0 2 0

2 0 2 0

2 0 2 0

2 0 2 0

H H

91

rit.

Am7

Bm7

C

6:4

6:4

6:4

6:4

6:4

6:4

6:4

3

T

A

B

0 1 0 1 0 1 0 1 0 1

0 2 0 0 2 0 0 2 0 0

0 0 0 0 0 0 0 0

2 3 2 3 2 3 2 3 2 3

2 0 2 0 2 0 2 0

2 0 2 0

2 0 2 0

2 0 2 0

2 2 2 2 14

sl.

As recorded by Fleetwood Mac

The first system of the musical score is written on a single five-line staff with a treble clef and a 4/4 time signature. It contains six measures of music. The first measure has a whole note chord of G4 and B4. The second measure has a whole note chord of A4 and C5. The third measure has a whole note chord of B4 and D5. The fourth measure has a whole note chord of C5 and E5. The fifth measure has a whole note chord of D5 and F5. The sixth measure has a whole note chord of E5 and G5. The notes are written as whole notes on the staff.

[illegible]

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one 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. The system ends with a double bar line.

[illegible][illegible][illegible][illegible]

17

T
A
B

21

Gtr II

T
A
B

Gtr I

sl. sl.

25

Gtr I

T
A
B

69

Gtr I

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

73

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

77

Gtr II

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

sl. P sl.

Gtr I

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

89

Full

T 15 13 15 14 5 5 8 10 10 8 10 7 9 9 7

A

B

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

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

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

B 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0

93

1/4

T 9 8 10 9 7 5 7 7 5 7 5 7 7 7 5 7 5 7 9 7 5

A

B

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

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

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

B 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0

97

T 7 7 7 7 5 5 8 5 8 10 10 8 10 10 10 8

A 7 7 7 7 5 5 8 5 8 10 10 8 10 10 10 8

B 7 7 7 7 5 5 8 5 8 10 10 8 10 10 10 8

sl. H

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

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

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

101

T 10 10 10 10

A 10 10 10 10

B 10 10 10 10

sl. H

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

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

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

THE CHAIN

As recorded by Fleetwood Mac
(from the 1977 Album "Rumours")

Transcribed by Richard "Jonah" Jones

Words by Buckingham, Nicks, C.McVie, J.McVie and Fleetwood
Music by Buckingham, Nicks, C.McVie, J.McVie and Fleetwood

A Intro

$\text{♩} = 76$
N.C.

Gtr I

Gtr II

H P

H H

let ring.....
let ring.....
let ring.....

P P P

N.C.

7

T 3 2 3 5

A (2) (2) (2)

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

H H

let ring.....1

1/4 1/4 1/4

2 0 0 2 0 5 2 5 2 0

B Verse 1

10

T 5 x 5

A (2) x

B (0)

2 3 5 x 3

7 5 7 5 5 3 3 2 0

7 2 2

1/4 1/4

0 0 3 0 5 5 3 5 0 2 0

13

T 0 3 2 3 5

A (2)

B (0)

1/4

T 9 7 7

A 5 5 7

B 3 0 0

1/4

p

C Chorus 1

A5

Am

16

T 7 5 7 5 5 5 5 0

A 7 7

B 7 0

1/4 1/4

T 5 3 5 0 2 3 5 0 7 7

A 5 5 7 7 7 7 7 5 5 5

B 3 0 0 0 0 0 0 0 0 0

1/4 1/4 P.M. P.M. P.M. 1/2

p

30

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

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

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

33

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

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

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

42

A5 Am C E E5 C C/E D5 Dsus2/AD5 Dsus2/A

T

A

B

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

1/4

P H P

sl. sl. sl.

46

A5 Am C E E5 C C/E D5 Dsus2/AD5 Dsus2/A

T

A

B

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

1/4

P H P

sl. sl. sl.

G Breakdown

[illegible]

N.C.

53

T

A

B

7

9

10

7

9

9

p

T

A

B

7

9

10

7

9

9

56 

H Guitar Solo and Outro

N.C.

[illegible][illegible]

[illegible][illegible][illegible]

37

42

46

50

WORLD KEEP ON TURNING

As recorded by Peter Green's Fleetwood Mac
(from the 1968 Album "Peter Green's Fleetwood Mac")

Transcribed by cooder

Words by Peter Green
Music by Peter Green

A Intro

♩. = 90

E E5

Gtr I *trem tr trem*

T

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

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

E

T

A

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

H P

B Verse 1

E5

T

A 0 2

B 0 2 0 x 0 x 0 3

H

I don't look for no worries

E

T

A

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

worries and troubles come a round

H P H H

E5

9

T

A

B x 0 x 0 x yes I don't look for x 0 x 0 x 3 0 3

E

11

T

A

B 2 0 0 x worries and troubles 0 x come a - round 0 3 0 2 2 2 0 2 0 3 0 2 0 2 H P 3 H H

E5

13

T

A

B x 0 x 0 x 0 x 0 x 0 x 0 x 3 0 3

E

15

T

A 2 I got to keep my feet on the ground 0 2 2 2 0 2 0 3 0 2 0 2 H P 3 H H

C Verse 2

E5

17

T

A

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

E

19

T no - body knows the way I feel

A 2

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

H P 3 H H

E5

21

T no - body saw me crying no - body knows the way I feel

A 2

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

E

E5

24

T Yeah the way I love the wo - man

A 2

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

E

27

T it's bound to get me killed

A 2

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

H P 3 H H

D Guitar Break

29

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

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

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

P P H P 3 H H

E7

31

T 0 2 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0

H P

E

34

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

A x x 0 3 2 0 2 0 2

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

P H P H H

E5

36

T x 0 x 0 x 0 3 0

A 2 0 x 3 x 0 0 1 0

B x 0 x 0 x 0 3 0

2 3 2

E Verse 3

E

39

I love the little girl so good she make my low down butter come

T x 0 x 0 x 0 3 x

A 2 0 x 3 x 0 0 1 0

B x 0 x 0 x 0 3 0

2 3 2

H P H H

E5

42

love the little girl so good she make my low down butter come

T x 0 x 0 x 0 3 x

A 2 0 x 3 x 0 0 1 0

B x 0 x 0 x 0 3 0

2 3 2

45 E E5 I need the woman so bad

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

48 I need her like the sky need the sun E E5 **F** Outro

T
A
B 2 0 2 0 3 0 2 2 2 0 2 0 3 0 3 x x 2 0 2 0 2 0 2 2 2 2 2 2 2 2

51 E7

T 0 0 0 0 0 0 0 0 0 0 0 0 1 3 3 3 3 3 3 3 3 3 3 2 0
A 0
B 0 H P P 0

53 E

T 4 0 3 0 3 0 3 2 0 2 0 2
A 0 0 0 0 0 0 0 0 0 0 0 0 2
B 0 x 0 3 0 2 0 2 0 2 0 3 0 2 0 2 H P H 0

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

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

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

BEZOEK ONZE WEBSITE OM:

