



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

Genesis

The Peter Gabriel vs. Phil Collins Era
1970-1991 31 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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E Chorus

25

D A/D G/D A/D

f *let ring* *let ring*

H P

29

B/F# G D A/E

let ring *let ring*

F Verse III

32

D/A F/D B^b C

Gtrs I, II, III *mp*

40

F/A B $\flat$ C F/D C B $\flat$ C

T

A 10 10 10 10 10 10

B 12 13 10 12 10 10

45

D A/D G/D A/D

f Gtr I
let ring

H

f Gtrs II, III
let ring

49 *2* *slentando*

Gtr IV *p*

T
A
B

3 5 3 6 5 6 3 8

Tempo III ♩ = 182

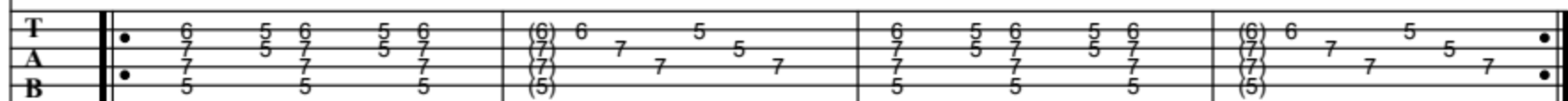
Dm

Dm

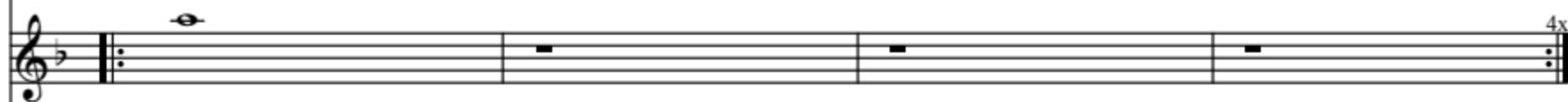
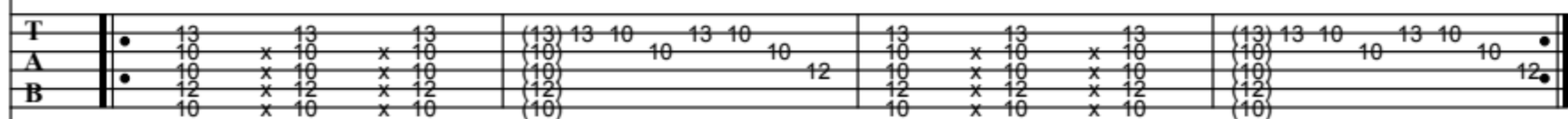
53

*mf* Gtr I

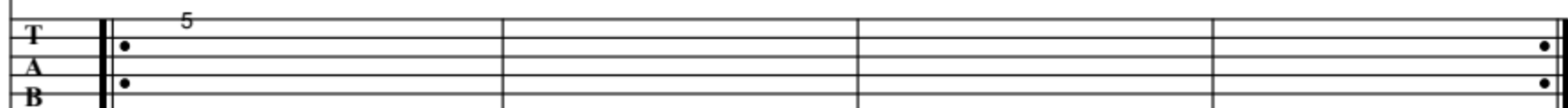
let ring

*mf* Gtrs II, III

let ring



Gtr IV Play first time only



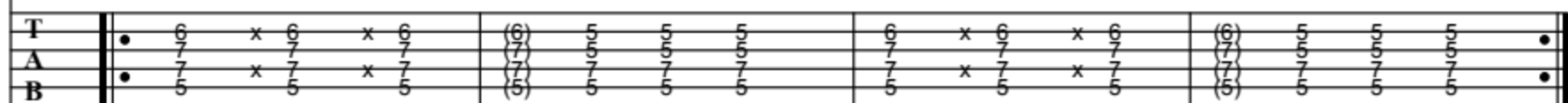
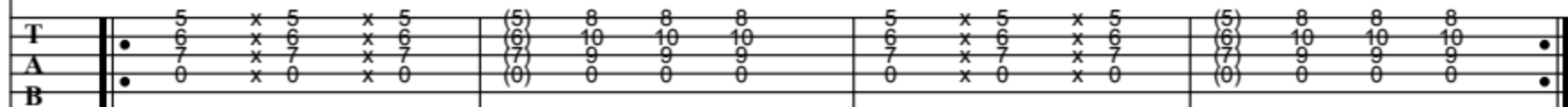
Dm

Am/D

Dm

Am/D

57

*mf**mf*

61

Dm Am/D

let ring

let ring let ring let ring

65

Dm Am/D Dm Am/D

9x

9x

69

Dm/A Gm/B^b

61

Dm Am/D

let ring

let ring let ring let ring

65

Dm Am/D Dm Am/D

9x

9x

69

Dm/A Gm/B^b

73

C/G A

T A B

T A B

77

Dm/F B♭/G

T A B

T A B

81

C/E A/E C♯/E

T A B

T A B

85

21

5

14

T

A

B

I Guitar Solo

121

Gtr IV *mp*

ff

T 12 11 9 12 14 16 12 8

A 9 8 9 9 11

B

P

125

T 10 7 8 10 9 7 6 9 12 14 11 14

A 11 9 8 9 6 7 5 8 6

B

H P P P

129

T 12 8 5 7 8 10 9 7 6 9 7 5 8 6 9 9 9 9 10 10

A 11 9 8 9 6 7 5 8 6

B

P H P P P

133

T 9 12 14 12 8 9 11 8 9 9 11 9 11 9 11 9 10 9 9 9

A 9 9 8 9 11 8 9 9 11 9 11 9 11 9 10 9 9 9

B

sl. H P H P H P H H P V-----

137

Full

T 5 9 5 (5) 4 4 9 8 11 11 11 13 9 9 9

A 8 8 10

B

sl. *sl.* *sl.*

141

Full

sl.

145

1.

sl.

149

2.

sl.

J Outro

Bright ♩ = 186

151

3

5 7 5 7 5 7 7

5

8 5 6 5 5

(5)

3

Slower ♩ = 120

155

3 5

5 5 2 3

5

(5)

H

Tempo III ♩ = 182

158

4

Broadly ♩ = 120

Presto ♩ = 182

162

Musical notation for measures 162-165. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The tempo is marked 'Broadly' with a quarter note equal to 120. The notation shows a melodic line with a fermata at the end of measure 165. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the guitar.

Measure	T	A	B
162		0 0 1 3	
163		1 3 4 1	
164		3 3 4 6	
165		8 10 12	

166

Musical notation for measures 166-167. The system includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The tempo is marked 'Presto' with a quarter note equal to 182. The notation shows a melodic line with a fermata at the end of measure 167. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the guitar.

Measure	T	A	B
166			
167		12 8 8	

CUCKOO COCOON

As recorded by Genesis

(From the 1975 Album THE LAMB LIES DOWN ON BROADWAY)

Transcribed by tmb

Words
Music b
Arrange

♩ = 80

D9 Cmaj7 D9 Cmaj7

Gtr I

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

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

B 5 3 5 3

D9 Cmaj7 D9 Cmaj7

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

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

B 5 3 5 3

F/G G7/F A A/G

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

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

B 3 3 1 0 0 3

F#m Emaj7/A♭ F#m Emaj7/A♭ F#add11

1.

5:2

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

A 4 2 6 4 4 2 6 4 4 2 2 3 2 3 4

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

14

F#add11 G/A F/G

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

17

F/G D/C Bb

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

20

Dm Bb C Dadd9/F#

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

let ring

23

C D9 Cmaj7

T 1 0 0 1 0 1 4 2 3 6 3 6 4 6 3 6 1 4 1 4 2 4 1 4
A 3 3 3 5 6 6 4 6 3 6 3 4 1 4 2
B 3 3 3 5 6 6 4 6 3 6 3 4 1 4 2

let ring

26

D9 Cmaj7 F/G

T 3 6 3 0 3 6 1 1 0 1 4 1 4 1 1 1 1 1 1
A 6 6 4 6 3 6 4 4 2 4 1 4 2 2 2 2 2
B 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

29

F/G A A/G F#m Emaj7/A^b F#m Emaj7/A^b

T 1 0 1 0 0 2 2 2 2 2 0 2 0 4 4 0 2 2 0 4 4 0

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

B 1 0 3

35

F/G D/C B $\flat$

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

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

B 3 3 3 1 1

DODO-LURKER

As recorded by Genesis

(From the 2006 Album ABACAB)

Transcribed by MRFairbrother

A Intro/"DODO"

Moderately ♩ = 91

1

Gtr III

Full

sl.

Gtrs II, IV

T				
A	10	8-10	11	14 (14) (14)
B	10	8	11	

sl.

T	20 18	20 18	18 16	18 16
A	21 19	21 19	19 17	19 17
B	17 17	17 17	18 18	18 18

20

To Dbl. Coda

5

Full

sl.

sl.

T						
A	10	8-10	11	14 (14) (14)	(8)	6 7
B	10	8	11		(6)	4 5

sl.

T	20 18	20 18	18 16	18 16		
A	21 19	21 19	19 17	19 17		
B	17 17	17 17	18 18	18 18		

20

B Pre-Verse

11

sl.

sl.

sl.

sl.

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

15

T
A
B

sl.

C Verse

19

T
A
B

sl.

23

T
A
B

2.

To Coda

27

T
A
B

D Bridge

31

Gtr VI
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.P.M. P.M.

T
A
B

35

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

T
A 7 8 8 10 8 10
B 7 8 8 10 8 10

39

Gtr I

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

Gtr VI

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

T
A 5 6 6 8 6 8
B 5 6 6 8 6 8

43

Gtr VI

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

T
A 5 6 6 8 6 8
B 5 6 6 8 6 8

[E] Chorus

47

P.M.

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

D.S. al Coda

51

F Bridge (Reprise)

55

Gtr VI

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

59

P.M. P.M.P.M. $\frac{1}{4}$ P.M.P.M.P.M. P.M. P.M.P.M. P.M. P.M. P.M.P.M. $\frac{1}{4}$ P.M.P.M.P.M. P.M. P.M.P.M. P.M.

G Chorus (Reprise)

(2nd time) D.C. al Db1. Coda

[illegible]

[H] "LURKER"



67

Gtr I

15 10 12 13

Gtr III

71

Gtrs II, VI

P.M.-----|

Gtr IV

Gtrs II, III, *let ring*-----| *let ring*-----| *let ring*-----| *let ring*-----|

6 7 (7) 8 9 (9) 6 7 (7) 8 9

Detailed description: This block contains the musical score for measures 67 through 75 of the piece "LURKER". It is organized into systems. Each system includes a guitar part (Gtr I, Gtr III, Gtrs II, VI, Gtr IV) and a tablature part (T, A, B). Measure 67 shows Gtr I with a melodic line and Gtr III with a sustained harmonic. Measure 71 features a complex guitar solo with various techniques like bends and vibrato, and a corresponding complex tablature. Measure 75 shows Gtr IV with a sustained harmonic and Gtrs II, III with a melodic line and a "let ring" instruction. The tablature part includes fret numbers and fingerings for each guitar part.

79

Gtr I

15 10 12 13

sl.

let ring---

let ring---

T
A
B

(9) (9) 6 7 (7) 8 9

83

1.

Gtrs II, VI
P.M.

T
A
B

13 12 13 10 12 12 12 10 8 7 8 9 9 6 8 9 8 6 7 15 10 12 13

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

I Outro

2.

87

Gtr IV

T 9 8 6 7

A 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3

P.M.-----Gtrs II, III, V *let ring* *let ring* *let ring* *let ring*

T 6 7 (7) 8 9 (9) 6 7 (7) 8 9

A 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

92

sl.

let ring *let ring*

T ((9)) 6 7 (7) 8 9

A ((9)) 6 7 (7) 8 9

B ((9)) 6 7 (7) 8 9

96

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

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

A 8 10 (10) 10 12 (12) 8 10 12 (12) 10 12

B 8 10 (10) 10 12 (12) 8 10 12 (12) 10 12

DOMINO

As recorded by Genesis

(From the 1986 Album INVISIBLE TOUCH)

Transcribed by MRFairbrother

A Intro (Glow Of The Night)

Moderately ♩ = 87

1

Gtr I

Gtr III

T A B

P H P

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

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

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

P H P P H P

B Verse

4

T A B

P P P P P P P P

7 7 9 7 7 9 7 7 9 7 0 (0) 7 7 9 7 7 9 7 7 9 7 3

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

p p p p p

6

T
A
B

P P P P P P P P

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

T
A
B

P H P P H P

8

T
A
B

P P P P P P P

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

T
A
B

P P P P P P P

C Bridge

10

T
A
B

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

P.M.

T
A
B

2 0 3 5 7 5

The musical score for "The Rose Tree" is presented in two systems. The first system includes a guitar solo and a vocal melody. The guitar solo is written in standard notation on a single staff, featuring a series of eighth-note chords. The vocal melody is written in a three-part setting (Tenor, Alto, Bass) with lyrics underneath. The second system shows the continuation of the vocal melody in the same three-part setting, with the Tenor part ending on a final note. The lyrics "The Rose Tree" are written below the vocal staves.

System 1:

- Guitar Solo:** A series of eighth-note chords, primarily triads, moving up and down the fretboard.
- Vocal Melody:**
 - Tenor (T):** Starts on a high note, moves down, and then up.
 - Alto (A):** Starts on a middle note, moves down, and then up.
 - Bass (B):** Starts on a low note, moves down, and then up.
- Lyrics:** The Rose Tree

System 2:

- Vocal Melody:** Continuation of the three-part setting.
- Lyrics:** The Rose Tree

D Pre-Chorus

[illegible]

23

T
A
B

P P P P P P P P P

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

T
A
B

0 2 0 0 0 2 0 5 0 7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part and three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The guitar part is in treble clef and consists of a continuous arpeggiated pattern. The vocal parts are in bass clef and follow a similar arpeggiated pattern, with the Tenor part starting on a higher pitch than the Alto and Bass parts. The score is divided into four measures, each containing a guitar part and three vocal parts. The guitar part is labeled "Gtr I". The vocal parts are labeled "T", "A", and "B". The notes are written in a stylized, handwritten-like font. The guitar part uses a treble clef and the vocal parts use a bass clef. The notes are written in a way that suggests a specific fingering or playing technique, with some notes having a "7" or "9" above them. The score is written in a single system, with the guitar part on the top staff and the vocal parts on the bottom three staves. The measures are separated by vertical bar lines. The first measure starts with a "27" in the top left corner. The score ends with a double bar line and repeat dots.

E Chorus

[illegible]

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

35

F Bridge II[illegible][illegible]

D.S. al Coda

47 

51

Gtr III
P.M.

T
A
B

P P P P P

G Breakdown

Slower ♩ = 70

53

Gtr I

T
A
B

♩ = 82

accel.

57

T
A
B

♩ = 94

accel.

61

T
A
B

♩ = 108

accel.

65

T
A
B

♩ = 114

69

T

A

B

3

(3)

(3)

(3)

H

Intro (The Last Domino)

Faster ♩ = 132

1. , 2. , 3. , 4.

73

Gtr III

P.M.

T

A

B

7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

I

Verse

5.

77

Gtr III

P.M.

T

A

B

7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

Gtr I

T

A

B

7

8

9

10

5

7

7

81

P.M.

T

A

B

7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

0 7 7 0 7 7 0 7 7 0 7 7

T

A

B

7

8

9

10

4

5

7

85

P.M.-----|

T	A	B
8	5	
7	4	
10	7	
9	6	

89

1.

P.M.-----|

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

93

2.

P.M.-----|

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

J Bridge

97

Gtr II

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

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

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

Gtr I

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

101

Gtr II
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 5 5 3 3 3 3 3 5 5 5 5
A 7 7 7 3 3 3 3 3 7 7 7 7
B 0 0 0 0 0 0 0 0 0 0 0 0

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

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

K Interlude

105

G G D C D

Gtr III

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

T 8 88 88 x8 88 8 7 77 77 x7 77 7 5 55 55 x5 55 5 7 77 77 x7 77 7

A 7 77 77 x7 77 7 7 77 77 x7 77 7 5 55 55 x5 55 5 7 77 77 x7 77 7

B

110

G D C D

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

T 8 88 88 x8 88 8 7 77 77 x7 77 7 5 55 55 x5 55 5 7 77 77 x7 77 7

A 7 77 77 x7 77 7 7 77 77 x7 77 7 5 55 55 x5 55 5 7 77 77 x7 77 7

B

114

G D C

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

T 8 88 88 x8 88 8 7 77 77 x7 77 7 5 55 55 x5 55 5 8 88 88 x5 55 5

A 7 77 77 x7 77 7 7 77 77 x7 77 7 5 55 55 x5 55 5 5 55 55 x5 55 5

B

118

G

Gtr II

T 3 3 3 3 3 3 3 3

A 4 4 4 4 4 4 4 4

B

Gtr III

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

T 8 8 8 8 8 x 8 8 8 8 8 8 8 8 8 8 8

A 7 7 7 7 7 x 7 7 7 7 7 7 7 7 7 7 7

B

L Verse

120

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

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 7

B

[illegible]

M Chorus

132

T

A

B

p

N Verse

136

Musical score for 'The Rose Tree' (Measures 136-140). The score is written for Treble, Alto, and Bass staves. The key signature is one sharp (F#). The melody in the Treble staff features a sequence of chords and single notes. The Alto and Bass staves provide harmonic support with chords and single notes. The lyrics 'The Rose Tree' are written below the Bass staff.

Chorus

[illegible]

P Interlude

144

T

A

B 8 7 5 8 5 8 0 (0)

Q Breakdown

150

T
A 3
B 1

(3)
2
(1) (2)

154

T
A 3
B 1

(3)
2
(3) (2)

158

T
A 3
B 1

(3)
0
(3) (0)

162

T
A 5
B 3

(5)
7
(3) (7)

166

T
A 3
B 3

5
3
(3) (3) 5
(3) (3)

R Out-Chorus

170

T
A 8
B 8

(10) 8 (8) (10) 7 (8) 7 (7) 5 5 5 5 5 5 5 8
(8) 9 (8) (8) 7 (8) 7 (7) 7 7 7 7 7 7 7 9
(9) 9 (9) (9) 7 (7) 7 (7) 7 7 7 7 7 7 7 9

14x

B Verse

[illegible]

5

let ring

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

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

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

H

H

let ring

T 2 5 3 2 | 2 5 | 0 0

A 2 5 | 0 0 | 0 0

B 2 5 | 0 0 | 0 0

let ring

T 7 6 5 7 6 5 7 6 5 | 7 6 5 7 6 7 | 7 7 7 7 7 7 7 7 7 7

A 7 6 5 7 6 5 7 6 5 | 7 6 5 7 6 7 | 7 7 7 7 7 7 7 7 7 7

B 7 6 5 7 6 5 7 6 5 | 7 6 5 7 6 7 | 7 7 7 7 7 7 7 7 7 7

[C] Verse 2

8

let ring-----|

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

A

B 2 2 2 2 || 2 0 2

H

let ring-----|

T 0 0 0 0 || 2 5 3 2

A

B

let ring-----|

T 7 6 5 7 6 5 7 6 5 || 7 6 5 7 6 5 7 6 5 7 6 5

A

B

10

let ring-----|

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

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

B 2 0 | 2 | 2 0 0 0 0 0 0 0 0 0

H

let ring-----|

T 2 5 3 2 | 2 5 | 3 4

A

B 3 4

let ring-----|

T 7 6 5 7 6 5 7 6 5 | 7 6 5 7 6 7 | 7 9 9 9 9 9 9 9 9 9

A 7 6 5 7 6 7 | 7 6 5 7 6 7 | 9 9 9 9 9 9 9 9 9 9

B 7 6 5 7 6 7 | 7 6 5 7 6 7 | 9 9 9 9 9 9 9 9 9 9

D Pre-Chorus

13

let ring

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

A 4 4 4 4 4 4

B 4 4 4 4 4 4

16

let ring

T 9 11 12 9 12 9 11 12 9 12 | 9 11 12 9 12 9 11 12 9 12 | 9 11 12 9 12 9 11 12 9 12

A 9 9 9 9 9 9 9 9 9 9

B 4 4 4 4 4 4 6 6 6 6

let ring

T 9 11 12 9 12 9 11 12 9 12 | 9 11 12 9 12 12 11 12 12 11 12 | 12 11 12 12 11 12 9 9

A 9 9 9 9 9 9 9 9 9 9

B 4 4 4 4 4 4 6 6 6 6

let ring

T 0 3 0 2 0 3 0 3 0 2 0 3 | 0 3 0 2 0 3 7 0 0 0 7 0 | 7 0 0 0 7 0

A 3 3 3 3 3 3 3 3 3 3

B 4 4 4 4 4 4 6 6 6 6

[illegible]

The image displays three systems of musical notation for guitar, each featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The first system shows a continuous melody. The second system shows a melody with a complex, multi-measure rest pattern in the bass line. The third system shows a melody with a complex, multi-measure rest pattern in the bass line.

25

let ringlet ring

let ring

F Verse 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a vocal line (treble clef, key of D major) and a guitar line (treble clef, key of D major). The guitar line is labeled "Gtr III" and "let ring". The vocal line is labeled "let ring". The piano part is indicated by the letters T, A, and B on the left side of the staff. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Ad lib". The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The piano part is indicated by the letters T, A, and B on the left side of the staff. The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Ad lib". The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment.

29

let ring

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

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

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

H H

let ring

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

A 2 2 5 2 4 2

B 3 4

let ring

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

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

B 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

G Pre-Chorus 2

32

let ring

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

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

B 4

let ring

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

A 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12

B 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 9 12

let ring

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

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

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

35

let ring

T
A
B

T
A
B

let ring

T
A
B

let ring

T
A
B

[illegible]

H Chorus 2

39

T
A
B

T
A
B

T
A
B

41

Gtrs I, III

T
A
B

T
A
B

T
A
B

43

T
A
B

T
A
B

I Interlude

44

Gtr I
let ring

T
A
B

Gtr II
let ring

T
A
B

Gtr III
let ring

T
A
B

46

let ring

T
A
B

let ring

T
A
B

let ring

T
A
B

J Keyboard solo

48

Gtrs I, III
let ring

T
A
B

let ring

T
A
B

Keyboard arranged for 2 guitars, all in one staff

Gtr IV

T
A
B

50

let ring

T
A
B

T
A
B

T
A
B

53

let ring

T
A
B

T
A
B

Gtr IV

T
A
B

56

Gtr I
let ring

T 3 0 2 0 3 3 0 2 0 3 | 3 0 2 0 3 3 0 2 0 3 | 6 0 6 7 6 0 6 0 6 7 6 0
A 3 0 2 0 3 3 0 2 0 3 | 3 0 2 0 3 3 0 2 0 3 | 6 0 6 7 6 0 6 0 6 7 6 0
B 4 4 | 0 2 | 7 7

Gtr III
let ring

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

Gtr IV

T 6 4 6 4 7 4 7 4 2 4 | 6 4 6 9 6 9 | 10 9 7 7
A 6 6 4 4 1 4 1 | 3 6 3 6 3 6 | 7 6 4 4
B 4 6 4 6 6 | 6 | 7 6 4 4

59

let ring

T 6 0 6 7 6 7 0 6 0 6 7 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 7 0 6 0 6 7 6 7 6 0 6 0 6 7 6 0

B 7 7 7 7

T 6 0 6 7 6 7 0 6 0 6 7 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 7 0 6 0 6 7 6 7 6 0 6 0 6 7 6 0

B 7 7 7 7

let ring

T 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

A 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

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

T 5 2 0 2 0 2 3 5 7 9 10 12 14 15 17 19

A 2 4 2 4 0 2 4 6 7 9 11 12 14 16

B 2 4 0 2 4 6 7 9 11 12 14 16

61

let ring

T 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

B 0 0 7 7

T 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

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

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

T 19 17 15 14 14 12 10 12 10 7 5 2

A 16 14 12 11 11 9 7 9 7 0 6

B 7

63

let ring

T
A
B

T
A
B

T
A
B

65

*let ring*

T 0 0 6 7 6 0 6 0 6 7 6 0 | 6 0 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 0 6 0 6 7 6 0 | 6 0 6 7 6 0 6 0 6 7 6 0

B 0 0 7 7

*let ring*

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

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

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



T 7 0 2 0 7 10 12 14 17

A 0 2 0 0 4 7 9 11 14

B 7 2 0 2

67

*let ring*

T 0 0 6 7 6 0 6 0 6 7 6 0 | 6 0 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 0 6 0 6 7 6 0 | 6 0 6 7 6 0 6 0 6 7 6 0

B 7 7 7 7

*let ring*

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

A 2 4 2 4 2 4 2 4 2 4 2 4

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



T 14 17 14 12 14 12 10 7 5 7 9 10 12 14 15 17 19 17 15 14

A 11 14 11 9 11 9 7 4 7 4 6 7 9 11 12 14 16 14 12 11

B 7 7

[illegible]

71

let ring

T 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

B 7 7 3 3

let ring

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

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

B 2 2 3 3

T 0 3 0 2 15 7 5 2

A 7 6

B 7

73

let ring

T 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

A 6 0 6 7 6 0 6 0 6 7 6 0 6 0 6 7 6 0

B 0 0 7 7

let ring

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

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

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

T 7 0 2 0 2 0 7 9 10 12

A 0 2 0 2 0 7 9 7 9 11

B 7 4 2 4 2 4 7 7 9 12

1

let ring

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

let ring

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

T 14 17 19 17 14 (14)
A 7 14 16 14 7 (7)
B 9 16 17 16 2 (4)
7 17 17 (2)

FOLLOW YOU, FOLLOW ME

As recorded by Genesis

(From the 1978 Album AND THEN THERE WERE THREE...)

Transcribed by bloodsucker

Words
/ Mike P

Gxx

Gmaj7/F#xx

G6/Exx

Amxx5 fr.

Dm7x5 fr.

G7x3 fr.

Csus4x3 fr.

Cxx

Dsus4x5 fr.

Dxx5 fr.

Bxx7 fr.

Emxx7 fr.

A Intro

Moderately ♩ = 96
N.C.

1

Gtr I *mp* *Clean w/flanger & stereo delay
P.M.

T

A

B

*Set delay for eighth-note regeneration w/1/4 repeat

Gtr II *mp*

G

Gmaj7/F#

G6/E

Gmaj7/F#

3

mp
P.M.

T

A

B

B Verse

G

Am

5

P.M.

T

A

B

Gtr III *mp*

T

A

B

12

10

9

G Am

P.M.

T
A
B

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

T
A
B

12 12

Dm7 G7

P.M.

T
A
B

0 2 x x 0 x x 4 x x 5 x x 7 0 4 0 0 5 0 0 7 0 0 9 0 0 10 0

T
A
B

10 10 12 12

Chord diagrams for the first system:

- Csus4
- C
- Dsus4
- D

Staff 11: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 12: Bass clef, key signature of one sharp (F#). The staff contains a bass line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 13: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 14: Bass clef, key signature of one sharp (F#). The staff contains a bass line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Chord diagrams for the second system:

- G
- Am

Staff 15: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 16: Bass clef, key signature of one sharp (F#). The staff contains a bass line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 17: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

Staff 18: Bass clef, key signature of one sharp (F#). The staff contains a bass line with eighth and sixteenth notes. Below the staff is a dashed line labeled "P.M.".

17

Dm7

G7

P.M.

T	A	B
0 2 x x 0 x x 4 x x 5 x x 7	0 4 0 0 5 0 0 7 0 0 9 0 0 10 0	

T	A	B
10	10	12
		12

19

Csus4

C

Dsus4

D

P.M.

T	A	B
x 12 x x 10 x x 14 x x 12 x x 10	0 7 0 0 2 0 0 5 0 0 4 0 0 2 0	

T	A	B
10	12	12
		10 10 12

[C] Chorus

21

G Gmaj7/F# G6/E Gmaj7/F#

P.M.-----|

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

mf

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

23

G Gmaj7/F# G6/E Gmaj7/F#

P.M.-----|

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

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

25

G Am D B

P.M.-----|

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

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

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part consists of a repeating eighth-note pattern. Above the staff, the chords Em, D, C, D, C, and D are indicated. The second system shows the bass part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass part consists of a repeating eighth-note pattern. Above the staff, the chords Em, D, C, D, C, and D are indicated. The third system shows the drum part with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The drum part consists of a repeating eighth-note pattern. Above the staff, the chords Em, D, C, D, C, and D are indicated.

D Keyboard Solo

30

G

Gmaj7/F#

G6/E

Gmaj7/F#

P.M.

8va

Gtr IV *mf*

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

32

G Gmaj7/F# G6/E Gmaj7/F#

P.M.

8va

T

A

B

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

7 5 9 7 5 7 5 7 5 7 5 7 5 7 5 7 5

34

G Am D B

P.M.

8va

T

A

B

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

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

H P H H P P H H H

36

Em D C D

P.M.

8va

E Chorus

[E] Chorus

G Gmaj7/F# G6/E Gmaj7/F#

38

P.M.

T
A
B

Gtr III

T
A
B

Gtr V *p*

T
A
B

40

G Gmaj7/F# G6/E Gmaj7/F#

P.M.-----|

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

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

T
A 13 12 10 13 12 (12) 12 10 13 12 13
B

42

G Am D B

P.M.-----|

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

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

T
A 13 12 10 13 12 (12) 12 10 13 12 13
B

44

Em D C D

P.M.-----|

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

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

T
A 13 12 10 13 12 (12) 12 10 13 12 13
B

46

G Gmaj7/F# G6/E G

P.M.-----|

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

8va-----|

Gtr IV

T 12 15 12 10 12 10 12 10 12 10 11 10 11 9 11 9 7 9 7 9 7 9 7 9 7 9 7 9
A
B

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

G

Gmaj7/F#

G6/E

Gmaj7/F#

1



T

A

B

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

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

8va



T

A

B

7 5 9 7 5

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

FOR ABSENT FRIENDS

As recorded by Genesis

(From the 1971 Album NURSERY CRIME)

Transcribed by Greg Palma

Music b

A Lead In

B First Verse

♩ = 70

D/A Em/G G/B A D A/C#

Gtr I

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

T 2 3 2 3 0 2 0 3 2 2 7 5 7 7 5 7 6 6 6 6

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

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

Em7/C Bm Em7

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

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

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

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

A5/G G D Em D Em7 A7 D A/C#

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

T 5 5 2 2 3 2 0 3 0 0 7 5 7 7 5 7 5 5

A 2 2 2 2 3 3 0 2 3 2 0 0 0 0 0 6 6 6 6

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

Em7/C Bm Em7

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

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

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

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

C Second Verse

Em7/C

A/G

9

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

T 5 2 2 2 5 2 2 2

A 0 2 2 2 0 2 2 2

B 3 0 3 0 3 0 2 2

F#7sus4

B7

11

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

T 4 5 2 5 5 2 5 2

A 4 5 3 5 4 5 3 5

B 2 2 2 2 4 2

P

D Lead Out

E7

Emadd4/A

Em/C#

D/A

Em/G

rit.

G/B A

D

13

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

T 1 3 0 0 8

A 2 2 1 7 0

B 0 2 5 7

HARLEQUIN

As recorded by Genesis

(From the 1972 Album NURSERY CRIME)

Transcribed by tmb

Words
Arranged

Chord diagrams for the song:

G/D 7 fr. G7 B/D 3 fr. Cm 3 fr. Gsus4/D 3 fr. A7sus4 Dsus4/F Dsus4/E Dsus4/E^b G B^b/D 3 fr. B^b/F 3 fr.

Gm Dm B^b5/G 3 fr. Em/D 7 fr. D 5 fr. D^{open} Am/D A/D 5 fr. Bm/D 3 fr. D5 C[#]m/D 5 fr.

1 $\text{♩} = 140$

G7 G7 B/D B/D

Gtr I Came the night a mist dissolved the trees

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

A 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5

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

5 Cm Gsus4/D A7sus4 A7sus4

and in the broken light colours fly, fading by

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

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

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

9 Dsus4/F Dsus4/E Dsus4/E Dsus4/E^b G G/D

T 3 3 3 3 3 3 3 3 3 3 3 0 3 0 3 0 7 0 7 0 7 0

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

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

13

G/D G7 G7 B/D

Pale and cold as figures fill

T 7 0 7 0 7 0 1 0 1 0 0 1 0 0 3 5 3 5 5

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5

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

17

B/D Cm Gsus4/D A7sus4

the glade grey is the web they spin on and on and

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

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

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

T

21

A7sus4 Dsus4/F Dsus4/E Dsus4/E Dsus4/E^b G

on and on

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

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

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

25

G/D G/D

trough the

T 7 0 7 0 7 0 7 0 7 0 7 0

A 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

27

B^b/D B^b/F Gm Dm Gm

flame still summer lingers on though her

T 6 3 6 3 6 3 6 3 6 3 6 3 1 3 3

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

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

B^b/F Gm B^b5/G Gsus4/D A7sus4 A7sus4

30 pic- tures soon shatter

T 5 6 3 3 3 3 3 0 3 0 3 0 3 0 3 0
A 3 3 3 5 0 5 0 2 0 2 0 2 0 2 0 2
B 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

37

D D A/D Bm/D N.C.

but there appears in the shades of dawning though your eyes are dim

T 2 3 5 (5) 7 5 5 (5) 5 3 (3) 5 7 5 3

A 0 2 7 (7) 7 6 (6) 6 4 (4) 6 7 6 4

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

41

Bm/D Bm/D D

all of the pie- ces in the sky

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

A 4 6 7 6 4 4 6 7 0 7 0

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

44

D D5 Am/D D B/D D Em/D

T 5 7 5 7 7

A 0 7 0 7 7

B 0 0 0 0 0

47

G7 G7 B/D B/D

there was once a harvest in this land

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

A 0 0 0 0 0 0 0 0 0 0 5 0 5 0 5 5

B 3 3 3 3 0 0 0 0

51

Cm Gsus4/D A7sus4 A7sus4

reap from the turquoise sky harlequin harlequin

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

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

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

55

Dsus4/F Dsus4/E Dsus4/E Dsus4/E^b G G/D

T 3 3 3 3 3 3 3 3 3 0 3 0 3 0 7 0 7 0 7 0

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

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

59

G7 G7 B/D B/D

Dancing round three children fill the glade

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

A 0 0 0 0 0 0 0 0 0 0 5 0 5 0 5 5

B 3 3 3 3 0 0 0 0

63

Cm Gsus4/D A7sus4 A7sus4

theirs was the laughter in the winding stream and in between

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

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

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

67

Dsus4/F Dsus4/E Dsus4/E Dsus4/E^b G G/D

[illegible]

B^b/F Gm B^b5/G Gsus4/D A7sus4 A7sus4

flame in the firelight

T 5 6 6 3 3 3 3 0 3 0 3 0
A 3 3 3 5 0 5 0 2 0 3 0 2
B 0 0 0 0 0 0 0 0 0 0 0 0

79

Em/D D B/D D B/D D Am/D D

all... all... all always... the same

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

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

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

82

D D A/D Bm/D N.C.

but there appears in the shades of dawning though your eyes are dim

T 2 3 5 (5) 7 5 5 (5) 5 3 (3) 5 7 5 3
A 0 2 7 (7) 7 6 (6) 6 4 (4) 6 7 6 4
B 0 0 (0) 0 0 (0) 0 (0)

86

Bm/D Bm/D Em/D D

all of the pie- ces in the sky all.....

T 3 5 7 5 3 3 5 7 7 7 7 5
A 4 6 7 6 4 4 6 7 8 8 8 7
B 0 0 0 0 0 0 0 0 0 0 0 0

89

B/D D B/D D Am/D D D

all..... all not lost and light appears

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

92

A/D Bm/D N.C.

in the shade of dawning when your eyes can see

T 7 7 5 5 (5) 5 5 3 (3) 5 7 5 3
A 7 7 6 (5) 6 5 4 (4) 6 7 6 4
B 0 0 (6) 0 0 0 (0) 0 0 0 0

95

Bm/D Bm/D D

or- der the pie- ces put them back put them

T 3 5 7 5 3 3 5 7 5 7 5 7
A 4 6 7 6 4 4 6 7 8 8 8 8
B 0 0 0 0 0 0 0 0 0 0 0 0

98

D C#m/D C#m/D D

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

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with chord diagrams. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The bass part is written in bass clef. The score is divided into four measures, each with a chord diagram above it: D, C#m/D, C#m/D, and D. The guitar part starts with a "Fade out" instruction. The bass part uses fret numbers (0, 5, 7) to indicate finger positions.

Chord Diagrams:

- D:** Open D string, open G string, open B string, open E string.
- C#m/D:** Open D string, 2nd fret G string, 2nd fret B string, 2nd fret E string.
- C#m/D:** Open D string, 2nd fret G string, 2nd fret B string, 2nd fret E string.
- D:** Open D string, open G string, open B string, open E string.

Guitar Part:

- Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Measure 2: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Measure 3: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Measure 4: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Bass Part:

- Measure 1: D2 (half), E2 (half), F#2 (half), G2 (half), A2 (half), B2 (half), C#3 (half), D3 (half).
- Measure 2: D2 (half), E2 (half), F#2 (half), G2 (half), A2 (half), B2 (half), C#3 (half), D3 (half).
- Measure 3: D2 (half), E2 (half), F#2 (half), G2 (half), A2 (half), B2 (half), C#3 (half), D3 (half).
- Measure 4: D2 (half), E2 (half), F#2 (half), G2 (half), A2 (half), B2 (half), C#3 (half), D3 (half).

HORIZONS

As recorded by Genesis (From The Album

♩ = 110

1

Gtr I

N.H.-----|

T
A
B

6

T
A
B

11

T
A
B

16

T
A
B

23

T
A
B

sl. P

sl. H

28

T
A
B

32

T
A
B

36

N.H. N.H. N.H. N.H.-----|

T
A
B

40

N.H.-----|

T
A
B

45

N.H.-----|

T
A
B

50

N.H.-----|

T
A
B

4. **Chorus**

A# G# A# G# A# G# F# G#

The musical score for the chorus of 'The Sound of Silence' is presented in a three-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing rests. The middle staff is a tenor clef, and the bottom staff is a bass clef. Both the middle and bottom staves contain chordal accompaniment, with some measures featuring a 'T' (Tenor) or 'A' (Alto) part. The chords are indicated by numbers 1 through 6, with some measures including a '4' or '5' to indicate a specific voicing. The overall structure is a 4-measure phrase, with the first measure containing a rest for the melody.

[illegible]

36

A# G# A# G# A# G# F# G#

T

A

B

40

A# G# A# G# A# G# F# G#

T
A
B

H Chorus

44

A# G# A# G# A# G# F# G#

T

A

B

48

A# G# A# G# A# G# A# A#

T

A

B

I Bridge 2

52

F# Fm D#

T

A

B

56

C# B G#

T

A

B

60

A# G# A# G# A# G# F# G#

T

A

B

J Chorus

64

A# G# A# G# A# G# F# G#

T
A
B

6 6 6 (8) 6 8 6 6 8 8 6 (6) 4 6 6 6 6

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

68

A# G# A# G# A# G# F# G#

T
A
B

6 6 6 (8) 6 8 6 6 8 8 6 (6) 4 6 6 6 6

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

K Coda

72

A# G# A# G# A# G# F# G#

T
A
B

6 6 6 (8) 6 8 6 6 8 8 6 (6) 4 6 6 6 6

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

76

A# G# A# G# A# G# A# G#

T
A
B

6 6 6 (8) 6 8 6 6 8 8 6 6 6 6 6 6

(6) 4 6 4 4 6 6 4 6 4 4 4 4

80

A# G# A# G# A# G# F# G#

T
A
B

6 6 6 (8) 6 8 6 6 8 8 6 (6) 4 6 6 6 6

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

fade 3x

I KNOW WHAT I LIKE (IN YOUR WAY)

As recorded by Genesis

(From the 1973 Album SELLING ENGLAND BY THE POUND)

Transcribed by tmb

Words
Music by
Rutherford

A Intro

Moderate Rock ♩ = 84

1

Gtr IV It's one o'clock and time for lunch, Don dee don dee don don When the sun beats down and I lie on the bench
I can always hear them talk.

Gtr V

4x

T A B

T A B

2 0 (2) (0)

B Verse

A

3

Gtr IV There's always been Ethel: " Jacob, wake up! You've got to tidy your room now." And then Mister

Gtr I
let ring-----let ring-----let ring-----let ring-----

Gtr II

T A B

T A B

9 10 9 7 9 (9) (10) (9)

7

"Isn't it time that he was out on his own?" Over the garden wall, two little lovebirds - coo-coo to you! Keep them mowing blades sharp.I..

T 2 2 2 2 0 0 3 (0) 0 2 5 3 2 0 0 2 5 3 2 3 2 3 0 0 2 2 3 2

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

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

let ring-----let ring-----let ring-----let ring-----let ring-----

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

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

B 0

T 9 10 9 7 9 10 (9) 9 10 9 7 9 10 (10) (9)

A 9

B 7

C Chorus

12

G/A A9 Dmaj7

Know what I like, and I like what I know;

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

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

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

Gtr III

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

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

B 14 12 15 14 15 12 14 12 15 14 15 12

Gtr II

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

A 15 16 (16) 15 16 (16) 15 16 (16) 15 16 (16) 15 16 (16)

B 17 17 17 17 17 17 17 17 17 17 17 17

16

G/A Dmaj7 G/A A Dm/F A Dm6

better in your wardrobe, stepping one beyond your

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

A

B

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

A

B 12 13 12 10

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

A 12 14 16 12 12 14 14 14 14

B 14 15 14 12

D Interlude
N.C.

A Dm/F A Dm6 A

20

Dey dey nah nah nah nah dey dey nah nah nah

T 10 9 5 5 9 5 0 0 (0) 5 9 5 0

A 2 2

B

P

Gtr V

T 17 (17) (17)

A 12 13 12 10 12 (12) 2

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

24

Dey dey nah nah nah nah dey dey nah nah

T 5 9 5 0 0 (0) 5 9 5 0

A 2 2

B

T

A (2)

B (0)

E Verse 2

A

G/A

A

[illegible]

30

G/A A G/A A

-mebered a voice from the past; " Gambling only pays when you're winning" - I had to thank old Miss Mort for schooling a failure. Keep them mowing blades sharp. I.

let ringet ring-----let ring-----let ring-----let ring-----

T 2 2 2 2 2 2 2 3 2 3 2 3 3 2 3 3 0 3 3 2 3 5 0 3 2 3 (3) 2 2 0 2 2 3 2

A 2 2

B

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

A 0 2 0 2 0

B 0

T 9 10 9 7 9 10 9 7 9 10 9 7 9 10 9

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

B 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

[F] Chorus 2

34

G/A A9 Dmaj7

know what I like, and I like what I know;

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

A

B

Gtr III

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

A

B

Gtr II

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

A 15 16 (16) 15 16 (16) 15 16 (16) 15 16 (16)

B 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17)

38

G/A Dmaj7 G/A

better in your wardrobe, stepping one beyond your

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

T A B

14 12 15 14 12 15 14 15 17 17

T A B

14 12 15 14 12 15 14 15 17 17

T A B

14 12 15 14 12 15 14 15 17 17

T A B

14 12 15 14 12 15 14 15 17 17

T A B

41

A Em7/A D G/D

ow!....

5 1 2

T A B

2 2 2 15 14 15

T A B

2 2 2 15 14 15

T A B

9 10 9 7 8 7 2 2 2 3 3

T A B

9 10 9 7 8 7 2 2 2 3 3

T A B

43

G/A A9 Dmaj7

Know what I like, and I like what I know;

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

A

B

Gtr III

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

A 4 4 4

B 5 5 5

Gtr II

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

A 15 16 (16) 14 15 (14) 16 (16)

B 17 (17)

47

G/A Dmaj7 G/A A Dm/F A Dm6

better in your wardrobe, stepping one beyond your

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

A

B

T 14 12 15 14 12 15 14 15 17 17 (17)

A

B 12 13 12 10

T 14 12 15 14 12 15 14 15 17 12 14 15 14 12

A 12 14 16 12 12 14 14 14 14

B 14 15 14 12

G Interlude 2

51

A Dm/F A Dm6 A A

When the sun beats down and I lie on the bench, i

mf

mf

54

Em/G A Em/G

always hear them talk. Me, I'm just a lawn mower - you can tell me by the way I

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

0 2 0 0 2 0 0 2 0

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

H Outro & ending

57

A

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

A 2 3 0 2 3 0 2 3 0

B 2 3 0 2 3 0 2 3 0

Gtrs I, III
let ring

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

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

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

60

T 5 5 2 3 0 5 0 5 9 9 8 8 7 7 6 6

A 2 3 0 2 3 0 2 3 0

B 2 3 0 2 3 0 2 3 0

let ring

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

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

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

63

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

let ring

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

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

66

5 5 5 10 12 5 12 10 10 8 8 7 0 2 3 0 2 3 0 2 3 0 2 3 9 9 8 8 7 7 6 6

let ring

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

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

The musical score for 'The Wind' by The Beatles is presented in three systems. Each system includes a guitar part (treble clef, key signature of one sharp), a bass part (bass clef), and a drum part (drum notation). The guitar part features a melodic line with a key signature change from one sharp to two sharps in the second system. The bass part provides a steady accompaniment with a key signature change in the second system. The drum part maintains a consistent 4/4 rhythm throughout. The score is written for a standard guitar, bass, and drum ensemble.

As recorded by Untitled

♩ = 131

The image displays a complex musical score for guitar, organized into three systems. Each system consists of a guitar staff (treble clef, 4/4 time) and a corresponding bass staff (bass clef). The score is divided into three systems, each with a guitar staff and a bass staff.

- System 1 (Gtr III):** The guitar staff shows a melodic line with various chords and a final chord labeled 'Fm7'. The bass staff contains numerical fretting information (6, 7, 8) and a chord symbol 'F'.
- System 2 (Gtr II):** The guitar staff shows a melodic line with various chords and a final chord labeled 'A#'. The bass staff contains numerical fretting information (3, 4, 5, 6, 7, 8) and a chord symbol 'C'.
- System 3 (A#):** The guitar staff shows a melodic line with various chords and a final chord labeled 'C'. The bass staff contains numerical fretting information (3, 4, 5, 6, 7, 8) and a chord symbol 'C'.

The score is written in a standard musical notation style, with a focus on fretting and chord progression. The guitar staves use a treble clef and a 4/4 time signature, while the bass staves use a bass clef and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and chord symbols.

6

Cm7 C

T
A
B

T
A
B

7

T
A
B

T
A
B

8

T
A
B

T
A
B

The musical score for 'The Rose Tree' is presented in a system with four staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff is a tenor clef (C4) with a key signature of one sharp. The third staff is an alto clef (C4) with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes. The score is a single system, and the music is in common time (C).

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The Treble part is written on a single staff with a treble clef. The Alto and Bass parts are written on a grand staff with a C-clef for the Alto and a bass clef for the Bass. The music is in 3/4 time and consists of a single melodic line with a key signature of one flat (B-flat). The melody is as follows:

Treble (T): G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Alto (A): G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Bass (B): G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The musical score for 'The Rose Tree' is presented on a grand staff. The vocal line (Soprano) is written on a single staff with a treble clef. The piano accompaniment is written on three staves: Treble (T), Alto (A), and Bass (B). The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The melody is simple and folk-like, with a range of one octave. The piano accompaniment consists of a steady eighth-note bass line and a treble line that provides harmonic support. The piece concludes with a final chord and a double bar line.

The image shows a musical score for guitar and voices. The guitar part is written on a single staff with a treble clef. It begins with a whole rest, followed by a series of chords and single notes, including a double bar line. The voice parts are labeled T (Tenor), A (Alto), and B (Bass) and are written on three staves. The lyrics "Gtr I" are written below the guitar staff. The guitar part includes a double bar line and a final chord. The voice parts have a long line with a "1" under it, indicating a long note or a specific rhythm.

The musical score consists of four staves. The top staff is for Gtr II, featuring a melodic line with various note values and rests. The bottom three staves are for T, A, and B, which provide a harmonic accompaniment using triplets of eighth notes. The Gtr II part includes a variety of note values, including eighth, quarter, and half notes, as well as rests. The T, A, and B parts are synchronized with the Gtr II part, providing a steady rhythmic foundation.

12

T
A
B

0 1

T
A
B

3 3 3 3 3 3

13

A

T
A
B

0 1 1 2 3 1 (1)

T
A
B

3 3 3 3 3 3 3 3 3

15

T
A
B

5
7

1 1 1

T
A
B

3 3 3 3 3 3 3 3

16

T
A
B

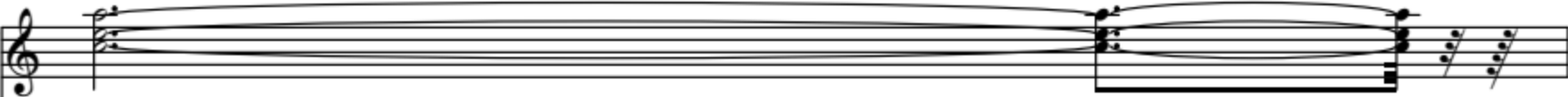
5
8

0 1

T
A
B

3 3 3 3 3 3 3 3

17

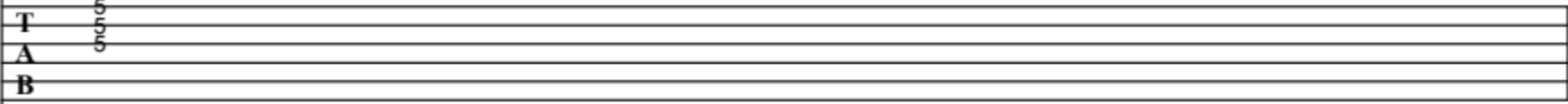


Musical staff for measure 17, featuring a treble clef and a complex melodic line with many beamed notes.

T

A

B



Vocal staves for measure 17, showing lyrics for Tenor (T), Alto (A), and Bass (B).



Piano accompaniment for measure 17, showing a complex rhythmic pattern with many beamed notes.

T

A

B



Vocal staves for measure 17, showing lyrics for Tenor (T), Alto (A), and Bass (B).



Piano accompaniment for measure 17, showing a complex rhythmic pattern with many beamed notes.

T

A

B



Vocal staves for measure 17, showing lyrics for Tenor (T), Alto (A), and Bass (B).

18

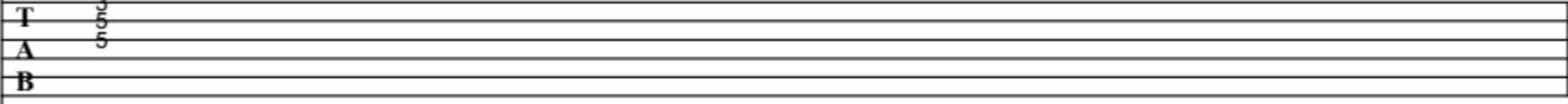


Musical staff for measure 18, featuring a treble clef and a complex melodic line with many beamed notes.

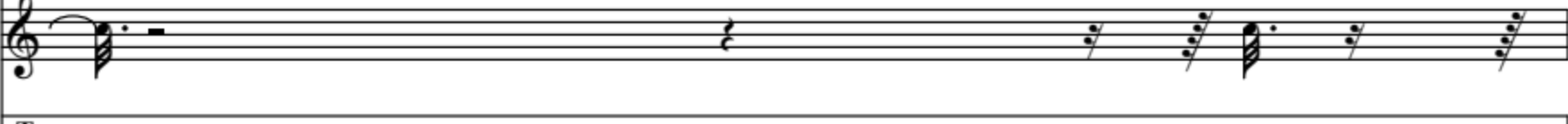
T

A

B



Vocal staves for measure 18, showing lyrics for Tenor (T), Alto (A), and Bass (B).

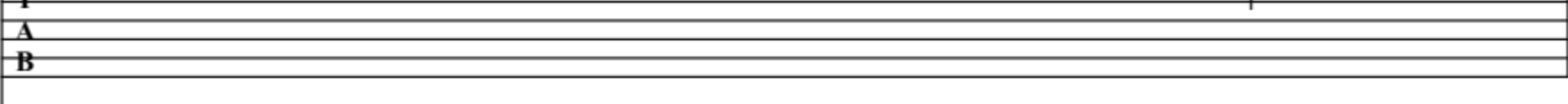


Piano accompaniment for measure 18, showing a complex rhythmic pattern with many beamed notes.

T

A

B



Vocal staves for measure 18, showing lyrics for Tenor (T), Alto (A), and Bass (B).

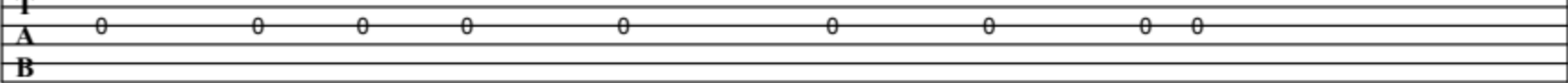


Piano accompaniment for measure 18, showing a complex rhythmic pattern with many beamed notes.

T

A

B



Vocal staves for measure 18, showing lyrics for Tenor (T), Alto (A), and Bass (B).

19

T
A
B

20

T
A
B

21

T
A
B

21

A#

F

T 1 3 3

A 3

B

5 6 3 3 1 (1) 1

T

A 3 3 3 3 3 3 3 3 3 3 3 3

B

23

T
A
B

6 5 6 3 3 5 3

T
A
B

3 3 3 3 3 3 3

24

T
A
B

1

T
A
B

5 3 5 5 3

25

T
A
B

1 1 1 1 1

T
A
B

3 3 3 3 3 3 3 3 3

26

T
A
B

1 0 0

T
A
B

1 1 1 3 1 3

T
A
B

3 3 3 3 3 3 3

27

T 6
A 5
B

1 1 1 1 1 1

T
A
B

3 3 3 3 3 3

28

T 6
A 7
B 8

1 1 1 1 3

T
A
B

3 3 3 3 3 3 3 3 3

29

T
A
B

1 1 1 1 1 1

T
A
B

3 3 3 3 3 3 3 3

30

T
A
B

1 1 1 5 3 1

T
A
B

3 3 3 3 3 3 3 3

31

T
A
B

1 1 1 1 1 1

T
A
B

3 3 3 3 3 3 3 3

32

T
A
B

1 1 1 1 3

T
A
B

3 3 3 3 3 3 3 3

33

T
A
B

1 1 1 1 1 1

T
A
B

3 3 3 3 3 3 3 3 3 3

34

T
A
B

6 6 6 6 6 6 6 6 6 6

T
A
B

1 1 1 5 3 1

T
A
B

3 3 3 3 3 3 3 3 3 3

35

T
A
B

1 1 1

T
A
B

3 3 3 3 3 3 3

36

T
A
B

0 1

T
A
B

3 3 3 3 3 3 3

37

T
A
B

0 1 1 2 3 1

T
A
B

3 3 3 3 3 3

38

T
A
B

T
A
B

5 6 5 5 6 5

3 3 3 3 3

39

T
A
B

T
A
B

T
A
B

40

T
A
B

T
A
B

T
A
B

42

T
A
B

T
A
B

T
A
B

44

T
A
B

T
A
B

T
A
B

46

T 1
A 2
B

T
A 1
B

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

47

T 1
A 2
B

T
A 1
B

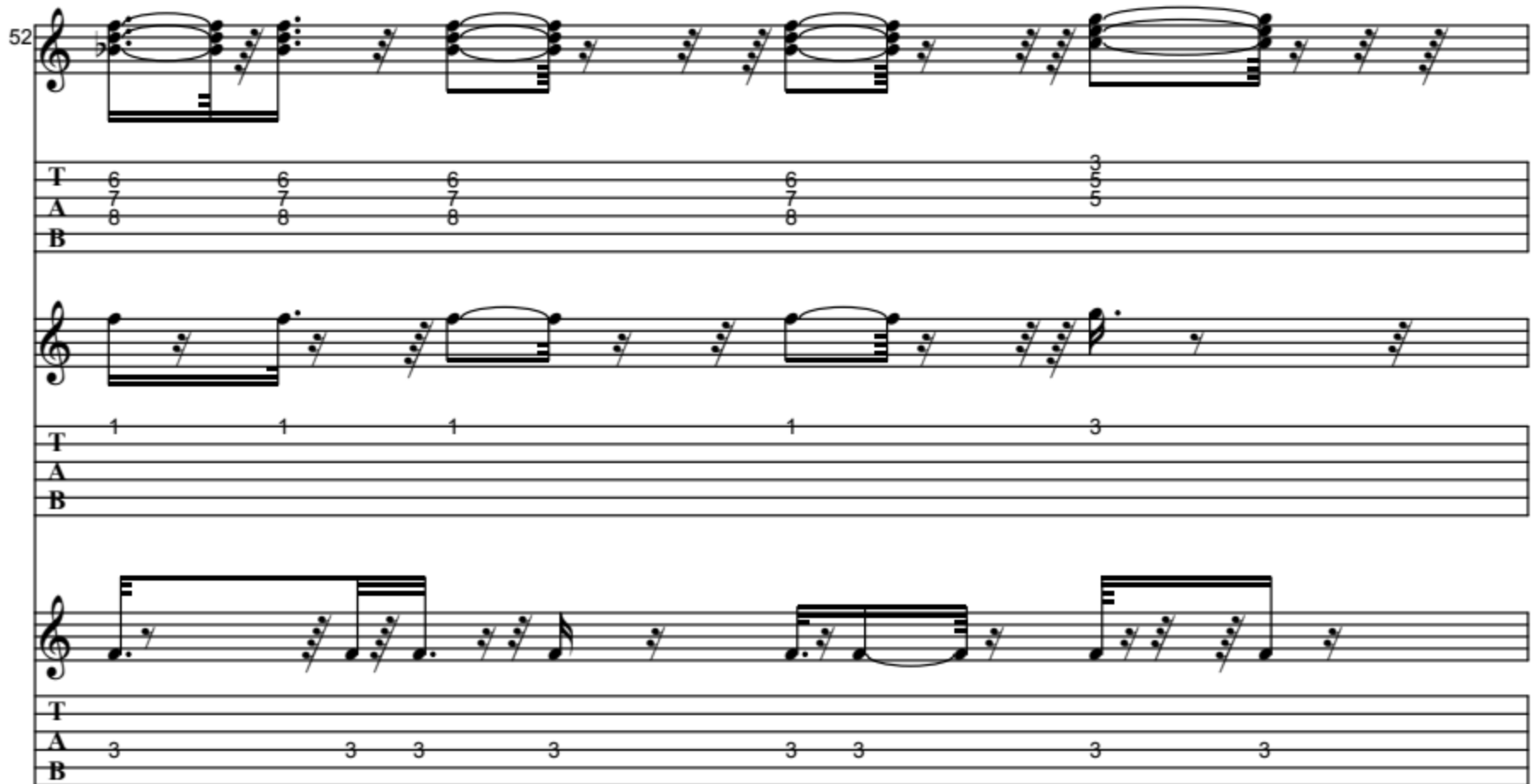
T 6 5 6 3 3 5 3
A 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the vocal line, starting at measure 48. The middle and bottom staves are for a three-part harmony, with parts labeled T (Tenor), A (Alto), and B (Bass). The vocal line begins with a long, sustained note on a high pitch, followed by a series of eighth notes. The harmony parts enter in measure 49, with the Tenor part starting on a high note and the Alto and Bass parts on lower notes. The harmony continues with a series of eighth notes and a final measure with a sustained note. The score is written in a simple, clean style with black ink on a white background.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a treble staff and three-part vocal harmony staves labeled T (Tenor), A (Alto), and B (Bass). The first system includes a measure number '50' at the beginning. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with a slash and a dot, possibly indicating a specific performance technique or a typo in the original image.

52



T 6 6 6 6 6

A 7 7 7 7 7

B 8 8 8 8 8

T 1 1 1 1 3

A

B

T

A 3 3 3 3 3 3 3 3

B

53



T 6 6 6 6 6

A 7 7 7 7 7

B 8 8 8 8 8

T 1 1 1 1 1 1

A

B

T

A 3 3 3 3 3 3 3 3 3

B

54

T 6 6 6 6
A 8 8 8 8
B

T 1 1 1 5 3 1
A
B

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

55

T 6 6 6 6 5
A 8 8 8 8 8
B

T 1 1 1 1 1 1
A
B

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

56

T 6 6 6 6 5
A 7 7 7 7 5
B 8 8 8 8 5

T 1 1 1 1 3
A
B

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

57

T 6 6 6 6 5
A 5 5 5 5 5
B

T 1 1 1 1 1 1
A
B

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

58



T

A

B

6

7

8

6

7

8

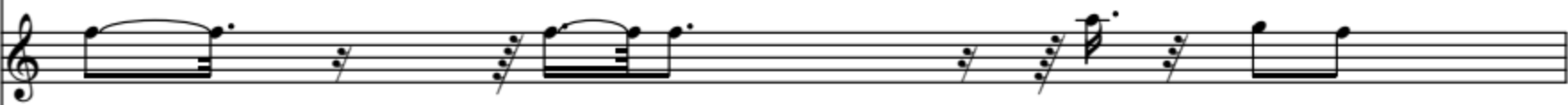
5

4

3

2

1



T

A

B

1

1

1

5

3

1



T

A

B

3

3

3

3

3

3

3

3

3

3

59



T

A

B

6

7

8

6

7

8

5

4

3

2

1



T

A

B

1

1

1

1

1

1



T

A

B

3

3

3

3

3

3

3

3

60

T 6 6 6 6 3
A 7 7 7 7
B 8 8 8 8

T 1 1 1 1 3
A
B

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

61

T 6 6 6 6 3
A 7 7 7 7
B 8 8 8 8

T 1 1 1 1 1
A
B

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

62

T 6 6 6 6
A 8 8 8 8
B

T 1 1 1 5 3 1
A
B

T
A 3 3 3 3 3 3 3 3
B

63

T 6 6 6 6
A 8 8 8 8
B

T 1 1 1 1 1 1
A
B

T
A 3 3 3 3 3 3 3 3
B

64

T
A
B

1 1 1 1 3

3 3 3 3 3 3 3 3

65

T
A
B

1 1 1 1 1 1

3 3 3 3 3 3 3 3

66

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

T 1 1 1 5 3 1
A
B

T
A 3 3 3 3 3 3 3 3
B

67

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

T 1 1 1
A
B

T
A 3 3 3 3 3 3
B

68

T
A
B

0 1

T
A
B

3 3 3 3 3 3

69

T
A
B

0 1 1 2 3 1

T
A
B

3 3 3 3 3 3 3

70

Measures 70-72 of a musical score. Measure 70 features a complex piano texture with multiple overlapping lines and a vocal line (T, A, B) with a single note. Measure 71 continues the piano texture with a vocal line. Measure 72 features a piano texture with a vocal line (T, A, B) with a single note. The piano part in measure 72 includes a triplet of eighth notes.

T
A
B

T
A
B

T
A
B

71

Measures 71-73 of a musical score. Measure 71 features a complex piano texture with multiple overlapping lines and a vocal line (T, A, B) with a single note. Measure 72 continues the piano texture with a vocal line. Measure 73 features a piano texture with a vocal line (T, A, B) with a single note. The piano part in measure 73 includes a triplet of eighth notes.

T
A
B

T
A
B

T
A
B

72

T
A
B

0 1

T
A
B

3 3 3 3 3 3 3

73

T
A
B

0 1 1 2 3 1

T
A
B

3 3 3 3 3 3 3

74

Measures 74-76 of the musical score. Measure 74 features a complex piano accompaniment with multiple beamed sixteenth notes in the right hand and a single note in the left hand. The vocal parts (T, A, B) are silent. Measure 75 shows the vocal parts entering with a single note, while the piano accompaniment continues. Measure 76 continues the vocal and piano parts. The piano part includes a double bar line and a repeat sign.

T
A
B

T
A
B

T
A
B

75

Measures 75-77 of the musical score. Measure 75 features a complex piano accompaniment with multiple beamed sixteenth notes in the right hand and a single note in the left hand. The vocal parts (T, A, B) are silent. Measure 76 shows the vocal parts entering with a single note, while the piano accompaniment continues. Measure 77 continues the vocal and piano parts. The piano part includes a double bar line and a repeat sign.

T
A
B

T
A
B

T
A
B

76

Measures 76-78 of the musical score. Measure 76 features a complex, multi-measure rest for the Treble staff, with a final chord of G4, A4, and B4. Measures 77 and 78 contain melodic lines for the Treble staff, primarily consisting of eighth and quarter notes with various accidentals. The Bass staff provides accompaniment with a steady eighth-note pattern. The T, A, and B vocal staves show lyrics and fingerings: measure 76 has 'T A B' with no lyrics; measure 77 has '0 3 3' under the Treble staff; measure 78 has '0 0 0 0 0 0 0' under the Treble staff.

T
A
B

T
A
B

T
A
B

77

Measures 79-81 of the musical score. Measure 79 features a complex, multi-measure rest for the Treble staff, with a final chord of G4, A4, and B4. Measures 80 and 81 contain melodic lines for the Treble staff, primarily consisting of eighth and quarter notes with various accidentals. The Bass staff provides accompaniment with a steady eighth-note pattern. The T, A, and B vocal staves show lyrics and fingerings: measure 79 has 'T A B' with no lyrics; measure 80 has '4 3 3' under the Treble staff; measure 81 has '6 5 6 3 3 1' under the Treble staff.

T
A
B

T
A
B

T
A
B

The image displays a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system includes a vocal line (treble clef) and three-part harmony staves (Tenor, Alto, Bass). The second system continues the vocal line and harmony. The third system features a more complex vocal line with triplets and a corresponding three-part harmony. The lyrics "The Rose Tree" are written below the vocal line in the third system.

System 1:

- Vocal:** Treble clef, key signature of one flat (B-flat). The melody starts on a whole note, followed by a half note, and then a quarter note.
- Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has a "1" above the first measure. The Alto and Bass parts have a "2" above the first measure.

System 2:

- Vocal:** Treble clef. The melody continues with a half note, a quarter note, and a quarter note.
- Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has a "1" above the first measure.

System 3:

- Vocal:** Treble clef. The melody features triplets and a half note.
- Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has a "5" above the first measure. The Alto and Bass parts have a "3" above the first measure.
- Lyrics:** "The Rose Tree" is written below the vocal line.

79

T
A
B

6 5 6 3 3 5 3

T
A
B

3 3 3 3 3 3 3 3 3

80

1
2

T
A
B

1

T
A
B

T
A
B

3 3 3 3 3

81

4
3
3

T
A
B

1 1 1 1 1

T
A
B

3 3 3 3 3 3 3 3

82

T 1 0 0
A 0 0
B

T 1 1 1 3 1 3
A
B

T
A 3 3 3 3 3 3 3
B

83

Gm7 G

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

T 3 3 3 3 3 3
A
B

T
A 0 0 0 0 0 0
B

84

C

85

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

T 3 3 3 3 5
A
B

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

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

T 3 3 3 3 3
A
B

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

86

Dm7 D

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

87

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

88

90

Measures 90-93 of the musical score. Measure 90 features a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, also marked with a '3' and a slash. Measure 91 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash. Measure 92 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash. Measure 93 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash.

T 3
A 3
B 3

T 3
A 3
B 3

T 3
A 3
B 3

T 3
A 3
B 3

91

Measures 94-97 of the musical score. Measure 94 features a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash. Measure 95 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash. Measure 96 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash. Measure 97 has a treble clef staff with a whole note chord of G4, A4, B4, and C5, marked with a '3' and a slash. The bass staff has a whole note chord of G2, A2, B2, and C3, marked with a '3' and a slash.

T 3
A 3
B 3

T 3
A 3
B 3

T 3
A 3
B 3

T 3
A 3
B 3

92

T
A
B

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

T
A
B

3 3 3 3 5

T
A
B

0 0 0 0 0 0 0 0

The image displays three systems of musical notation, each consisting of four staves: a top staff (likely guitar), and three lower staves labeled T (Tenor), A (Alto), and B (Bass). The notation is in black ink on a white background.

- System 1:** The top staff features a treble clef and a key signature of one flat (B-flat). It contains a series of chords and single notes, including a whole note chord with a flat sign. The T, A, and B staves show corresponding notes and rests, with some notes marked with a flat sign.
- System 2:** The top staff continues the melody with a treble clef and a key signature of one flat. It includes a series of eighth notes and a whole note chord. The T, A, and B staves show corresponding notes and rests, with some notes marked with a flat sign.
- System 3:** The top staff continues the melody with a treble clef and a key signature of one flat. It includes a series of eighth notes and a whole note chord. The T, A, and B staves show corresponding notes and rests, with some notes marked with a flat sign.

94

T
A
B

T
A
B

T
A
B

95

T
A
B

T
A
B

T
A
B

96

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

T 3 3 3 3 5
A
B

T
A 0 0 0 0 0 0 0 0
B

97

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

T 3 3 3 3 3 3
A
B

T
A 0 0 0 0 0 0 0 0
B

98

T A B

3 3 7 5 3

T A B

0 0 0 0 0 0 0 0 0 0

99

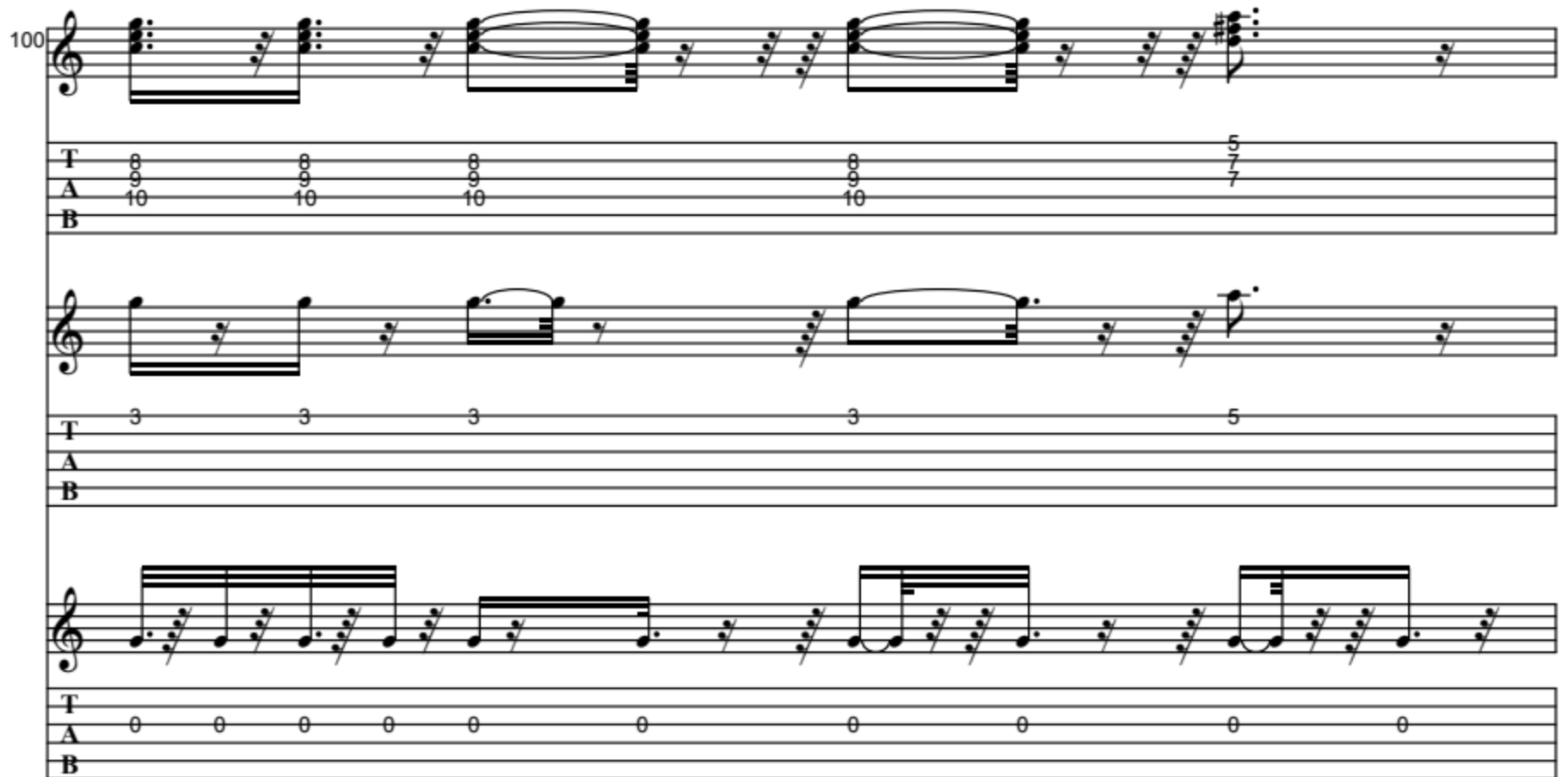
T A B

3 3 3 3 3 3

T A B

0 0 0 0 0 0 0 0 0 0

100



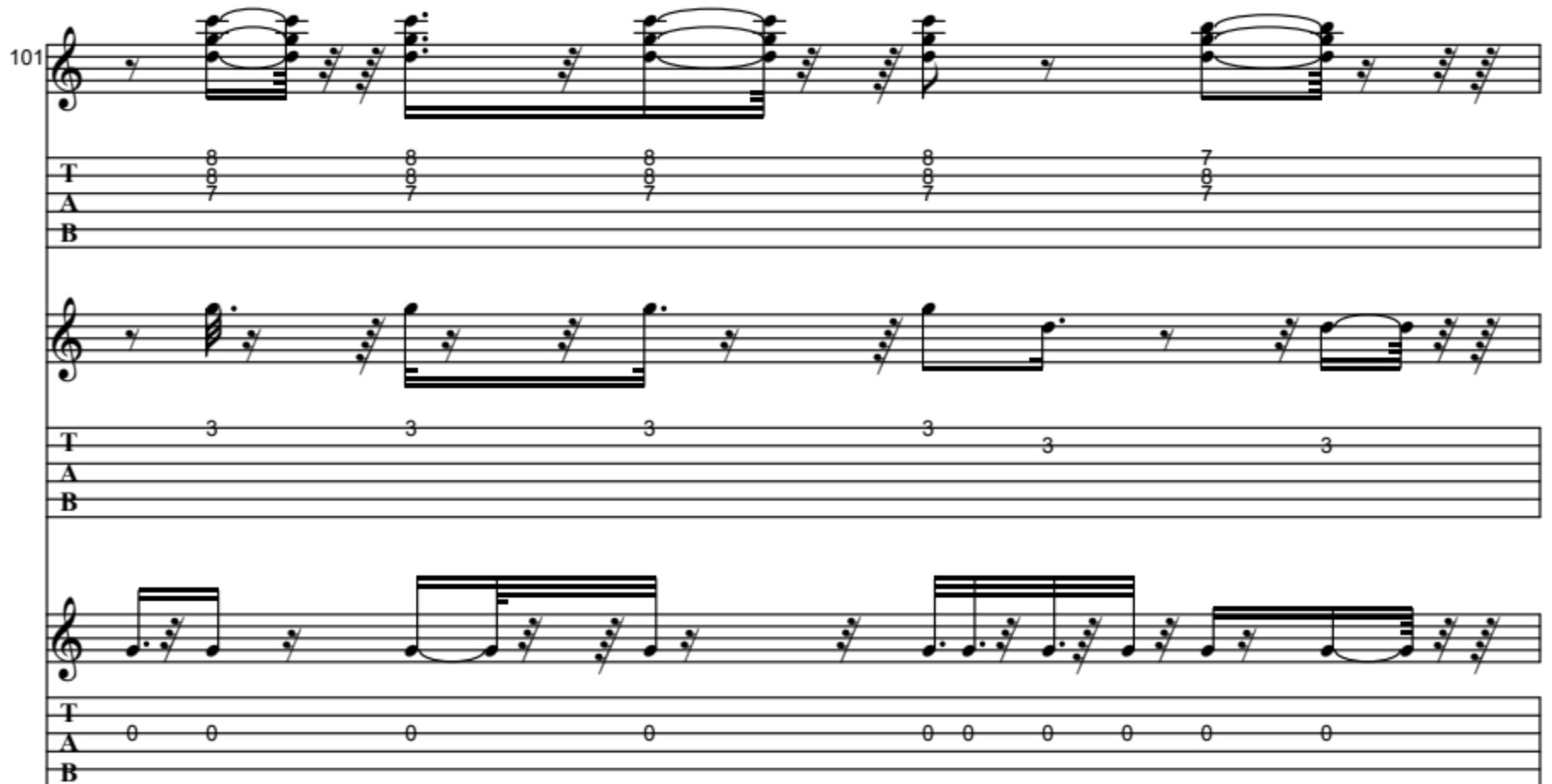
System 100 features three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The system includes fingerings (8, 9, 10, 5, 3, 5) and a measure rest (0).

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

T 3 3 3 3 5
A
B

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

101



System 101 features three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of chords and melodic lines. The system includes fingerings (8, 7, 3, 3, 3, 3, 3) and a measure rest (0).

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

T 3 3 3 3 3 3 3
A
B

T
A 0 0 0 0 0 0 0
B

102

System 102 (Measures 1-4):

- Staff 1 (Treble Clef):** Measures 1-4. Measure 1: Chord (F4, A4, C5) with a slur. Measure 2: Chord (F4, A4, C5) with a slur. Measure 3: Chord (F4, A4, C5) with a slur. Measure 4: Chord (F4, A4, C5) with a slur.
- Staff 2 (T):** Measures 1-4. Measure 1: Fret 3. Measure 2: Fret 3. Measure 3: Fret 3. Measure 4: Fret 7.
- Staff 3 (A):** Measures 1-4. Measure 1: Fret 3. Measure 2: Fret 3. Measure 3: Fret 3. Measure 4: Fret 5.
- Staff 4 (B):** Measures 1-4. Measure 1: Fret 3. Measure 2: Fret 3. Measure 3: Fret 3. Measure 4: Fret 3.

103

System 103 (Measures 1-4):

- Staff 1 (Treble Clef):** Measures 1-4. Measure 1: Chord (F4, A4, C5) with a slur. Measure 2: Chord (F4, A4, C5) with a slur. Measure 3: Chord (F4, A4, C5) with a slur. Measure 4: Chord (F4, A4, C5) with a slur.
- Staff 2 (T):** Measures 1-4. Measure 1: Fret 8. Measure 2: Fret 8. Measure 3: Fret 8. Measure 4: Fret 7.
- Staff 3 (A):** Measures 1-4. Measure 1: Fret 7. Measure 2: Fret 7. Measure 3: Fret 7. Measure 4: Fret 7.
- Staff 4 (B):** Measures 1-4. Measure 1: Fret 7. Measure 2: Fret 7. Measure 3: Fret 7. Measure 4: Fret 7.

104

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

T 3 3 3 3 5
A
B

T
A 0 0 0 0 0 0
B

105

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

T 3 3 3 3 3 3
A
B

T
A 0 0 0 0 0 0 0 0
B

106

T
A
B

T
A
B

T
A
B

107

T
A
B

T
A
B

T
A
B

108

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

3 3 3 3 5

0 0 0 0 0

109

T 8 8 8 8 7
A 9 9 9 9 7
B 10 10 10 10 7

3 3 3 3 3

0 0 0 0 0

110

T
A
B

T
A
B

T
A
B

111

T
A
B

T
A
B

T
A
B

112

The image shows three systems of musical notation. Each system consists of a guitar staff (treble clef) and three vocal staves (labeled T, A, B). The guitar staff contains various musical notations including chords, arpeggios, and melodic lines. The vocal staves contain lyrics or syllables corresponding to the music. The first system has a guitar staff with a complex chordal structure and a vocal staff with the syllable 'T'. The second system has a guitar staff with a melodic line and a vocal staff with the syllable 'A'. The third system has a guitar staff with a melodic line and a vocal staff with the syllable 'B'. The notation is in a standard musical format with a key signature of one sharp (F#) and a time signature of 4/4.

T
A
B

T
A
B

T
A
B

The musical score for "The Rose Tree" is presented in three systems. Each system consists of a vocal staff (Treble, Alto, and Bass) and a guitar staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as chords, melodic lines, and guitar-specific symbols like bar lines and fret numbers.

System 1: The vocal staves begin with a treble clef and a key signature of one sharp. The guitar staff shows a series of chords: C#7, F#7, C#7, F#7, and C#7. The lyrics "The Rose Tree" are written below the vocal staves.

System 2: The vocal staves continue with a treble clef and a key signature of one sharp. The guitar staff shows a series of chords: C#7, F#7, C#7, F#7, and C#7. The lyrics "The Rose Tree" are written below the vocal staves.

System 3: The vocal staves continue with a treble clef and a key signature of one sharp. The guitar staff shows a series of chords: C#7, F#7, C#7, F#7, and C#7. The lyrics "The Rose Tree" are written below the vocal staves.

1.  This system contains the first line of music. The vocal melody is in treble clef with a key signature of one sharp (F#). The accompaniment consists of three staves: Treble (T), Alto (A), and Bass (B). The T and A staves have lyrics written below them. The B staff is empty.

T
A
B

T
A
B

T
A
B

♩ = 112

Gtr I

T

A

B

5 7 5 7 (7) sl. 5 (5) 5 7 5 7 (7) sl. 5

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The system ends with a double bar line.

Gtr III *mp*

T	17 17 17 17 17 17 17 17 17 17 17 17 17 17	17 17 17 17 17 17 17 17 17 17 17 17 17 17
A	18 18 18 18 18 18 18 18 18 18 18 18 18 18	18 18 18 18 18 18 18 18 18 18 18 18 18 17 17
B		

T			
A			
B			

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass line consists of a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. The system ends with a double bar line.

T _____

A _____

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

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 consists of a series of eighth notes, grouped into four measures of two eighth notes each. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A

[illegible]

6

Gtr II

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

sl. sl. sl. sl. sl.

14

Gtr II

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

sl. sl. sl. sl. sl.

22

26

Gtr V

Gtr III

Gtr II

Gtr I

Gtr III

Gtr II

The musical score is divided into three systems. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes, with some measures containing a slash and a repeat sign. Below the vocal line is a guitar accompaniment consisting of two staves. The top staff contains a treble clef and a key signature of one sharp. The bottom staff contains a bass clef and a key signature of one sharp. The guitar part is written in a simplified manner, using numbers 5, 7, and (7) to indicate fret positions, with a 'sl.' (slide) instruction. The second system continues the vocal melody and guitar accompaniment. The third system features a piano accompaniment in treble clef with a key signature of one sharp. The piano part is written in a simplified manner, using numbers 17 and 17 to indicate fret positions, with a 'sl.' (slide) instruction. The piano part is written in a simplified manner, using numbers 17 and 17 to indicate fret positions, with a 'sl.' (slide) instruction.

32 

40

Gtr II

T
A
B

Gtr V

T
A
B

Gtr VI

T
A
B

44

Gtr V

Gtr III

Gtr II

46

Gtr I

Gtr III

[illegible]

50

Gtr V

T

A

B

Gtrs I, II *mf*

T

A

B

sl.

sl.

54

T 10 (10) 9 9 11

A 11 (11) 9 9 11

B

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

A 9 9 8 8 8 11 11 11 9 9 11 13 9 9 8 8 8 11 8 11 11

B

sl. *sl.* *sl.*

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef, key of D major) and a piano accompaniment (bass clef). The vocal line starts on a whole note D5 and moves to a half note D5. The piano accompaniment has a bass line that starts on a whole note D4 and moves to a half note D4. The second system has a vocal line (treble clef, key of D major) and a piano accompaniment (bass clef). The vocal line starts on a whole note D5 and moves to a half note D5. The piano accompaniment has a bass line that starts on a whole note D4 and moves to a half note D4. The score is written in a simple, clean style with a white background and black text.

60

Gtrs III, IV *mp*

T 15 20 19 17 15 17 15 20 19 15 17 15 20 19 17 15 17 15 20 19 15

A

B

Gtr II *mp*

T

A

B 3 (3) 3 (3)

64

T
A
B

T
A
B

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system starts at measure 68 and includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line features a melodic phrase with a slur and a fermata. Below the vocal line are three staves for the guitar, labeled T (Tenor), A (Alto), and B (Bass). The guitar part includes fret numbers (22, 24, 21, 23, 19, 21) and a wavy line indicating a tremolo effect. The second system continues the vocal line and guitar accompaniment. The guitar part includes a slur over measures 70 and 71, a measure with a fermata, and a final measure with a double bar line. The guitar staves are labeled T, A, and B, and include fret numbers (5, 7, 7, 7, 5, 5) and a wavy line indicating a tremolo effect. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

70

Gtr II

T

A

B

sl.

sl.

sl.

sl.

78

Gtr II

T					10 10				7 7 7 7	
A	9 9		9 9		9 9		9 9		7 7 7 7	
B	7 7		7 7		7 7		7 7		4 4 4 4	

Gtr V

T	15 17		15 17		15 17		15 14	
A	14 16		15 17		14 16		15 15	
B	12 14		12 14		12 14		12 11	

Gtr VI

T	7 7		9 9 9 9		8 8 10 10 10 10		7 7 9 9 9 9		8 8 7 7 7 7	
A	7 7		9 9 9 9		7 7 9 9 9 9		7 7 9 9 9 9		7 7 7 7 7 7	
B	5 5		7 7 7 7		5 5 7 7 7 7		5 5 7 7 7 7		5 5 4 4 4 4	

82

Gtr V

Gtr III

Gtr II

84

Gtr I

Gtr III

86

mp

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

sl. *sl.*

Gtrs III, IV

T	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	15	15			
A	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	14	14			
B																									12	12

88

mp

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

Gtrs III, IV

T	15	17			(17)			(17)			(17)		
A	14	16			(16)			(16)			(16)		
B	12	14			(14)			(14)			(14)		

(From the 1976 Album A TRICK OF THE TAIL)

Words
Arrange

Em

1

The image shows a musical score for a song titled "The Rose Tree". The score is written for guitar and voice. It consists of three systems of staves. The first system has a guitar staff (Gtr I) and a voice staff (VOICE). The second system has a guitar staff (Gtr II) and a voice staff (VOICE). The third system has a guitar staff (Gtr III) and a voice staff (VOICE). The guitar parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 7/4. The voice parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 7/4. The guitar parts feature a mix of whole notes, half notes, and eighth notes. The voice parts are mostly whole notes. The score is divided into four measures. The first measure is in 7/4 time, and the second measure is in 4/4 time. The third measure is in 7/4 time, and the fourth measure is in 4/4 time. The guitar parts are labeled "Gtr I", "Gtr II", and "Gtr III". The voice parts are labeled "VOICE". The guitar parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 7/4. The voice parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 7/4. The guitar parts feature a mix of whole notes, half notes, and eighth notes. The voice parts are mostly whole notes. The score is divided into four measures. The first measure is in 7/4 time, and the second measure is in 4/4 time. The third measure is in 7/4 time, and the fourth measure is in 4/4 time. The guitar parts are labeled "Gtr I", "Gtr II", and "Gtr III". The voice parts are labeled "VOICE".

Gtr I VOICE

T
A
B

Gtr II GUITAR

T
A
B

Gtr III FLUTE

T
A
B

The sheet music is for a piece in D major, featuring a guitar, vocal, and bass line. The guitar part includes a solo section and a chorus section. The vocal part has lyrics in French. The bass part provides a harmonic foundation. The sheet music is divided into two systems, each with a guitar, vocal, and bass staff.

System 1:

- Guitar:** The first system shows a guitar solo starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a guitar solo starting with a double bar line and a repeat sign. The melody is in D major.
- Vocal:** The first system shows a vocal line starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a vocal line starting with a double bar line and a repeat sign. The melody is in D major.
- Bass:** The first system shows a bass line starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a bass line starting with a double bar line and a repeat sign. The melody is in D major.

System 2:

- Guitar:** The first system shows a guitar solo starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a guitar solo starting with a double bar line and a repeat sign. The melody is in D major.
- Vocal:** The first system shows a vocal line starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a vocal line starting with a double bar line and a repeat sign. The melody is in D major.
- Bass:** The first system shows a bass line starting with a double bar line and a repeat sign. The melody is in D major. The second system shows a bass line starting with a double bar line and a repeat sign. The melody is in D major.

13

Cadd2 Em9 Em Em7 A/E

8va-----

16

Em9 Em Em7 A/E Am9 Dm7

STRINGS

Detailed description of the musical score: The score is written for guitar, voice, and bass. The key signature is G major (one sharp). The time signature is 4/4. The first system (measures 13-15) shows a guitar melody in the treble clef, a vocal line in the treble clef starting at measure 14 with an 8va marking, and a bass line in the bass clef. The second system (measures 16-18) continues the guitar and bass lines, with the vocal line remaining silent. The third system (measures 19-21) continues the guitar and bass lines, with the vocal line remaining silent. Chord symbols are provided above the guitar staff for each measure. Fingering numbers are provided for the guitar and bass staves. The 'STRINGS' section is indicated below the bass staff in the third system.

Measure	Chord	Guitar Fingering (T, A, B)	Vocal Fingering	Bass Fingering (T, A, B)
13	Cadd2	0 0		2
14	Em9	0 0 2 0 2	8va	0 0 2
15	Em	2 2 2 2		4 0 4 2
16	Em7	4 0 4 2		3 4 5 2
17	A/E	2 2		2 2
18	Am9	0 0 0 0 0 1 1 1 1		0 0 0 0 0 1 1 1 1
19	Dm7			
20				
21				

19

F^o7 Em7 Bm7

T 3 1 3 3 1 0 3 0 0 4 5 4 5

A 0 0

B 5 5

T A B

T 3 0 0 0 4 5

A 4 0 0 2

B 3 5

22

Cadd2 1. D 2. D

T 3 0 4 4 5 5

A 4 4

B 5 5

T A B

T 1 0 0 0 4 5

A 0 0 0 2

B 2 5

25

E F#m F#m7b5 F C D/C Gm7/C

T 0 0 0 2 0 2 4 2 2 0 0 2 3 2 5 (5) 1 0 2 3 3 3

A 2 2 2 4 1 2 2 2 2 2 0 1 3 5 (5) 3 1 2 2 2 2

B 2 2 2 4 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

8va-----1

T 12 14 13 (13)

A

B

T 1 2 1 2 3 2 0 2 3

A 2 4 4 2 3 2 0 2 3

B 2 4 4 2 3 2 0 2 3

30

F F°7 Bb F Am/E F Bm7add4/A Bm7/E C#m/E

T 1 4 4 3 4 6 6 1 3 1 (1) 1 5 1 0 3 0

A 1 6 6 5 6 8 6 3 3 1 (1) 1 6 1 0 2 2

B

8va-----1

T 13 15 13 13 12 11 9

A

B

T 1 3 3 1 3 3 0 2

A 2 4 3 2 4 2 2 3

B 3 6 3 3 5 4 1 3

40

D^b G^b D^b C^b D^b G^bm D^b A^bm D^b G^bm

T
A
B

T
A
B

T
A
B

50

$D\sharp E\flat/D\flat$ F B $\flat$ C F B $\flat$ C F B $\flat$ C F B $\flat$ C

T
A
B

T
A
B

T
A
B

55

D E/D G^b/D^b C^b D^b C^b7 G^b/B^b A^bm7add11

T
A
B

T
A
B

T
A
B

60

D^b Instrumental solo ♩ = 65 D^b G^b D^b C^b

T
A
B

T
A
B

T
A
B

63

D^b G^b D^b C^b

T
A
B

T
A
B

T
A
B

4 6 2 2 1 4 6 2 6 7 6 3 6 7 6 4 6 2 2 1 4 6 2 9 7 8 4 8 7 6 7 8

65

D^b G^bm D^b G^bm F[#]m

T
A
B

T
A
B

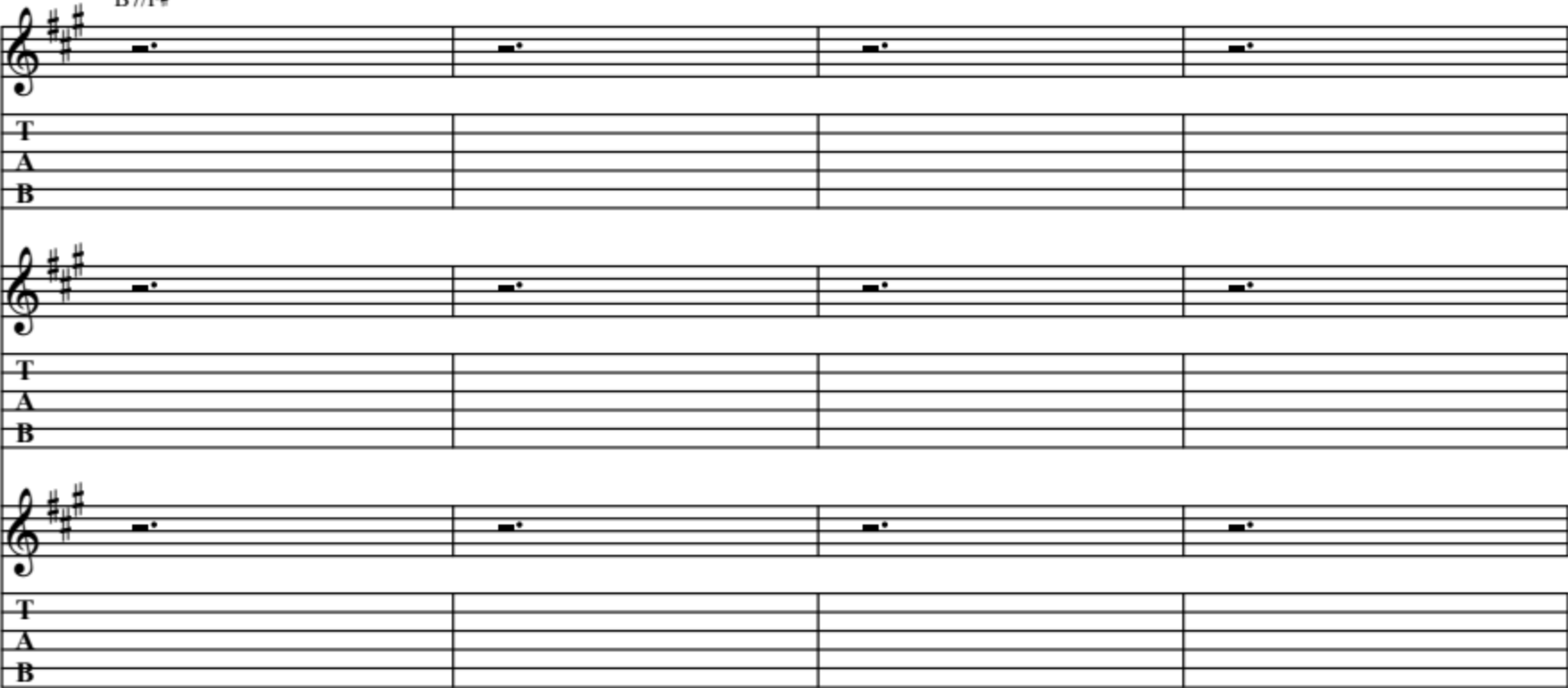
T
A
B

T
A
B

4 6 2 2 1 4 6 2 5 7 6 2 6 7 6 4 6 2 2 1 4 6 2 5 7 6 2 6 7 6 0 2 2 2 2 2 0 2 2 2 2 2 2 1 4 2 2 1 4

68

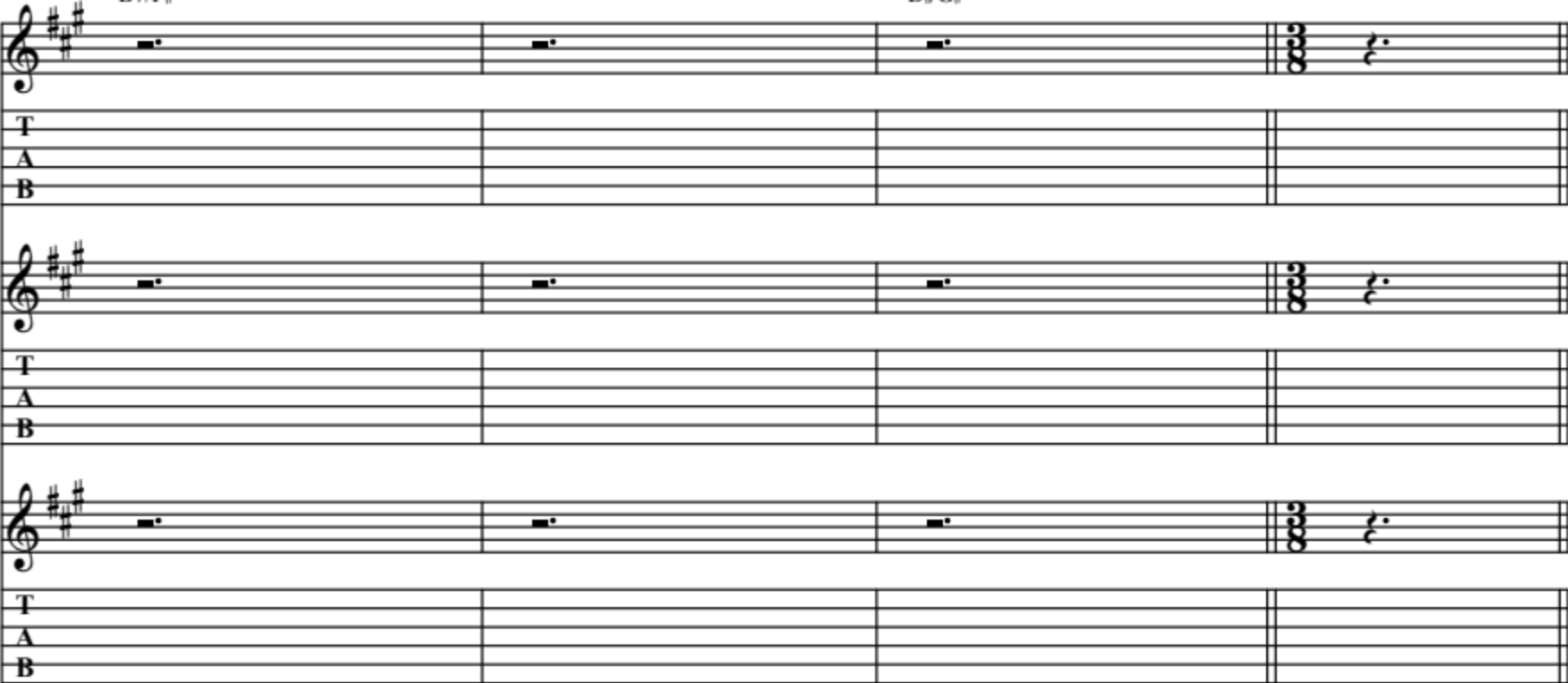
B7/F#



72

B7/F#

D# / G#



N.C.

80

T
A
B

T
A
B

8va-----

T
A
B

0 2 4 5 7 9 19 16 (16)
2 3 5 7 9 10 19 16 (18)

84

B7/F#



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

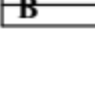
B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

B



T

A

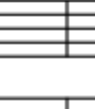
B



T

A

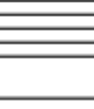
B



T

A

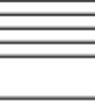
B



T

A

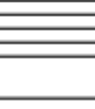
B



T

A

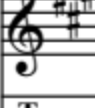
B



T

A

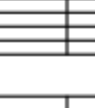
B



T

A

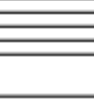
B



T

A

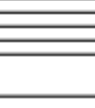
B



T

A

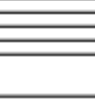
B



T

A

B



T

A

B



T

A

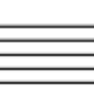
B



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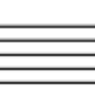
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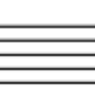
B



T

A

B



T

A

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B



T

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92

C#m N.C.

T
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B

T
A
B

4 2 4 1 2 4 2 4 2 4 2

96

N.C.

T
A
B

T
A
B

8va-----

T
A
B

0 2 4 5 7 9 10 19 16 18 (16) (18)

100

D°7/F# F#m7

T A B

T A B

T A B

5/7 (5/7) 2/2 (2/2)

104

F#m7 F#m6 D° G°

T A B

T A B

T A B

2 (2) 2 (2)

108

D^b G^b D^b G^b G^b

T A B

T A B

T A B

113

G^b Fm E^bm **Faster** $\text{♩} = 220$ D^b G^b D^b C^b G^b D^b G^b

T A B

T A B

T A B

118

D^b C[#] D^b G^bm D^b A^bm D^b G^bm

T
A
B

T
A
B

T
A
B

122

D^b B F A B E A B E A B

T
A
B

T
A
B

T
A
B

126

E A B D^b E^b/D^b F B^b C F B^b C

T
A
B

T
A
B

T
A
B

130

F B^b C F B^b C D/F# D7+11 F#7/E

T
A
B

T
A
B

T
A
B

135

E7sus4

D.S. al Coda

E7

Am7

D/A

3

4

5

0

1

2

3

[illegible]

A Intro

Moderately Fast ♩ = 128

N.C.(D6)

(Bmadd11)

(Aadd4/C#)

(D6)

1

Gtr I

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T

A 7 x x 7

B 7 x x 7

Gtr II

22 19

17 17 14

14 14 11

19 17

16 14

sl.

sl.

sl.

5

(Bmadd11)

(Aadd4/C#)

(D6)

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T

A 7 x x 7

B 7 x x 7

22 19

19 19 17

21 21 17

22 22

16 16 14

18 18 14

19 19

16 14

sl.

B 1st Verse

(D6)

(Bmadd11)

(Aadd4/C#)

(D6)

(D6)

8

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T

A 7 x x 7

B 7 x x 7

15 17 15 14

14

12

22

19

(Bmadd11)(Aadd4/C#)(D6)(Bm)

12

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

T

A7 x x 77 x x 77 x x 744 x x 44 4 4 4

B

16

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

T

A4 x x 444 x x 4

B

C 1st Chorus

F#mEm

18

T

A2 2 2 22 0 0 00 0

B420 0 0 00 0

D 2nd Verse

(D6)(Bmadd11)(Aadd4/C#)(D6)

20

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

T

A7 x x 77 x x 77 x x 77 x x 7

B

Gtr II

T

A22 221419

B1912

24

(Bmadd11) (Aadd4/C#) (D6) (Bm)

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

T 7 x x 7 7 x x 7 7 x x 7 4 4 x x 4 4 4 4

A

B

19 19 17

28

P.M.-----|

P.M.-----|

P.M.----|

T

A 4 x x 4 4 4 x x 4

B

E 2nd Chorus

30

F#m Em F#m G

T 2 2 2 2 0 0 0 0 2 2 2 2 7 8 7 8 7

A 4 2 2 2 0 0 0 0 2 2 2 2 9 7 8 7

B

sl.

Gtr II

T 22

A 19

B

F 3rd Verse

(D6)

(Bmadd11)

(Aadd4/C#)

(D6)

34



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T

A 7 x x 7

B



Gtr II

T

A

B

14

15 15

12 12

15 15

22

19

(Bmadd11)

(Aadd4/C#)

(D6)

(Bm)

38



P.M.-----|

P.M.-----|

P.M.-----|

P.M.---|

P.M.↓

P.M.-----|

T

A 7 x x 7 7 x x 7

B



T

A

B

19 17

16 14

19

17

sl.

42



P.M.-----|

P.M.-----|

P.M.---|

T

A 4 x x 4

B



T

A

B

15 15 17 19

12 12 14 16

G 3rd Chorus

F#mEmF#mG

44



T

A

B

2222

0000

2222

978787



T

A

B

141517192122

111214161819

(22)(19)2219

sl.

(C)(G/C)(Dsus4/C)(D/C)(F/C)

48



Gtr III

T

A

B

555

343

8787101010



T

A

B

1417(17)151415

111214(14)121112

1081088757575

sl.

H 1st Bridge

(C)(F)(G)(C)(F)(B $\flat$)(D)

52



T

A

B

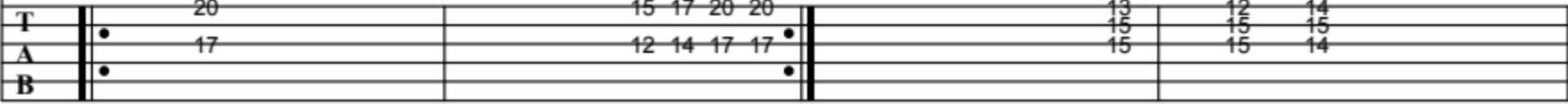




T

A

B



(B $\flat$ /C)(G/A)

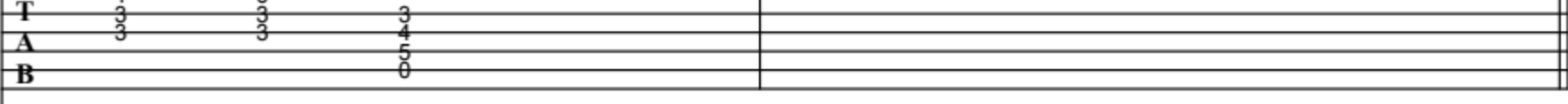
56



T

A

B

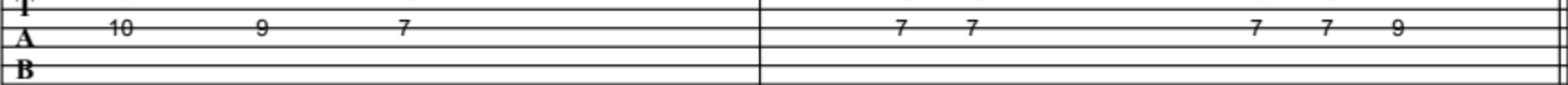




T

A

B



I 4th Verse

58

(D6) (Bmadd11) (Aadd4/C#) (D6)

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

T 7 x x 7 7 x x 7 7 x x 7 7 x x 7

A

B

T 22 22 14 22

A 19 19 12 19

B

62

(Bmadd11) (Aadd4/C#) (D6) (Bm)

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

T 7 x x 7 7 x x 7 7 x x 7 4 4 x x 4 4 4 4

A

B

19 17

16 14

sl.

66

P.M.-----|

P.M.-----|

P.M.----|

T
A
B

4 x x 4

4

4 x x 4

J 4th Chorus

F#mEmF#mG

68

68

T
A
B

2 2 2 2 0 0 0 0 2 2 2 2 7 8 7 8 7

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

Gtr II

Gtr II

T
A
B

14 15 17 19 21 22 (22) 22

11 12 14 16 18 19 (19) 19

sl.

(C)(G/C)(Dsus4/C)(D/C)(F/C)

72

72

T
A
B

5 3 8 7 10 10 10

5 3 7 7 10 10 10

Gtr III

Gtr III

T
A
B

14 17 (17) 15 14 15 10 8 10 8 8

11 14 (14) 12 11 12 7 5 7 5 7 5

sl.

K 2nd Bridge(C) (F) (G) (C) (F) (B^b) (D) (B^b/C) (G/A)

76

T A B

T A B

L Interlude

D/F#

81

Gtr IV

T A B

85

G6sus2 D/A Bm

T A B

89

G

T A B

M 5th Verse

91

(D6) (Bmadd11) (Aadd4/C#) (D6)

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

T 7 x x 7 7 x x 7 7 x x 7 7 x x 7

A

B

Gtr II

T 22 22 22

A 19 19 14 19

B 12

95

(Bmadd11) (Aadd4/C#) (D6) (Bm)

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

T

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

B

99

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

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

N

5th Chorus

F#mEmF#mG

101

T

A

B

4222000222978787

sl.

Gtr II

T

A

B

2219

O

Outro

N.(F#m)(Em)(F#m)(G)

105

T

A

B

424533352

(F#m)(Em)(F#m)(G)

109

T

A

B

424533352

Gtr II

T

A

B

151515151719141715121114129222222222219191919

NO SON OF MINE

As recorded by Genesis

(From the 1991 Album WE CAN'T DANCE)

Transcribed by Slowhand

Words
& Mike

A Intro

♩ = 106
N.C. Drums

4

Gtr I

E5

Full

(2)

Gtr II

P.M.

B 1st Verse

E5

Full

(2)

Gtr II

P.M.

4x

C 2nd Verse

Em C D B

13

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

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

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

T			
A	2 2 2		
B	0		

Em D Bm7 C

17

P.M.-----|

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

Em C D B

21

P.M.-----|

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

D A C Dsus2/A

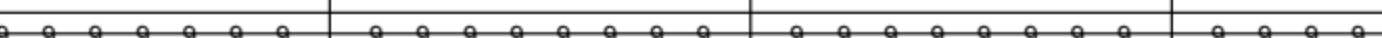
25

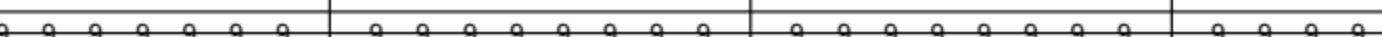
P.M.-----|

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

D Pre-Chorus

§
E5

29 

33 

37 Musical score for guitar, measures 37-40. Measure 37: Treble clef, key of D major (F#), G5 chord, eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 38: Treble clef, key of D major, A5 chord, eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 39: Treble clef, key of D major, A5 chord, eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 40: Treble clef, key of D major, N.C. (Natural Chord), eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Bass line: Measure 37: P.M. (Pedal Point). Measure 38: 8 7 5, 8 7 5, 8 7 5, 8 7 5, 8 7 5, 8 7 5. Measure 39: 8 7 5, 7 7 5, 7 7 5, 7 7 5, 7 7 5, 7 7 5. Measure 40: 9 7 7 7 7 7 7 7 7.

E Chorus

G5

[illegible]

45  *To Coda*

F Interlude

N.C.

53

Full

Full

Full

T
A
B

T
A
B

H

G 3rd Verse

57

Em C D Bsus4

Gtr I

T 7 7 8 8 5 5 2 2

A 9 9 9 9 7 7 4 4

B

Gtr II

P.M.-----|

T

A 9 9 9 9 9 9 9 9 x

B 7 7 7 7 7 7 7 7 x

sl.

61

Em D Bm C

T 7 7 5 5 7 7 8 8

A 9 9 7 7 7 7 9 9

B

P.M.-----|

T

A 9 9 9 9 9 9 9 9 x

B 7 7 7 7 7 7 7 7 x

sl.

sl.

65

Em C D Bsus4

T 7 7 8 8 5 5 2 2

A 9 9 9 9 7 7 4 4

B

P.M.-----|

T

A 9 9 9 9 9 9 9 9 x

B 7 7 7 7 7 7 7 7 x

D.S. al Coda

D A C G

69

T
A
B

P.M.-----|

sl.

[H] Outro

E5 C5 D5 B5

73

Gtr IV P.M.-----|

T
A
B

H P H

P.M.-----|

sl.

77

E5 C5 D5 B5

A.H. Full

Full

sl. P P sl. H G G sl.

P.M.-----

sl.

81

E5 C5 D5 B5

Full

Full

sl. P sl. sl.

P.M.-----

sl.

89

E5 C5 D5 8va----- B5 8va-----

Full

P.M.

sl.

93

E5 δva C5 δva D5 δva B5 δva

Full 1/2 P.M.

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

x

9 9

P sl. P P P sl. sl.

P.M.

T A B

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

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

sl.

97

E5 C5 D5

12 15 12 13 12 14 12 14 (14) 12 13 12 14 12 14 (14)

sl. H P sl. H P sl.

P.M.

T A B

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

7 7 7 7 7 7 7 7 x 3 3 3 3 3 3 3 3 5 5 5 5 5 5 x

B5

8va-----

E5

C5

8va-----

D5

8va-----

fade out

1

T

A

B

12 12 12 14

14 14

12 14 12

17

17

17

19 17 15 17 15

17

19 17 15 17

P

sl.

P P

P

P.M.

T

A

B

4 4 4 4 4 4 4 4 x

2 2 2 2 2 2 2 2 x

9 9 9 9 9 9 9 9 x

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

7 7 7 7 7 7 7 7 x

sl.

Eadd2 G#m7 Dm6 E/D

4

The musical score is divided into two systems. Each system contains a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff includes a melodic line with a 4-measure rest at the beginning of the first system. The bass staff includes a melodic line with a 4-measure rest at the beginning of the first system. Below each guitar staff is a tablature section with three staves labeled T, A, and B. The tablature includes fret numbers and a 'let ring' instruction. The first system's tablature includes a 'H' (harmonic) instruction. The second system's tablature includes a 'let ring' instruction. The score is in the key of D major (F# C# G#) and 2/4 time.

T
A
B

4 2 2 4 1 1 2 2 4 3 3 3 0 3 0 0 2 (2)

H

let ring

T
A
B

12 0 13 14 0 11 13 11 0 11 13 11 11 0 12 13 11 0 12 12 0 12 0 13 (13)13

let ring

T
A
B

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

8

Dm6 C D G

T

A 3 3 3 3 5 3 0 0 2 0 4 4 5 5 (5)

B

H P H

let ring

T 11 0 12 13 5 5 7 0 0 5 4 5 4

A 10 10 9 10 5 5 0 0 0 5 5 5

B 9 5 5 5

let ring

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

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

B 0 0 0 0 2 H

11

E Bmaj7

T
A
B

H P

let ring

T
A
B

let ring

T
A
B

13

B7sus4 E Gm7

T
A
B

P H

let ring

T
A
B

let ring

T
A
B

16

Dm6 E/D

T

A

B

H H H

let ring

T

A

B

let ring

T

A

B

18

D#7 Em

T 1 1 1 4 2 2 2 4 0 0

A 1 1 1 4 2 2 2 4 0 0

B 1 1 1 4 2 2 2 4 0 0

P H

let ring

T 7 0 7 0 7 0 7 0 12 12 12 12 12 12 12 12 12 12 0

A 7 0 7 0 7 0 7 0 12 12 12 12 12 12 12 12 12 12 0

B 7 0 7 0 7 0 7 0 12 12 12 12 12 12 12 12 12 12 0

let ring

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

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

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

p

20

D#7 C

T

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

B

let ring

T 7 0 7 0 7 0 7 0 8 8 8 8 8 8 8 8 (8)

A 7 0 7 0 7 0 7 0 9 8 8 9 8 8 9 8 8 9 8 (8)

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 (8)

let ring

T 1 2 1 2 1 2 1 2 0 1 3 1 1 3 0 (1)

A 1 2 1 2 1 2 1 2 0 0 1 0 1 0 0 0 0 (1)

B 1 2 1 2 1 2 1 2 0 0 2 0 3 0 3 0 3 0 3 (1)

P

22

D/C B7sus4 B

T

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

B

H H H

let ring

T 10 10 10 10 12 10 12 10 5 5 5 5 4 4 4 4 4 4 0

A 11 12 12 11 12 12 11 12 12 4 4 4 4 4 4 4 4 4 4 0

B 12 12 12 12 12 12 12 12 12 2 2 2 2 2 2 2 2 2 2 0

let ring

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

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

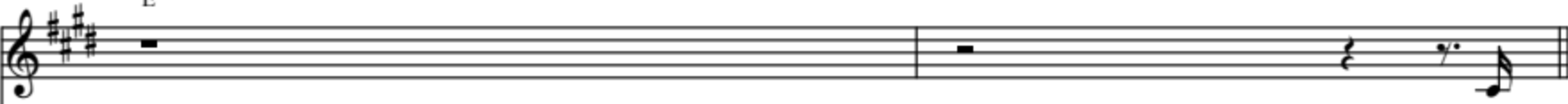
B 0 2 0 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0

[illegible][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. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. It begins with a treble clef and a key signature of two sharps. The first measure is marked with a chord of A major 7 (Amaj7). The second measure is marked with a chord of B major/A (B/A). The guitar part consists of a series of chords and single notes, with some measures containing a double bar line. The bass part is written in a 5-string bass format, with a treble clef and a key signature of two sharps. It begins with a chord of A major 7 (Amaj7). The bass part consists of a series of chords and single notes, with some measures containing a double bar line. The score is divided into two systems. The first system contains the first 12 measures, and the second system contains the next 12 measures. The guitar part is written on a single staff, and the bass part is written on a single staff. The guitar part is marked with a "30" at the beginning, indicating a 30-second duration. The bass part is marked with a "30" at the beginning, indicating a 30-second duration. The score is written in a standard musical notation style, with notes, rests, and chords clearly visible. The guitar part is written in a treble clef, and the bass part is written in a treble clef. The key signature is D major, and the time signature is 3/4. The score is divided into two systems, each containing 12 measures. The guitar part is marked with a "30" at the beginning, indicating a 30-second duration. The bass part is marked with a "30" at the beginning, indicating a 30-second duration.

32

E



Gtr III

T

A

B



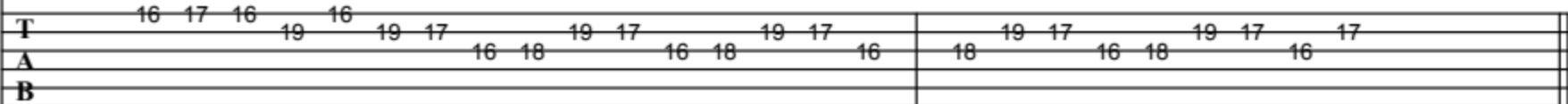


Gtr I

T

A

B



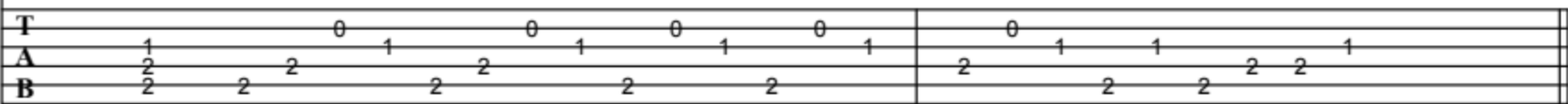


Gtr II

T

A

B



C Verse 2

34

E Bmaj7 B7sus4 E

T
A
B

1 1 1 1 2 4 3 4 4 1 (1) 2 4 4 4 2 1 2 2 4 6

H 2 H H

let ring

T
A
B

16 16 16 14 14 14 14 14 12 0 0
0 16 16 0 16 0 15 15 0 15 14 14 13 13 0 0
14 14 14 13 13 14 14

let ring

T
A
B

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

37

Eadd2 G#m7 Dm6 E/D

The musical score is divided into two systems. The first system (measures 37-40) features a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature changes from 2/4 to 4/4. The guitar part includes a melodic line with various rhythms and a bass line with fret numbers. The second system (measures 41-44) continues the piece with similar notation and fret numbers. The guitar staff includes a 'let ring' instruction with a dashed line. The bass staff includes fret numbers and a 'let ring' instruction with a dashed line.

System 1 (Measures 37-40):

- Measure 37:** Eadd2, 2/4 time. Guitar: quarter note G4, eighth note A4, quarter note B4. Bass: 2.
- Measure 38:** G#m7, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 4 1 1.
- Measure 39:** Dm6, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 2 2 2 9.
- Measure 40:** E/D, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 3 3 3 0 3 0 0 2 (2).

System 2 (Measures 41-44):

- Measure 41:** Eadd2, 2/4 time. Guitar: quarter note G4, quarter note A4, quarter note B4. Bass: 12 0 13 14.
- Measure 42:** G#m7, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 0 11 11 0 11.
- Measure 43:** Dm6, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 11 0 12 13 10 9 10 9.
- Measure 44:** E/D, 4/4 time. Guitar: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Bass: 0 13 0 12 0 12 (13)13.

41

Dm6 C D G

T

A 3 3 3 3 5 3 0 2 2 0 4 4 5 5 (5)

B

H P H

let ring

T 11 0 12 13 5 5 7 0 0 5 5 4 5 4

A 10 0 10 9 10 5 5 0 0 0 5 5 5 5

B 9 5 3 5 5 0 0 0 5 5 5 5

let ring

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

A 2 0 2 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

H

E Bmaj7

44



T
A 1 1 1 4 8 4 4 4 6 (6) 4
B

H P



let ring

T 0 16 0 16 0 16 0 16 0 16 0 16 0 14 0 14 14 0 14 14 14 0
A 16 0 16 0 16 0 16 0 16 0 16 0 15 13 15 13 15 13 15 13 15 13
B



let ring

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

B7sus4 E G#m7

46



T
A 4 4 4 2 2 1 1 2 4 6 (6) 2 4 2 1 2 4
B

P

H



let ring

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



let ring

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

49

Dm6 E/D

T
A
B

H H H

let ring

T
A
B

let ring

T
A
B

51

D#7 Em

T 1 1 1 4 2 2 2 4 0

A

B

P H

let ring

T 7 0 7 0 7 0 7 0 12 12 12 12 12 12 12 12 0

A 7 0 7 0 7 0 7 0 12 12 12 12 12 12 12 12 0

B 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 0

let ring

T 1 2 1 2 1 2 1 2 0

A 1 2 1 2 1 2 1 2 0

B 1 2 1 2 1 2 1 2 0

p

53

D#7 C

T

A 2 4 2 0 0 4 0

B 4 0 4

let ring

T 7 0 7 0 7 0 7 0

A 7 0 7 0 7 0 7 0

B 0 0 0 0 0 0 0 0

let ring

T 1 2 1 2 1 2 1 2

A 1 2 1 2 1 2 1 2

B 1 1 1 1 1 1 1 1

P

55

D/C B7sus4 B

T

A 4 0 4 2 0 2 0 2

B 4 2 4

P H H

let ring

T 10 10 10 10 12 10

A 11 12 11 12 12 12

B 12 12 12 12 12 12

let ring

T 2 3 2 2

A 0 2 0 2 0 2 0 2

B 0 0 0 0 0 0 0 0

[illegible]

63

Amaj7

B/A

T

A

B

H

H

H

T

A

B

[illegible]

72

Eadd4

C#m

5/4

T

A

B

Gtr IV *mp*

let ring

T

A

B

E Interlude

75

C#m D6 C#m D6

Gtr IV

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

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

B 4 6 6 6 6 5 4 4 4 4 4 4 4 6 6 6 5 4 4 4 4

77

A/E C#m/G# C#m/E F#C#

T
A
B

79

C#m D6 C#m D6 A/E C#m/G# C#m/E

T
A
B

Gtr V *mf*

T 11 $\frac{1}{2}$ 13 14 11 13 12 14 $\frac{1}{2}$ 14 14 11 14 14 14 9 9 7 9 10 9 9 9

A 13 14 13 11 13 11

B

sl.

82

F#m7/C# Bm7 A E/B F#m7/C# G#/D#

T 2 2 2 2 2 2 9 9 9 9 9 2 2 2 4 4 4 4 4 4

A 3 2 3 2 3 2 9 10 9 10 9 10 1 0 1 0 2 2 5 4 5 4 5 4

B 4 4 2 2 0 11 11 11 2 2 2 4 6 6 6 6 6 6

T 10 10 11 12 11 14

A 14 13 14 14 13 13 13

B

sl.

84

C#m E/G# C#m A/C#

T 4 4 4 4 5 5 5 5 4 4 4 4 0 0 0 0

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

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 13 13 13 13 13 11 12

A 13 13 13 13 13 13

B

mp

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a complex, melodic line with many sixteenth and thirty-second notes, and a chorus that begins with a wavy line indicating a tremolo. The bass part is in the key of B minor (indicated by two flats) and 4/4 time. It features a simple, rhythmic line with many eighth and sixteenth notes. The drum part is in the key of B minor and 4/4 time. It features a simple, rhythmic line with many eighth and sixteenth notes. The score is divided into two systems. The first system contains the main body of the song, and the second system contains the chorus. The guitar part is written on a single staff, and the bass and drum parts are written on a grand staff (two staves).

90

E D#sus4 D# G#D# E6/F# Bm/F#

T 4 5 4 5 6 6 6 5 3 3 6 5 6 5 6 5 4 4 4 4 1 2 0 0 0 0 4 3 3 4 3 3

A 6 4 6 4 6 6 6 5 3 3 6 5 6 5 6 5 4 4 4 4 1 2 1 2 1 2 1 2 4 4 4 4 4 4

B 0 6 6 6 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 2 2 4 4 4 4 4 4 4 4

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

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

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

92

E/F# F#m7 Bm7 E9

T 0 0 0 0 0 0 0 0 2 2 2 2 2 2 0 0 7 5 7 5 7 5 7 5 2 3 2 3 2 3 2

A 1 0 1 0 1 0 1 0 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 4 3 4 3 4 3 4

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

T 10 9 10 10 9 9

A 11 10 9 10 10 9

B 11 10 9 10 10 9

mf ~~~~~

94

Bm7 E9 Bm7 E9

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

7 9 9 7 7 6 6 4 6 4 6 4 6 4 7 9 9 7 7 6 6 4 6 4 6 4 6 4 7 9 9 7 7 6 6 4 6 4 6 4

7 0 7 0

9 7 7 9 (9) 7

sl.

96

Bm7 E9 C#m D6 C#m D6

7 5 7 5 7 5 7 5 3 2 3 2 3 2 3 2 5 4 5 4 5 4 5 4 3 2 3 2 3 2 3 2 5 4 5 4 5 4 5 4 3 2 3 2 3 2 3 2 5 4 5 4 5 4 5 4 3 2 3 2 3 2 3 2

7 9 9 7 7 6 6 4 6 4 6 4 6 4 4 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6 6 6 4 4 4 4 4 4

7 0 4 5 4 4 6 5

7 9 7 13 13 11 12 14 14 16 16 14 14

sl.

99

A/E C#m/G# F#C# C#m D6

T 5 5 5 5 4 4 4 4 2 2 2 2 5 5 5 5 4 3 3 3 6 6 6 6 4 4 4 4

A 6 7 6 7 6 6 6 6 3 4 3 4 3 6 6 6 6 4 4 4 4 10 9 9 10 9 10

B 7 4 0 4 4 4 4 4 4 6 6 5 13 13 12 14

sl.

102

C#m D6 A/E C#m/G# F#m7/C# Bm7 A

T 4 4 4 4 2 2 2 2 5 5 5 5 4 4 4 4 2 2 2 2 9 9 9 9 10 9 9 10 9 10

A 5 6 6 6 4 4 4 4 6 7 7 7 6 6 6 6 3 4 3 3 9 11 11 11 7 6 9

B 5 7 4 4 4 7 4 0 4 2 2 0 10 7 6 9

sl.

105

E/B F#m7/C# G#D# C#m E/G# C#m A/C#

mp

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

A

B

sl.

108

E/B B/A E/G# F#m7 E/B B/A

mf

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

A

B

111

E/G# F#m7 E D#sus4 D# G#/D# E6/F# Bm/F#

Full 1/2

sl.

114

E/F# F#m7 Bm7 E9 Bm7 E9

sl. sl. sl. sl.

117

Bm7 E9 Bm7 E9

7 5 7 5 7 5 7 5 2 2 2 2 7 5 7 5 7 5 2 2 2 2

7 9 9 7 6 6 6 6 7 9 9 7 6 6 6 6

7 0 7 0

7 12 9 7 (7) 12 7

sl. sl.

119

Amaj7 B/A Emaj9 E7

4 4 4 4 2 2 2 2 7 7 7 7 3 3 3 3 0 3 3 3 0 3 3 3 0 3

6 5 6 5 6 5 4 4 4 4 4 4 6 8 6 8 6 8 4 4 3 4 3 4 3 4 3

0 7 0 (0) 2 0 6 6 6 6 6 5 6 5 0

14 12 12 12 11 14 12

121

F#m7 F#sus4 F#7

T 4 4 4 4 7 7 7 7 6 6 6 6

A 6 5 6 5 4 5 4 5 3 5 3 5

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

T 9 9 7 7 6 9

A 9 9 7 7 6 9

B 9 9 7 7 6 9

[F] Out-Chorus

123

Amaj7 B/A E

Gtr III *f*

T 4 0 2 (2) 2 0 2 0 0 1 5

A

B

H H H H H

Gtr I

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

A 1 1 1 1 1 1 1 1 4

B 2 2 2 2 2 2 2 2 4

Gtr II

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

A 1 1 1 1 1 1 1 1 4

B 2 2 2 2 2 2 2 2 4

[illegible]

132

E7 F#m7 F#sus4 F#

T
A
B

H H H P H

T
A
B

6

135

Amaj7 B/A E

T
A
B

H P H H H H

8va----- 8va----

T
A
B

sl. sl. H P

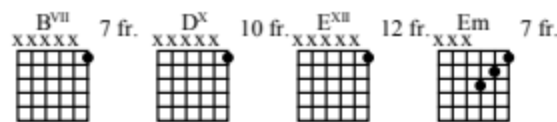
[illegible]

THAT'S ALL

As recorded by Genesis
(From the 1983 Album GENESIS)

Transcribed by White-Trash Wil

Words
/ Mike P



A Intro

Moderately Slow ♩ = 88

Em7 E5 D/E E5 Em7 E5 D/E E5

1

Gtr I *mf*

let ring

T 3 5 3 (3) 5 5 3 3 5 3 (3) 5 5 3 3 5 3

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

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

Em7 E5 C6sus2 D6sus2 E5

4

let ring

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

A 2 4 4 2 2 4 2 4 2 4 4 4 4 4 4

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

B Verse

Em7 E5 D/EE5 Em7 E5 D/EE5 Em7 E5 C6sus2D6sus2 E5

6

let ring

T 5 5 3 3 5 3 (3) 5 5 3 3 5 3 (3) 5 5 3 3 5 3 5 0 (0) 0 0 0 0 3 5 1

A 2 4

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

C Pre-Chorus

Am7 Am/B D N.C. Am7 Am/B D N.C. Am7 Am/B D E5 D

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

T 0 0 2 0 3 (3) 0 0 2 0 3 (3) 0 0 2 2 5 3 5 0 (0) 0 0 0 3 5
 A 1 1 3 0 1 (1) 1 1 3 0 1 (1) 1 1 3 3 4 2 4 0 (0) 0 0 0 3 5
 B 0 2 x x 0 0 2 x x 0 0 2 x x 0 0 2 2 4 0 0 2 4 0 0

H H 0 0

D Chorus

G Am/G D G Gmaj7 Am/G D

let ring| let ring-----|

T 12 12 12 12 12 12 5 5 5 7 5 5 5 5 12 12 12 12 12 12 5 5 5 7 5 3 5 3
 A 12 12 12 12 12 12 5 5 5 7 7 7 7 7 12 12 12 12 12 12 5 5 5 7 7 4 3 5 3
 B 10 10 10 10 10 10 5 5 5 5 7 7 7 7 10 10 10 10 10 10 5 5 5 5 7 5 5 5

Gtr III *pp* let ring| let ring---|

T 12 12 12 12 12 12 5 5 5 7 7 7 7 7 12 12 12 12 12 12 5 5 5 7 7 5 5 5
 A 12 12 12 12 12 12 5 5 5 7 7 7 7 7 12 12 12 12 12 12 5 5 5 7 7 5 5 5
 B 10 10 10 10 10 10 5 5 5 5 5 5 5 5 10 10 10 10 10 10 5 5 5 5 5 5 5 5

Em7 E5 D/EE5 Em7 E5 D/EE5 Em7 E5 C6sus2D6sus2 E5

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

T 5 5 3 3 5 3 (3) 5 5 3 3 5 3 (3) 5 5 3 3 5 3 5 0 (0) 0 0 0 0 3 5 3
 A 2 4 4 x 4 2 4 4 x 4 2 4 4 x 4 2 4 2 4 2 4 4 4 4 4 4 4 4
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 0 0 0 0 0 0 0 0 0 0

E Verse

Em7 E5 D/E E5 Em7 E5 D/E E5

22

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

T 5 5 3 (3) 5 5 3 (3)
A 4 4 x 4 4 4 4 4
B 0 2 0 2 0 2 0 2

Gtr II *pp*

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

Em7 E5 C6sus2 D6sus2 E5

24

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

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

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

F Pre-Chorus

26

Am7 Am/B D N.C. Am7 Am/B D N.C.

let ring

let ring

let ring

H H

mp

Am7 Am/B D E5 D

28

let ring-----|

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

let ring-----|

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

sl.

G Chorus

30

G **Am/G** **D**

let ring

T 12 12 12 12 12 12 5 5 5 7 5 5 5 5
A 12 12 12 12 12 12 5 5 5 7 7 7 7
B 10 10 10 10 10 10 5 5 5 7 7 7 7

let ring

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

32

G **Gmaj7** **Am/G** **D**

let ring

T 12 12 12 12 12 12 5 5 5 7 5 4 3 5 3
A 12 12 12 12 12 12 5 5 5 7 7 4 3 5 3
B 10 10 10 10 10 10 5 5 5 7 7 5 4 3 5 3

let ring

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

34

Em7 E5 D/E E5 Em7 E5 D/E E5

let ring

let ring

let ring

pp

T A B

T A B

36

Em7 E5 C6sus2 D6sus2 E5

let ring

let ring

let ring

T A B

T A B

[H] Bridge

Gtr IV *mp* *N.C.* *B^{VII}*

D^X

E^{XII}

Em

38

mf *let ring*

mf *let ring* *let ring* *P.M.*

Full Full *Full Full* *Full Full*

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

A 7 10 (10) 10 13 (13) 12 15 (15) 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

B

To Coda

N.C.B^{VII} D^X E^{XII} Em

42

let ring----

T
A
B

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

let ring Full Full *let ring* Full Full *let ring* Full Full P.M.-----

T
A
B

7 10 (10) 10 13 (13) 12 15 (15) 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

8va-----

Gtr III *mf*

T
A
B

12 14 12
14

I Organ Solo

46

Em7 E5 D/E E5 Em7 E5 D/E E5

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

T 5 5 3 3 5 3 (3) 5 5 3 3 5 3
 A 2 4 4 x 4 4 3 4 4 4 x 4 4 3 5 3
 B 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

pp

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

8va-----|

T 14 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14
 A 14 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14
 B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Em7 E5 C6sus2 D6sus2 E5

48

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

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

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

8va-----| 15ma-----|

T 12 12 12 12 15
A 14 12 14 14 16 15 17
B 14 12 14 14 14 14 14

Am7 Am/B D Am7 Am/B D

50

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

T 0 0 2 0 3 (3) 0 0 2 0 3
A 1 2 2 1 1 (1) 2 2 2 2 1
B 0 2 2 3 0 0 2 2 3 0 0

H H

mp

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

15ma-----|

T 17 15 17 17 15 17 16 15 17 15 (15) 17 15 17 15 16 15 16 14 16 14 12 14 12
A 16 16 15 16 14 16 14 12 14 12
B 16 15 17 15 16 15 16 14 16 14 12 14 12

Am7 Am/B D E5 D *D.S. al Coda*

52

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

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

sl.

8va-----|

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

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

J Verse

E5 Em7 E5 D/E E5

54

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

T 3 0 3 5 3 (3) 5 5 3 3 5 3
A 4 5 4 4 3 5 4 4 4 x 4 3 5 3
B 2 2 2 0 0 0 2 4 2 0 2 0

P.M.-----| *pp*

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

56

Em7 E5 D/E E5 Em7 E5 C6sus2 D6sus2 E5

let ring

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

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

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

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

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

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

K Pre-Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems, each containing a guitar staff and a piano staff. The guitar part includes chord diagrams for Am7, Am/B, and D. The piano part includes a dynamic marking of *mf* (mezzo-forte). The score is for measures 59 through 64.

Measure 59: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

Measure 60: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

Measure 61: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

Measure 62: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

Measure 63: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

Measure 64: Guitar: Am7, Am/B, D. Piano: *mf*, Am7, Am/B, D.

61

Am7 Am/B D E5

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

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

pp

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

sl.

L Guitar Solo

Em7 E5 D/E E5 Em7 E5 D/E E5

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

T 5 5 3 4 3 5 3 (3) 5 5 3 4 3 5 3
A 2 4 4 x 4 4 3 3 (3) 2 4 4 x 4 4 3 3
B 0 0 2 0 2 0 0 0 2 0 0 2 0 2 0 0

f

1/2

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

sl.

65

Em7 E5 C6sus2 D6sus2 E5

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

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

sl. sl. sl.

67

Am7 Am/B D N.C. Am7 Am/B D N.C.

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

T 0 0 2 0 3 (3) 0 0 2 0 3
A 1 1 3 0 1 (1) 1 1 3 0 1
B 2 2 0 2 3 0 2 2 0 2 3

H H

sl. sl.

69

Am7 Am/B D E5

let ring-----|

T 0 0 2 2 5 3 5 0 (0) 0 0 0 4 3 5 3
A 1 1 2 2 4 2 4 0 (0) 0 0 0 4 4 5 3
B 0 2 x x 0 0 2 0 0 2 4 4 4 0

let ring-----|

T 12 12 12 12 11 12 14 12 12 14 12 14 14 14 14 14

let ring-----|

T 12 14 12 14 12 14 14 14 14 14

71

Em7 E5 D/E E5 Em7 E5 D/E E5

let ring-----|

T 5 5 3 4 3 5 3 (3) 5 5 3 4 3 5 3
A 2 4 4 x 4 4 4 2 4 4 x 4 4 4 4
B 0 2 0 2 0 2 0 0 2 0 2 0 2 0

let ring-----|

T 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 9
A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 9
B 12 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14 9

H

sl.

73

Em7 E5 C6sus2 D6sus2 E5

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

T 5 5 3 3 5 3 5 0 (0) 0 0 0 3 5 3
A 2 4 4 x x 4 2 4 2 4 2 4 4 3 5 1
B 0 3 3 0 2 4 2 4 2 4 4 4 4

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

75

Am7 Am/B D N.C. Am7 Am/B D N.C.

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

T 0 0 2 0 3 0 3 (3) 0 0 2 0 3 0 3
A 1 1 2 2 2 2 2 (1) 1 1 2 2 2 2 2
B 2 2 2 3 0 0 2 2 2 3 0 0 2 3 1

H H

sl. sl.

Am7 Am/B D E5

77

let ring-----|

let ring-----|

let ring-----|

T 0 0 2 2 5 3 5 0 (0) 0 0 0 0 3 5 3

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

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

12 12 12 12 11 12 14 12 12 14 14 12 14 14 12 12 12 14 12 10

1/4

Em7 E5 D/E E5 Em7 E5 D/E E5 Em7 E5 C6sus2 D6sus2

79

let ring-----|

let ring-----|

let ring-----|

let ring-----|

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

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

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

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

sl.

CHAMBER OF 32 DOORS

As recorded by Genesis

(From the 1974 Album THE LAMB LIES DOWN ON BROADWAY)

Transcribed by Danny Heater

Words
Music by
Gabriel

A Intro

Standard Tuning

Gtrs II and VI: G# E A D G B E F#Bb

$\text{♩} = 105$

F#m/C#

B5/C#

C#m6/A#

G#m/B

F#Bb

1

Gtr III

T		12	11	12	11	12		11	12		(12)	9			
A												6		6	6
B													6		

P

P

Gtr I

T	11	12	11	7	(7)	6
A	11		9	9	(9)	7
B	11		11	9	(8)	6
			13		(9)	8

8va-----

Gtr II

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

Chord progression: G#m/B F#Bb G#m/B D#sus4 G#m/D# B/F#

8va-----7

4

Full Full

sl. H P

8va-----7

8va

T A B

T A B

T A B

T A B

8

C#m/E
8va-----

8va----- 8va-----

6 3

1/2 1/2 Full

T 16 (16) 14 13 16 16 17 16 19 (19)

A 13 13 13 14 16 16 14 13 16

B 16

p

T 12 (12) (12) (12)

A 14 (14) (14) (14)

B 14 (14) (14) (14)

T

A 4 (4) (4) (4)

B 5 (5) (5) (5)

12

G#m/B *D#sus4/B* *B* *D#m/B* *C#m/G#* *G#m* *C#m/E*

mf *ff* Full

T 12 11 9 7 9 (9) 9 6 6

A 6 6 6 6 6 6 6 6 6

B 6 6 6 6 6 6 6 6 6

T 7 6 7 6 4 4 (4) (4) 9

A 6 6 6 6 6 6 6 6 9

B 6 6 6 6 6 6 6 6 9

T 6 4 4 7 (7) (7) 4

A 6 6 6 6 6 6 6 6 4

B 4 4 4 4 4 4 4 4 4

[B] Verse

17

A^b *E^b5/A^b* *D^bm/A^b* *D^bsus2/A^bD^bm/A^b*

Gtrs I, IV

T 8 11 12 (12) 11 12

A 8 11 12 (12) 11 12

B 8 11 12 (12) 11 12

21

A^b E^b5/A^b D^bm/A^b $D^bsus2/A^b D^bm/A^b$

Gtrs I, IV

T 11 11 12 (12) 11 12
13 11 14 (14)
13 13 (13)

A

B

C Pre-Chorus

25

$\text{♩} = 94$
 D^bm/A^b A^b Bm/A^b G^b

Gtr IV *mf*

T 5 4 3 2
6 5 4 5
6 6 6 4

A

B

29

A/G^b Am/G^b A^b/C D^b5/G^b D^b/F

T 2 1 4 2 2
2 2 4 1 1
4 4 5 4 3

A

B

Gtr III

T 11 10
11 10

A

B

34

A/D^b D^b

T 2 1 1
2 3 3
4 4 4

A

B

D Chorus

$\text{♩} = 105 \text{ (}\text{♪}\text{--}\text{♪}\text{)}^3$

G^m F[#] C[#]

38

G^m III *mp*

T A B

Gtr V

T A B

Gtr VI

T A B

42

G#m F# C#

T
A
B

T
A
B

T
A
B

45

To Coda

F# G# F# G# F#

T
A
B

T
A
B

T
A
B

50

G#m F# C#

T
A
B

15ma-----

T
A
B

T
A
B

54

G#m F# C#

T
A
B

T
A
B

T
A
B

T
A
B

57

F# G# F# G# F#

15ma-----

15ma-----

Gtrs I, IV, V *ff*

T

A

B

Gtrs II, VI *ff*

T

A

B

67

F# G#m/E D#sus4 G#m/D# B/F#

Gtrs I, IV, V

T 14 11 6 7 11
A 15 12 9 9 12
B 16 14 8 8 11

Gtrs II, VI

T 6
A 2
B 4 0 4 2 3

D.S. al Coda

70

C[#]m/E

T 12 14 13 14

A 12 14 13 14

B 12 14 13 14

T 4 5

A 4 5

B 4 5

[F] Outro

74

G[#] F[#] G[#]m/E F[#]

Gtr III

T 7 4 5 6 4

A 7 2 3 4 2

B 7 0 1 2 0

15ma

Gtr V

T (20) (20) (20)

A 14 15 16

B 14 15 16

Gtr VI *mf*

T 6 6 6

A 6 4 4

B 6 4 4

78

G#m/E F# G#m/E D#sus4

Gtr V

Gtr VI

82

G#m/D# B/F# C#m/E

87

G#m/B D#sus4/A# B D#m/A# C#m/G# G#m C#m/E

Measure 78: Gtr V: G#m/E (11, 12, 13, 14), F# (14, 15, 16), G#m/E (11, 12, 13, 14), D#sus4 (6, 7, 8, 9). Gtr VI: G#m/E (11, 12, 13, 14), F# (14, 15, 16), G#m/E (11, 12, 13, 14), D#sus4 (6, 7, 8, 9). Bass: G#m/E (11, 12, 13, 14), F# (14, 15, 16), G#m/E (11, 12, 13, 14), D#sus4 (6, 7, 8, 9).

Measure 82: Gtr V: G#m/D# (7, 8, 9, 10), B/F# (11, 12, 13, 14), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15). Gtr VI: G#m/D# (7, 8, 9, 10), B/F# (11, 12, 13, 14), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15). Bass: G#m/D# (7, 8, 9, 10), B/F# (11, 12, 13, 14), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15), C#m/E (12, 13, 14, 15).

Measure 87: Gtr V: G#m/B (7, 8, 9, 10), D#sus4/A# (6, 7, 8, 9), B (7, 8, 9, 10), D#m/A# (4, 5, 6, 7), C#m/G# (4, 5, 6, 7), G#m (4, 5, 6, 7), C#m/E (4, 5, 6, 7). Gtr VI: G#m/B (7, 8, 9, 10), D#sus4/A# (6, 7, 8, 9), B (7, 8, 9, 10), D#m/A# (4, 5, 6, 7), C#m/G# (4, 5, 6, 7), G#m (4, 5, 6, 7), C#m/E (4, 5, 6, 7). Bass: G#m/B (7, 8, 9, 10), D#sus4/A# (6, 7, 8, 9), B (7, 8, 9, 10), D#m/A# (4, 5, 6, 7), C#m/G# (4, 5, 6, 7), G#m (4, 5, 6, 7), C#m/E (4, 5, 6, 7).

1

A^b

A^b/C
8va-----7

T 11 (11) (11) 20 (20)
A 13 (13) (13) 21 (21)
B 13 (13) (13) 22 (22)

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

[illegible]

The musical score consists of two staves. The top staff is for guitar, written in G major (one sharp) and 4/4 time. It features a repeating eighth-note pattern with triplets and a 'P.M.' (pick-me) instruction. The bottom staff is for bass, written in G major (one sharp) and 4/4 time. It features a repeating eighth-note pattern with triplets and a 'P' (pick) instruction.

C Chorus

Faster ♩ = 150

34

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '34', features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff with a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E-flat4 (quarter), D4 (quarter), C4 (half). The second system consists of three staves labeled T, A, and B. The T staff is empty. The A staff is empty. The B staff contains the lyrics: '10 8 10 8 10'. The lyrics are aligned with the notes of the first system.

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

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a repeat sign and ending with a double bar line. The lyrics 'The Rose Tree' are written below the staff. The second system shows the vocal parts for Tenor (T), Alto (A), and Bass (B). The Tenor part is a single note, while the Alto and Bass parts are written on a grand staff with a key signature of one flat. The lyrics 'The Rose Tree' are written below the staff.

42

T
A
B

4 6 7 6 7 9 7 9

G5

46

Musical score for 'The Rose Tree' (Measures 46-49). The score is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: G4 (measure 46), A4 (measure 47), B4 (measure 48), and A4 (measure 49). The bass line consists of whole notes: G3 (measure 46), A3 (measure 47), B3 (measure 48), and A3 (measure 49). The lyrics 'The Rose Tree' are written below the bass line.

Tempo I ♩ = 135

D.S. al Coda

[illegible]

54

T
A
B

The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree

58 G#5

T

A 6

B 6/4

D Guitar Solo I

62

Gtr II *ff*

T 1 2 4 4 6 6 4 4 2 2 1 2 1 2 4 2 4 6 4 6 7

A

B

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

8va-----]

66

T 1 2 4 | 4 6 6 6 | 7 9 9 11 | 11 11 11 9 11

A

B

8va

70

Full Full

T 16 16 16 18 (18) 16 14 16 14

A

B

Full Full Full

16 16 16 18 18 (18) 16 18 18

[illegible]

Tempo II ♩ = 150

78

T
A
B

10 8 10 8 10 8 10

82 

[illegible]

E Interlude

Slowly $\text{♩} = 75$

86

2.
8va-----

Slowly ♩ = 75

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

A

B

8va

15 13 15 16 15 16 18 16 18 20 18 20 20 (20)

T

A

B

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 '90' 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) on the left. 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, with the vocal part and the piano accompaniment. The title "The Rose Tree" is written in a decorative font at the top right of the page.

94 *Sva*

Gtr II

T 8 9 11 14

A

B

8va

98

Full

T 13 12 11 (11)

A 13 (13)

B

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and three accompaniment lines labeled T, A, and B. The vocal line is in treble clef, key of G major (one sharp), and 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and sixteenth notes. The accompaniment lines T, A, and B are in bass clef and provide a harmonic foundation. The score is for a three-part setting, with the vocal part and the three accompaniment parts.

105

Gtr I *mp*

T
A
B

6 6 6 6 6 2 4 4 4 4 4 2 4 4 4 4 4 2 4 6 6 4 6 4 6 4 4 2 4 6 4 4 2

109

T
A
B

[illegible]

117

f

T
A
B

4 (4) 6 4 (4) 6

121

T
A
B

6 4 (6) 6 6 (6) 6 6 4

125

T
A
B

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

128

T
A
B

6 4 (6) 6 6 4 4 6 4 (4)

132

accel.

T
A
B

4 4 4 4 4 4

[F] Guitar Solo II

Uptempo ♩ = 185

134

Gtr II *ff*

T
A
B

4 3 2 4 4 6 5 4 7 6 4 2 6 4 7 6

138

T 9 12 11 9 9 7 9 9 7 9 11 9 11 11 9

A

B

Full

142

Gtr I

T

A

B 4 6 7 4 6 4 7 6 4 6 7 4 6 4 7 6

Gtr II

T 7

A

B

146

Gtr I

T 4 16 16

A

B 4 6 7 4 6 4 7 6 4

diva

150

T

A

B 4 6 4 6 7 6 4 7 6 2 4 6 4 6 9 7 6 9 7 6

154

T

A

B 4 6 4 6 6 4 7 6 9 7 4 6 4 6 9 8 6 9 7 6

G Guitar Solo III

158

Gtr II *fff*

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

A

B

162

tr

T 5 4 2 4 3 (4) (3) (4)

A 4

B 3 (4) (3) (4)

Gtr I

T

A

B 4 6

166

T

A

B 7 6 7 4 7 4 6 (6) 6 4

170

T

A

B 7 6 4 7 6 7 6 6 4 6 6 4 6 8 6 8 8 9 8

174

Gtr II *Full Full Full Full Full Full*

T 9 9 9 7 9 7 9 9 9 9 7 9 7 14 14 16 14 16 (16) 12 14

A 9 9 9 7 9 7 9 9 9 9 7 9 7 14 14 16 14 16 (16) 12 14

B 9 9 9 7 9 7 9 9 9 9 7 9 7 14 14 16 14 16 (16) 12 14

P P

178

8va-----

Full Full Full Full

T 14 12 12 14 14 12 12 14 14 12 12 14 12 11 11 17 16 18 16

A 13 13 13 13

B

182

8va-----

T 19 18 16 16 19 17 16 18 16 18 16

A

B

186

8va-----

T 16 14 14 12 12 11 12 14 12 11 11 11 15 16 18

A

B

190

8va-----

T 24 20 23 23 21 20 18 18 16 18 16

A 20 23 21 18

B

194

8va-----

T 17 16 14 16 19 17 20 19 18 19 21

A 16 20

B

198

8va-----

Full Full Full Full

T 21 21 21 (21) 21 21 21 19 18 16

A

B

[illegible]

210

rit.

T

A

B

2 1

4 2 2 1 4 6

214 Moderately ♩ = 100

The musical score consists of three staves. The top staff is for the guitar (Gtr I) and is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures, each with a half note and a slur above it. The bottom two staves are for the strings (T, A, B) and are in bass clef. They contain four measures, each with a whole note and a slur below it. The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute.

Gtr I

T
A
B

4 (4) (4) (4)

218

accel.

Gtr I

T

A

B

(4)

(4)

Tempo I ♩ = 135

221

T
A
B

6 4 6

[illegible]

233

2

C5

T

A

B

8

(8)

10

10

8

238

Gtr I

T

A

B

10

10

8

(10)

(10)

(8)

Light Bouncy Feel ♩ = 145

241

mp

T
A
B

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

H Outro

Faster ♩ = 150
C5

1.	2.	<i>rit.</i>
----	----	-------------

245

Slower ♩ = 80

250

fff

T

A

B 6 6 6 6 4 4 4 4 4 4 2 4

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

254

T

A

B 6 (6)

4 (4)

G#5

256

T

A 6 6 6 6 6 6 6 6

B 6 6 6 6 6 6 6 6 4

4 4 4 4 4 4 4 4

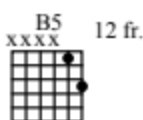
THE LAMIA

As recorded by Genesis

(From the 1974 Album THE LAMB LIES DOWN ON BROADWAY)

Transcribed by Danny Heater

Words
Music by
Gabriel



A Verse

Standard Tuning

Gtr II: Bb E A D G B

♩ = 125

B/D#

8va

A#m/C#

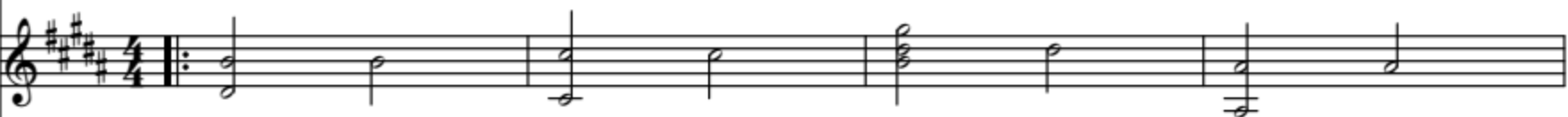
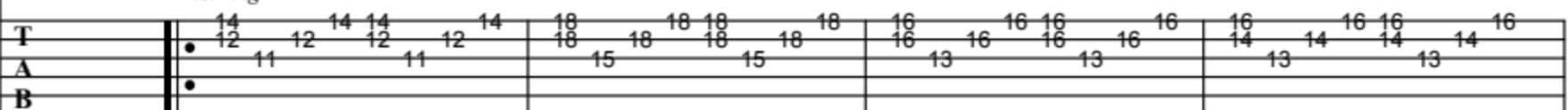
G#m/B

A#m7

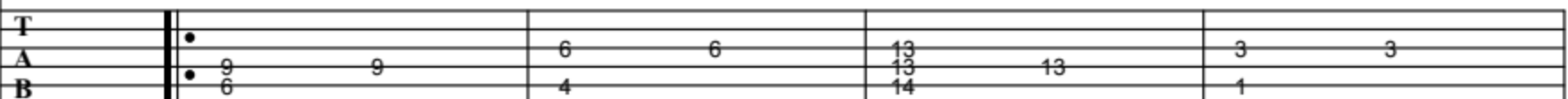


Gtr I

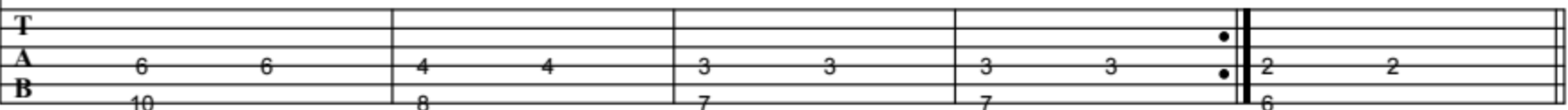
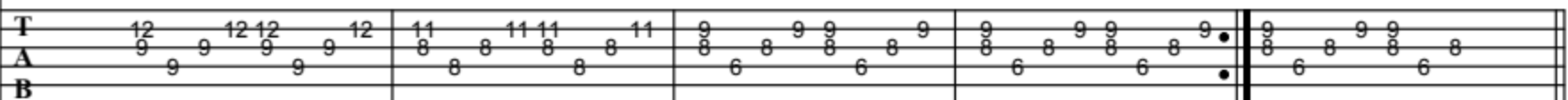
let ring



Gtr II



let ring



B Interlude

2. *Interlude*

B/G# E/G# B5/G# E/G# D#m/F# F#7 D#m/F# G#m/E

10

Gtr III *let ring*

T 5 4 5 4 4 5 4 6 7 7 8 9 7 9 7 7 9

A 6 4 6 4 6 7 8 9

B

Gtr I *let ring*

T 11 12 11 12 12 14 12 14 12 12 11 11 11 12 11 11 11 12 9

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

B

Gtr II

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

A 9 9 9 9 9 9 9 9 8 8 8 8 4 4 6

B 11 11 11 11 11 11 11 11 9 9 9 9 7 7 7

[C] Verse

14

B5 **A#m/C#** **G#m/B** **A#m7**

let ring

8va

let ring

T	A	B
7 7 7 7 7 8 9	6 6 6 6 6 6 8	7 9 8 9 7 9 8 9
9 9 10 9 9 10 11		

T	A	B
14 14 14 14 18 18 18 18 16 16 16 16 16 16 16 16	12 12 12 12 18 18 18 18 16 16 16 16 16 16 14 14 14 14	11 11 11 11 15 15 15 15 13 13 13 13 13 13 13 13

T	A	B
9 9	6 6	13 13
6	4	14 14
		1 1

18

E/G# F# Fm7

let ring

T 7 5 5 7 5 4 11 11 11 11 11 10 9 10 10 10 9 10 10 11 11

A 4 6 13 11 11

B 11 11

Gtr I

let ring

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

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

B 9 9 9 9 9 8 8 8 8 8 8 8 6 8 8 6 8 6 8 6

Gtr II

T

A 6 6 4 4 3 3 3 3

B 10 8 7 7

22

B/D# A#m/C# G#m/B A#m7

let ring

8va

let ring

T A B

T A B

T A B

T A B

26

E/G# F# Fm7 N.C.

let ring

let ring

T A B

T A B

T A B

T A B

D Pre-Chorus

30

E^b/C A^b/C E^b5/C A^b/C Gm/B^b B^b7 Gm/B^b Cm/A^b Fm/A^b E^b/B^b Gm/B^b

Gtr I

T 8 8 9 9 11 11 9 9 8 8 9 8 8 8 8 8 8 8

A 8 8 8 8 8 8 8 8 7 7 7 7 8 8 8 8 8

B 10 10 10 10 10 10 10 10 8 8 8 8 11 11 11 8 8

Gtr II

let ring-----

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

A 3 1 0 1 1 1 3 1 3 1 1 1 10 3 3 10 3 3

B 3 1 0 1 1 1 3 1 3 1 1 1 10 3 3 10 3 3

35

E^b/C A^b/C E^b5/C A^b/C Gm/B^b B^b7 Gm/B^b Cm/A^b Fm/A^b E^b/B^b F/C

T 8 8 9 9 11 11 9 9 8 8 9 8 8 8 8 8 8 8 10

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

B 10 10 10 10 10 10 10 10 8 8 8 8 11 11 11 8 8 10

let ring-----

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

A 3 1 0 1 1 1 3 1 3 1 1 1 10 3 3 10 3 3

B 3 1 0 1 1 1 3 1 3 1 1 1 10 3 3 10 3 3

E Chorus

40

G Dm F E D

f
let ring

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

f

T												
A	5	0			3	2			0	0	0	0
B	9	4			7	6			4	4	4	4

44

G Dm F C F C D

let ring

T	11	11	10	10	13	13	12	12	17	17	15	15	10	10	10	11
A	12	12	10	10	14	14	12	12	17	17	16	16	12	11	11	11
B	12	12	12	12	14	14	14	14	15	15	14	14	12	12	12	12

let ring

T																
A	5	0			3				3				0	0	0	0
B	9	4			7	3			7	3			4	4	4	4

49

G Dm A E B E^b

mp *mf* *f* *ff*

let ring

T 11 11 10 10 13 13 12 12 15 15 14 14
A 12 12 10 10 14 14 12 12 16 16 14 14
B 12 12 12 12 14 14 14 14 16 16 16 16

mp *mf* *f* *ff*

T
A 5 0 7 2 9 4
B 9 4 11 6 13 8

52

C[#] G[#] A G[#] F[#] E A G[#] F[#] E F[#] C[#] F[#] F

Gtr IV < < < < < < < < < <

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

Gtr I *let ring* *let ring*

T 12 12 11 11 9 9 7 7 7 9 9 7 7 7 10 10 9 9 10 10 9 9
A 14 14 12 12 10 10 9 9 9 10 10 9 9 9 11 11 9 9 11 11 10 10
B 13 13 13 13 9 9 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11

Gtr II

T
A 11 6 7 7 6 4 2 7 7 6 4 2 4 4 4 3
B 15 10 11 11 10 8 6 11 11 10 8 6 8 3 8 7

57 *rit.* $E^{\flat}$ $B^{\flat}$ $\text{♩} = 85$ *accel.*

let ring-----

T
A
B

T
A
B

T
A
B

T
A
B

F Bridge

61 $\text{♩} = 125$ $B^{\flat}m/D^{\flat}$ $D^{\flat}sus2/E^{\flat}$

Gtr I *mp*

T
A
B

T
A
B

T
A
B

Gtr II *mp* On segno, add organ to this layer

T
A
B

T
A
B

[illegible][illegible]

G Verse

76

B/D#
8va

A#m/C#

G#m/B

A#m7

let ring

T

A

B

T

A

B

meer songs en solo's te spelen

- Songs & solo's | Scrollz • Online App
- Songs & solo's | Scrollz • Informatie
- Songs & solo's | Scrollz • Database
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (*12 modules*)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

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:

