



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

JETHRO TULL

10 Years of Progressive & Folk Rock

1969-1979

29 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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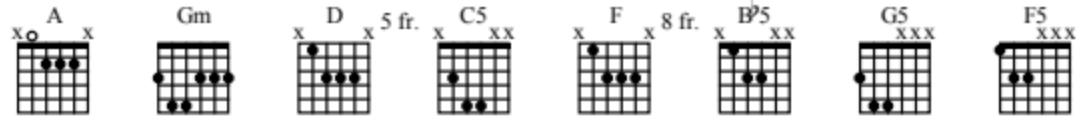
PASSION PLAY EDIT #8

As recorded by Jethro Tull

(From the 1973 Album "M.U."-THE BEST OF JETHRO TULL)

Transcribed by Tone Jone's

Words a



[A] Intro

Moderately ♩ = 125

1

Gtr II Distortion Gtr. Tremolo Bar Grad Dive $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$

T A B

Gtr I Distortion Gtr.

T A B

P

6

Gtr III Kybd arr for gtr.(w/Echo Effect) *mf*

T A B

Gtr I

T A B

sl.

[B] Verse

9

Gtr IV *mf* Electric Gtr.(Clean Tone) Capo at 3rd Fret
let ring

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

12

Gtr IV
let ring

	12	13	14
T	2	2	2
A	0	0	0
B	0	0	0

Gtr I *ff*
let ring

	15	16	17
T	12	10	5
A	10	8	3
B	5	3	1

14

let ring

	18	19	20
T	3	3	3
A	0	0	0
B	0	0	0

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

	21	22	23
T	1	1	1
A	3	3	3
B	1	1	1

16

T
A
B

T
A
B

Gtr Ch *mf* A

18

T
A
B

Gtr V *mf* Kybd arr for gtr. (w/Octaver) Set octave below

T
A
B

T
A
B

Gtr III Kybd arr for gtr.(w/Echo Effect)

T
A
B

T
A
B

Gtr I

T
A
B

[C] Verse

20

T
A
B

Gtr I

T
A
B

22

22

T

A 3 3 3 3

B 1 1 1 1

5 5 5 5 7 7 12 10

sl.

24

24

T

A 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5

26

26

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

T

A

B 5 5 5 5 5 5 5 3 6 5 5 3 3 3 3 5 3

28

28

Gtr V

8va-----|

T

A 12 12 14 16 14 16 14 16 15 15 17 14 14 15 17 15 17 19

B 12 15 12 14 16 14 16 17 17

Gtr III

T

A 5 7 5 6 8 6 8 5 7 5 7 8

B 7 5 7 8 5 8 5 7 4 7 4 5

Gtr I

T

A 3 3 3 3 0 2 3 2 3 2 3 0 2 4 5 4 5 3 5 3 5 6 3 6 3 5

B 3 3 3 3 4 2 3 2 3 2 3 5 2 4 5 4 5 3 5 3 5 6 3 6 3 5

D Bridge

31

Gtr III

fff

T

A

B

5 7 8 7 5 5 6 5 3

H H

Gtr I

T

A

B

8 8 10 10 8 3 3 3

6 6 8 8 8 1 1 1

33

Gtr I

T

A

B

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1

sl.

36

rit.

T

A

B

5 5 8 8 10 8 10

5 5 6 6 8 8 8

5 5 6 6 8 8 8

1

[E] A Tempo

39

Gtr III

T

A

B

Gtr I

P.M.-----|

T

A

B

12 12

12 12

10 10

3 3

41

T

A

B

3

3 6 5 5 3 7 3 5 5 6 3

H

P

T

A

B

12 11 4 4

10 9 3 2

12 11 6 7

12 11 4 5

10 9

[F] Verse

44

Gtr I

T

A

B

5

10 10 x x 8 8 10

10 10 x x 8 8 10

8 8 x x 6 6 8

46

T

A

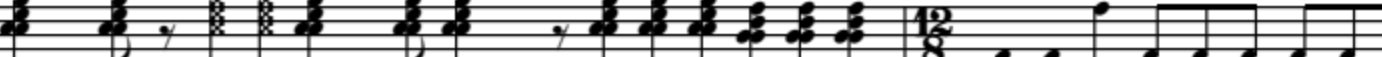
B

8 8 x x x 8 8 x x x

10 10 x x 7 7 12

10 10 x x 7 7 12

8 8 x x 5 5 10

48 

50

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef (T), Alto Clef (A), and Bass Clef (B). The Treble Clef part begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 18/8. It contains a melody of eighth and sixteenth notes. The Alto and Bass Clef parts are initially empty. A 'P.M.' (Piano Man) instruction is written below the Treble Clef staff. The score then changes to a 12/8 time signature, and the Treble Clef part continues with a melody of eighth notes. The Alto and Bass Clef parts are still empty. Below the Bass Clef staff, there are two rows of fingerings: the first row contains the letter 'B' and the second row contains the letter 'T'. The fingerings for the Treble Clef part are: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1. The fingerings for the Alto and Bass Clef parts are: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1.

P.M.

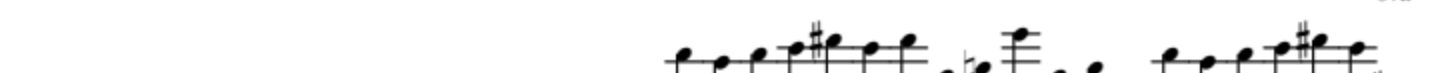
T

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1

52 
Gtr V
T
A
B
8va-----1

Gtr III

T
A
B

[illegible]

G Interlude

Gtr I *mf* ^{Gm} 

55 

Gtr VI *fff* Synth arr for gtr.

T 12 14 15 14 12 15 12 14 15 14 12 15 15 15 16 15 13 15 15

A 12 14 15 14 12 15 12 14 15 14 12 15 15 15 16 15 13 15 15

B H H P H H P H H P H P P

^{Gm} 

57 

T 12 14 15 14 12 15 12 14 15 14 12 15 15 15 16 15 13 15 15

A 12 14 15 14 12 15 12 14 15 14 12 15 15 15 16 15 13 15 15

B H H P H H P H H P H P P

^{C5} 

^F 

^{Bb5} 

^{C5} 

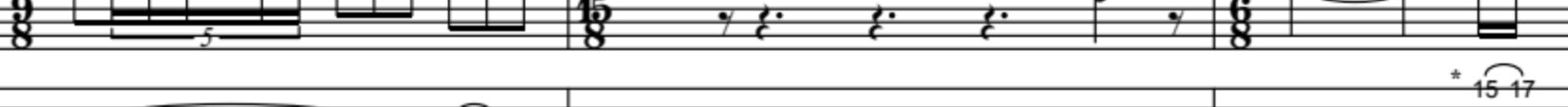
(w/Octaver) Set octave below * ^{8va-7}

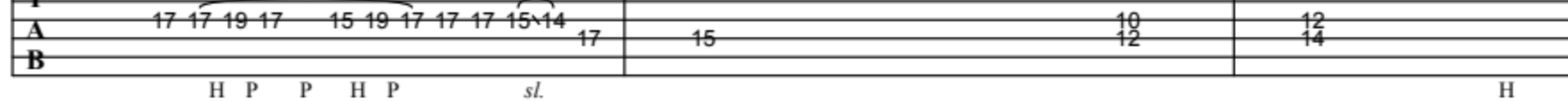
59 

T 17 17 19 17 15 19 17 17 17 15 14 17 15 10 12 12 15 17

A 17 17 19 17 15 19 17 17 17 15 14 17 15 10 12 12 15 17

B H P P H P sl. H

^{8va} 

62 

T 18 20 18 20 18 18 15 18 19 18 16 17 15 17 17 19 17 19 17 15 17 15 17 15

A 18 20 18 20 18 18 15 18 19 18 16 17 15 17 17 19 17 19 17 15 17 15 17 15

B sl. H sl. H P P

^{8va} 

64 

T 15 13 18 17 18 17 15 17 15 18 15 18

A 17 17 15 14 14 17 17 15 17 15 18 15 18

B 17 17 15 14 14 17 17 15 17 15 18 15 18

66

G5

8va-----

15 18 17 18 17 18 17 15 20 15 18 15 15 15 17 18 17 17 15

H P P sl. H H P P

68

8va-----

17 15 18 15 18 17 19 17 19 17 15 19 19 17 19 17 15 17 15 14 15 14 15 14 14 17 15 17 17 14 17 14

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

70

F5

G5

17 14 14 14 15 17 17 17 19 15 13 15 15 (15) 15 17 18 17 17 15 17 15 20 15 18

H sl. sl. H P

73

F5 B^b5

8va-----1

Gtr V

T

A

B

Gtr III

T

A

B

Gtr VI

8va-----1

T

A

B

sl.

P

[H] Verse

76

Gtr I

T

A

B

79

T

A

B

81

81

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

T

A

B

[illegible]

85

The image shows a musical score for guitar. The top staff is a standard musical notation in G major (one sharp) and 12/8 time. It contains a melodic line with eighth and sixteenth notes. The bottom three staves are guitar tablature for the Treble (T), Alto (A), and Bass (B) positions. The tablature uses numbers 12 through 19 to indicate fret positions. The piece is labeled 'Gtr V' and '85'.

Gtr V

T

A

B

Musical score for guitar III, showing a melodic line and a bass line with fingerings.

I Outro

87

Gtr VI

T 8 10 11 10 11 13 11 10 11 11 10 12 10

A

B

sl. H H

Gtrs I, II *mp*

T

A 5 5 x x x 8 8 10 10 x x x 8 8 10

B 3 3 x x x 6 6 8 8 x x x 6 6 8

89

T 12 12 12 12 10 8 10 11 11 13 11 10 11 10

A

B

H P P

T

A 8 8 x x x 8 8 x x x 10 10 7 7 12

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

91

T 8 8 10 11 11 13 11 10 11

A

B

sl. *sl.* H

T

A 5 5 x x x 5 5 5 5 5 5 5 5

B 3 3 x x x 3 3 3 3 3 3 3 3

93

T 11 11 10 12 10 8

A

B

P

P.M.-----|

T

A

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

95

Gtr III

T

A

B 7 5 7 8 5 8 5 7 4 7 4 5

Gtr VI

T 10 10 12 10 10 11 13 12 10 10 12 10 12 13 13 13 15 13

A

B

sl. H P P

Gtrs I, II *mp*

T

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

B

97

T 5 7 5 6 8 6 8 5 7 5 7 8

A

B

diva-----

T 15 17 15 17 15 18 17 18 17 15 17 15 17

A

B

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

A

B

99

Gtr VI

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

A

B

Gtrs I, II

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

A

B

(From the 1971 Album AQUALUNG)

Words by
Music by



C 1st verses

6

Gtr II

T
A
B

8

1.

10

2.

12

1.

14

1.

2.

16

T
A
B

D 2nd verses

faster ♩ = 184

18

T
A
B

22

T
A
B

26

T
A
B

30

T
A
B

34

T
A
B

37

1. 2.

T
A
B

41

T
A
B

43

T
A
B

47

T
A
B

1. 2.

50

T
A
B

E interlude

53

Gtr I

T
A
B

sl.

H

sl.

Gtr II

T
A
B

59

T
A
B

sl.

[illegible]

F guitar solo

70

Gtr II

Em

C

D

Em

3

Gtr I

T

A

B

5

3

3

5

5

3

5

3

(3)

5

3

3

5

3

5

3

5

(5)

3

5

sl.

[illegible][illegible]

G 3rd verses

♩ = 63

106

Gtr II

T A B

108

T A B

D.S. al Coda

110

Gtr I

T A B

♢

113

T A B

sl.

Gtr II

T A B

BUNGLE IN THE JUNGLE

As recorded by Jethro Tull

(From the 1974 Album WAR CHILD)

Transcribed by Slowhand

Words a

A Intro (w/ jungle sound)

$\text{♩} = 108$
N.C.

1

Gtr I

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

A

B

δva ----- δva -----

(Flute arr. for gtr.)

Gtr II

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

A

B

H H H H

B 1st - 3rd Verses



N.C.

4

Gtr III

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

A

B 7 5 7 9 9

δva ----- δva ----- δva -----

1st time only

T 15 14 15 15 15 12 14 12 14 12 17 12 14 12 15 14 15 15 14 12 14 16

A

B

H P

Gtr IV

T
A
B

16

Bm A F# A Bm A B

C Chorus G A D

Gtr IV

21

G A B B A B G A D

Detailed description of the musical score: The score is for the song 'Bungle in the Jungle' by Jethro Tull. It is page 3 of 7. The key signature is one sharp (F#). The score is divided into two systems. The first system (measures 16-20) features a guitar part with a complex rhythm and a vocal part with a melody. The second system (measures 21-25) continues the guitar part and includes a vocal part. The guitar part is written in a style that suggests a specific playing technique, possibly a 'guitar IV' as indicated by the label. The vocal part is written in a style that suggests a specific singing technique, possibly a 'vocal IV' as indicated by the label. The score includes various musical notations such as chords, notes, rests, and fingerings. The guitar part is written in a style that suggests a specific playing technique, possibly a 'guitar IV' as indicated by the label. The vocal part is written in a style that suggests a specific singing technique, possibly a 'vocal IV' as indicated by the label. The score is a detailed musical arrangement of the song 'Bungle in the Jungle' by Jethro Tull.

1. 2.

To Coda G A B G A N.C.

25

T
A
B

H

T
A
B

D Interlude

N.C.

N.C.

30

Gtr IV

Gtr I

H

Gtr III

T
A
B

T
A
B

33

Gtr I

T
A
B

33 34 35 36 37

Gtr III

T
A
B

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The second system shows the vocal melody and guitar accompaniment. The third system shows the vocal melody and guitar accompaniment.

System 1:

Vocal Melody: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), D5 (half), G4 (quarter), A4 (quarter).

Guitar Chords: B, A, B, G, A, D, G, A.

System 2:

Vocal Melody: T (quarter), A (quarter), B (quarter), G (quarter), A (quarter), D (half), G (quarter), A (quarter).

Guitar Chords: T, A, B.

System 3:

Vocal Melody: T (quarter), A (quarter), B (quarter), G (quarter), A (quarter), D (half), G (quarter), A (quarter).

Guitar Chords: T, A, B.

[illegible]

CHEAP DAY RETURN

As recorded by Jethro Tull

♩ = 76

1

Gtr II

T 7 7 7 7 7 7 7 9 10

A

B

Gtr I

T 7 7 12 11 7 12 11 12 11 7 12 11 11 7 10 11 10 11 7 10 11 7 10 11 11

A

B

3

T 7 7 7 7 7 7 7 9 10

A

B

T 7 7 12 11 7 12 11 12 11 7 12 11 11 7 10 11 10 11 7 10 11 7 10 11 11

A

B

5

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

A

B

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

A

B

[illegible][illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system shows the guitar introduction with a tempo of 86, featuring a series of triplets. The second system shows the vocal melody with a tempo of 76, consisting of a series of eighth notes. The third system shows the guitar accompaniment with a tempo of 74, featuring a complex rhythmic pattern with triplets and a final section with a 7/8 time signature. The guitar part is written in treble clef and includes a key signature of one sharp (F#).

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system shows the guitar solo and the vocal melody. The guitar solo is in 3/4 time and features a melodic line with a 3/4 time signature. The vocal melody is in 3/4 time and features a melodic line with a 3/4 time signature. The second system shows the guitar accompaniment and the vocal melody. The guitar accompaniment is in 4/4 time and features a melodic line with a 4/4 time signature. The vocal melody is in 4/4 time and features a melodic line with a 4/4 time signature.

[illegible]

21

Measure 21: Vocal line starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The guitar harmonies (T, A, B) are indicated by numbers 7, 5, 6, 7, 5, 7, 7, 7. The guitar solo (Gtr I) is a complex figure with many notes, including naturals and sharps.

Measure 22: Similar to measure 21, with a vocal line and guitar harmonies. The guitar solo continues with more complex figures.

23

$\text{♩} = 64$

Gtr III

Measure 23: The vocal line is silent. The guitar harmonies (T, A, B) are indicated by numbers 9, 12, 9, 12, 9, 12, 9, 12, 9. The guitar solo (Gtr II) is a complex figure with many notes, including naturals and sharps.

Measure 24: The vocal line is silent. The guitar harmonies (T, A, B) are indicated by numbers 7, 7, 5, 7, 5, 6, 7, 5, 7, 7, 7, 7, 4, (4), 2, 4, 2, 2, 4, 2, 2, 4. The guitar solo (Gtr I) is a complex figure with many notes, including naturals and sharps.

mf

1

T 12

A

B

T 2

A

B

T 7

A 7

B 7

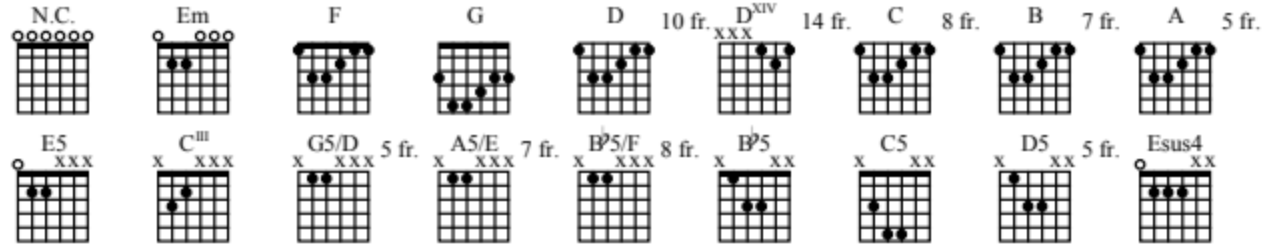
CROSS-EYED MARY

As recorded by Jethro Tull

(From the 1971 Album AQUALUNG)

Transcribed by Tone Jone's

Words a



A Intro

Moderately Slow Rock ♩ = 84
N.C.

1

Gtr I Flute arr for gtr. *mf* *tr*

T 7 10 12 11 10 (10)
A 9 (12) 9 8
B

Gtr II Piano arr for gtr. *mp*

T 0 0 0 0 0 7 12 7
A 0 0 0 0 0 0 12 0
B 2 2 2 2 2 7 12 7
0 0 0 0 0

4

tr

T 7 10 12 11 10 (10)
A 9 (12) 9 8
B

T 0 0 0 0 0 0 0 0
A 1 1 1 1 1 4 4 4
B 3 3 3 3 3 3 3 3

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef staff containing the melody. The bottom staff is a guitar accompaniment staff showing fret numbers for the left hand and a capo position of 10. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The guitar accompaniment features a capo at the 10th fret and a series of fret numbers (10, 9, 8, 7, 10, 12, 11, 10) indicating the fretting for the right hand. A wavy line indicates a tremolo effect in the first measure of the guitar part.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef melody. The middle staff is a tenor clef accompaniment. The bottom staff is a bass clef accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the tenor and a steady quarter-note pattern in the bass.

The musical score for "The End" by The Police is presented in three systems. The first system features Gtr I (Guitar I) with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, triplets, and a trill (tr~). The second system shows the fretboard for Gtr I, with strings T (Treble), A (Alto), and B (Bass) labeled. The third system features Gtr III (Guitar III) with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, triplets, and a trill (tr~). The fourth system shows the fretboard for Gtr III, with strings T (Treble), A (Alto), and B (Bass) labeled.

[illegible]

[illegible][illegible]

19

T
A
B

10 10 10 10 10 10 10 10 10 10 12 12 (14) 12 12 10 (12)

B Verse

The musical score for "The End" by The Doors is presented in a three-staff format. The top staff is for the guitar (Gtr II), featuring a melody with chords Em and F. The middle staff is for the bass (Gtr IV Overdriven Gtr.(w/fuzz)), showing a rhythmic pattern. The bottom staff is for the drums (T, A, B), indicating a 2/4 time signature. The score is divided into two measures, each containing a repeat sign.

[illegible]

[C] Chorus



26

T

A

B

5 5 5 8 5 7 5 8 3 5 *sl.* 5 5 5 8 5 7 5 8 3 5 *sl.*

28

T

A

B

6 6 6 9 6 8 6 9 4 6 *sl.* 6 6 6 9 6 8 6 9 4 6 *sl.*

Gtr II

To Coda

30

Gtr IV

fff

T

A

B

6 6 6 9 6 8 6 9 4 6 *sl.* 10 10 10 10 10 10 8 8 8 10 (10) 2 2 *sl.*

[B] Verse

Em

F

33

Gtr II

T

A

B

0 0 0 4 2 2 4 0 3 1 1 1 1 1 1 0 3

Gtr IV

T

A

B

2 2 2 3 3 3 4 4 4

35

G D

T

A

B

5 8

7 7 7 7 7 7 7 8 10 10

7 7 7 7 7 7 7 9 11 11

5 8

5 5 5 (3) *sl.*

7 7 7 5 8 5 7 5 8 3

D Chorus

37

Gtr IV

T

A

B

5 5 5 8 5 7 5 8 3 5 *sl.*

5 5 5 8 5 7 5 8 3 5 *sl.*

39

T

A

B

6 6 6 9 6 8 6 9 4 6 *sl.*

6 6 6 9 6 8 6 9 4 6 *sl.*

41

Gtr II

Gtr IV

fff

C D C D B A B

T

A

B

6 6 6 9 6 8 6 9 4 6 *sl.*

10 10 10 10 10 10 10 10 (10) 2 *sl.*

2

E Flute/Guitar Solo

44

Gtr I *fff*

T 15 17 17 15 17 17 15 13 14 12 14 14 13 14 12 14 14 14 12 14 12 14 12 11 14 12 12

A 14 12 14 13 14 13 15 12 12 12 15 12 14 12 15 2 21 19 16 15 13 14 12 13 14 12 14 14

B H H P P P P P P

Gtr IV *mp*

T

A

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

sl. sl.

46

T 14 12 14 13 14 13 15 12 12 12 15 12 14 12 15 2 21 19 16 15 13 14 12 13 14 12 14 14

A 14 12 14 13 14 13 15 12 12 12 15 12 14 12 15 2 21 19 16 15 13 14 12 13 14 12 14 14

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

T

A

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

sl. sl.

48

Gtr V **Distortion Gtr**

1/4 Full

P P P P

Gtr IV

T A B

6 6 6 9 6 6 9 4 4 *sl.* 6 6 6 9 6 6 9 4 4 *sl.*

Gtr II

Gtr II

C D C D B A B

50

1/2 Full

P *sl. sl.* *sl.*

Gtr IV

fff

T A B

6 6 6 9 6 6 9 4 4 *sl.* 10 10 10 10 10 10 8 8 8 10 (10) 2 *sl.* 2

[F] Verse

Gtr II **Em**

Gtr II **F**

53

Gtr IV

P.M.-----|

T A B

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

(2nd time) D.S. al Coda

G D D^{xiv} D

55

T
A
B

3 3 3 (3) 3 2 3 2 3 7 7 7 5 8 5 7 5 8 3

sl. sl.

G **Outro**

E⁵ C^{III}

Gtr III *mf*

57

Gtr I *fff*

T
A
B

14 16 17 15 14 16 14 12 14 12 14 12 14

sl. sl.

G⁵/D A⁵/E B^{b5}/F

59

Gtr V Full Full Gtr II

T
A
B

14 (14) 12 14 14 14 14 14 14 12 12 8 10 9 6 7 8 6 8 9 8 9

P

E⁵ B^{b5} C⁵ D⁵ *rit.*

61

Gtr I

T
A
B

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

H P H sl. sl.

H Free Time

Esus4

E5

The musical score is divided into three systems. The first system features a guitar part with a tremolo effect and a piano part with a melodic line. The second system continues the guitar part with a tremolo effect and the piano part with a melodic line. The third system features a guitar part with a tremolo effect and a piano part with a melodic line. The score includes various musical notations such as notes, rests, and effects like tremolo and slurs.

System 1:

- Guitar (Gtr I):** Tremolo effect. Notes: E5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A

ELEGY

As recorded by Jethro Tull

$\text{♩} = 90$

1

Gtr I

T 10 13 (13) 12 13 12 10 12 13 11 10

A

B

Gtr II

T

A 3 2 0 3 1 0

B

4

T 8 6 5 3 5 6 3 10 10 11 10 12 10 12 9 10 12 10

A

B

T

A 5 6 5 6 5 8 6 5 5 7 6 5 5

B 3 3 8 7 5 3 5 3

8

T 11 10 12 10 12 9 10 12 13 12 10 12 13 10

A

B

T

A 3 3 2 3 4 5 6 5 6 7 6 5 3 5 3 3 3 3

B

12

T 13 11 10 12 10 11 12 10 11 10 12 10 12 9 10 12 10

A

B

16

T 11 10 12 10 12 9 10 10 10 13 10

A

B

20

T 13 10 10 11 10 13 11 13 10 13 11 13 15 11 10 11 13 11 13 10

A

B

H P

24

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

A

B

H P

T 3

A 3

B 6 5 5 3

28

T 11 10 12 10 9 13 10 12 10 13 (13) 12 13 12 10 12 13

A 12 10 9 13 10 12 10 13 (13) 12 13 12 10 12 13

B

T 3 6 0 0 5 6 5 6 5 6 5 6 5 5

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

B 3 3 3 2 0 0 8 7 5 3 5 5

31

T 11 10 8 6 5 3 5 6 3 10 10

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

B

T 3 3 3 3 3 3 3 1 5 6 5 6

A 3 3 3 3 3 3 3 1 5 6 5 6

B 1 3 0 3 3 3 3 2 8 7

34

Gtrs I, III

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

A

B

38

Gtr III

1/2

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

A

B

H P

42

T 11 13 15 13 11 10 11 13 11 13 10 13 10 11 10 13 11 13 10

A

B

45

T
A
B

8 10 12 (12) 10 12 13 12 10 10 12 13 10 10 12 10

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

5 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0

6 3 3 3 3 3 3 3 1 1 1 1 0 0 0 0

49

T
A
B

10 11 12 11 10 12

3 3 3 3 3 3 3 3 3 3 3 3 5 6 5 6 5

1 3 3 3 3 3 3 3 3 3 3 3 7 7

53

Gtr I

T
A
B

10 13 12 13 12 10 12 13 11 10

5 6 5 6 5 6 7 6 5 5 3 3 3 3

8 7 5 3 5 1 3 0 3

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system includes a treble clef staff with a melody and a guitar accompaniment with tablature. The second system continues the melody and guitar accompaniment. The guitar part is written in standard notation with a treble clef and a key signature of one flat (B-flat). The tablature is written below the guitar staff, showing fret numbers for each string. The melody is written in a treble clef staff with a key signature of one flat (B-flat). The tempo is marked "Moderato". The time signature is 4/4. The score is for a guitar and voice.

System 1:

Melody:

56

Guitar:

T 13 11 10 10 11 12 | 10 10 | 11 10 | 10 10
A 12 12 | 10 | 12 10 12 9 | 10 12
B

System 2:

Melody:

Guitar:

T 3 3 1 3 | 5 6 5 6 | 5 6 5 5 | 5 6 5 5
A 3 3 2 3 | 5 5 5 5 | 7 5 5 5 | 7 5 5 5
B 3 3 2 3 | 8 7 5 3 | 5 3 5 3 | 5 3 5 3

60

Gtr III

T 13 (13) 12 12 12 10 12 13 10

A

B

Gtr I

T 11 10 12 10 12 9 10

A

B

Gtr II

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

A 1 3 3 5 5 5 6 5 6 7 6 5 5 3 3 3 3

B 1 3 3 5 5 8 7 5 3 5 5 1 3 0 3 3

Gtr II

The musical score for guitar II consists of a melodic line on a single staff and a corresponding fretboard diagram below it. The melodic line is written in treble clef and contains four measures of music. The fretboard diagram shows the positions of the fingers for the thumb (T), index (A), and middle (B) fingers across the four measures.

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

68

Full

1/2

T 11 10 11 10 10 10 12 9 10 (10) 12 12 12 10 12 13 10

A

B

C

H P

72

1/2

1/2

T 13 11 10 10 10 12 10

A 12 10 12 9 10 12

B

[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system includes a vocal line (treble clef) and guitar accompaniment (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written in standard notation. The piano accompaniment is written in standard notation. The second system continues the vocal line and guitar accompaniment, with the piano accompaniment providing harmonic support. The third system concludes the piece with a final chord in the piano accompaniment.

As recorded by Jethro Tull

Words and Arrangement

The image displays a musical score for guitar, consisting of two systems of staves. The first system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It is followed by a guitar-specific staff with six lines (T, A, B) and a fretboard diagram. The second system also includes a treble clef staff with the same key signature and time signature, followed by another guitar-specific staff with six lines and a fretboard diagram. The score includes various musical notations such as chords (E5, A/E, D9/E), triplets, and dynamic markings (P.M.).

7

T 0 0 0 0 7 9 10 7 (7) 12 10 9 7 10 0 0 0 0 7 9 10 7
A
B

P.M.-----|

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

10

T (7) 12 10 9 7 10 0 0 0 0 7 9 10 7 (7) 12 10 9 7 10
A
B

P.M.-----|

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

A Verse

E5

E

Esus2

E/D

D/F#

13

T 0 0 0 4 5 7 10
A 4 4 4 4 4 9 10
B 12 12

E5

E

Esus2

E/D

D/F#

15

T 0 0 0 4 5 7 10
A 4 4 4 4 4 9 10
B 12 12

17 

21

B Chorus

[illegible]

Gtr II

P.M.

T

A

B

31

T (7) 12 10 9 7 10 | 0 0 0 0 7 9 10 7 | (7) 12 10 9 7 10

A

B

P.M.-----|

T (0) 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

A (3) 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | (3) 3 3 3 3 3 3 3 3

B (4) 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 | (4) 4 4 4 4 4 4 4 4

(5) 5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 | (5) 5 5 5 5 5 5 5 5

34

T 0 0 0 0 7 9 10 7 | (7) 12 10 9 7 10

A

B

P.M.-----|

T 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

A 1 1 1 1 1 1 1 1 | (3) 3 3 3 3 3 3 3 3 | (3) 3 3 3 3 3 3 3 3

B 2 2 2 2 2 2 2 2 | (4) 4 4 4 4 4 4 4 4 | (4) 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

36

T 0 0 0 0 7 9 10 7 | (7) 12 10 9 7 10

A

B

P.M.-----|

T 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0 | (0) 0 0 0 0 0 0 0 0

A 1 1 1 1 1 1 1 1 | (3) 3 3 3 3 3 3 3 3 | (3) 3 3 3 3 3 3 3 3

B 2 2 2 2 2 2 2 2 | (4) 4 4 4 4 4 4 4 4 | (4) 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

38

E D E D

3

T 4 5 7 7 9 11 12 14 10 9 7 9 7 9 9 7

A 5 7 9 9 10 12 11 12 9 7 9 7 9 9 7

B

42

E D9/E A/E

4x

T 0 0 0 0 7 9 10 7 (7) 12 10 9 7 10

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

B

P.M.

44

let ring

T 0 0 0 0 7 9 10 7 7

A 3 7 5 5 7 9 10 7 7

B

let ring

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

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

B 2 2 2 2 2 2 2 2 2 2 (0) (3) (2) (4)

JEFFREY GOES TO LEICESTER

As recorded by Jethro Tull

(From the 1969 Album STAND UP)

Transcribed by Slowhand

Words a

A Intro

$\text{♩} = 140$
N.C.

1

Gtr I (Balalaika arr. for El. Gtr.)
let ring

5

9

sl. H sl. H sl. H

B 1st & 2nd Verses



N.C.

13

sl. sl.

17

[illegible][illegible]

C Chorus

N.C.

31

T 0 0 0 0 0 10
12 12 12 12 12 10

A 9 9 9 9 9

B

sl.

To Coda

34

The musical score for measures 34-36 is written for guitar. Measure 34 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth notes: F#4, A4, B4, C#5, followed by a quarter rest, then G#4, F#4, E4, and D4. Measure 35 continues the melody with a dotted half note F#4, followed by quarter notes G#4, A4, B4, and C#5. Measure 36 concludes with eighth notes: F#4, A4, B4, C#5, followed by a quarter rest, then G#4, F#4, E4, and D4. The bass staff shows fret numbers for each note: measure 34 has 9, 11, 9, 9; measure 35 has 10, 14, 10; measure 36 has 9, 12, 12, 12, 12, 10. Slurs are placed over the 10-14-10 sequence in measure 35 and the 10-14-10 sequence in measure 36. The piece ends with a double bar line.

T
A
B

sl.

sl.

D Flute Solo

N.C.

37 
T 0 0 0 0 0
10 10 10 10 10
A 9 9 9 9 9
B

61 **F** **Outro Flute Solo**
N.C.

T 0 0 0 11 12 13 10 9 18 17 18 0 17 18

A 10 10 10 11 12 13 10 9 18 17 18 0 17 18

B 9 9 9 11 12 13 10 9 18 17 18 0 17 18

64

sl.

67

(12)
(12)
(9)

7

(D) (D6) (D) (C/D) (C/G)

let ring

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

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

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

(D) N.C. (C) (Asus4/E) A/E (G6) (D)

21

let ring

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

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

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

p

[illegible]

(D) N.C. (C/E) (Asus4/E) A/E

let ring

T
A
B

H

[illegible]

[illegible]

D Chorus

41

(D) (Dadd9) (Cadd9)

let ring

[illegible]

49

(D) (Cadd9/E) (Cadd9)

let ring

T
A
B

[illegible]

[E] Verse

57

let ring

T
A
B

61

Gtrs II, III

f
let ring

T
A
B

P P P P

Gtr I

let ring

T
A
B

P

65

let ring

T
A
B

7 (7)

Gtr I

let ring

T
A
B

69

let ring

let ring

P P P P

let ring

P P P P

H

F Pre-Chorus[illegible]

The musical score for 'Guitar I' is presented in two parts. The top part is a melodic line in treble clef, key of D major (one sharp), and 4/4 time. It begins with a whole note chord (D4, F#4, A4) and continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (D5, E5, F#5) and a final whole note chord (D5, F#5, A5). The bottom part is a fretboard diagram for the guitar, showing the first three strings (Treble, Middle, Bass) and frets 0 through 2. It includes a 'let ring' instruction and a 'Gtr I' label.

G Chorus

81

Gtrs II, III

let ring

T
A
B

Gtr I

let ring

T
A
B

85

let ring

T
A
B

let ring

T
A
B

The image shows a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system (measures 93-96) features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter rest. The lyrics "let ring" are written below the first measure. The second system (measures 97-100) continues the melody with eighth and quarter notes, including a triplet of eighth notes in measure 99. The lyrics "let ring" are written below the first measure of this system. The third system (measures 101-104) shows the melody concluding with a double bar line and repeat dots. The lyrics "let ring" are written below the first measure of this system. The score is written for a single melodic line, with no accompaniment shown.

H Interlude

102

Gtr V *fff*

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

A

B

P H P *sl.* P P P

Gtr I *mp*
let ring

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

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

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

[illegible][illegible]

[illegible][illegible]

[illegible]

134

T
A
B

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

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

T
A
B

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

let ring

T
A
B

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

(G)

(Asus4)

138

Gtr I

T
A
B

3 2 2 3 2 4 0

Gtrs II, III

T
A
B

(A) (Asus4add9) (D)

142

Gtr I

T
A
B

LIVING IN THE PAST

As recorded by Jethro Tull

(From the 1972 Album LIVING IN THE PAST)

Transcribed by Slowhand

Words a

A Intro & Interlude

♩ = 156

1

2

Gtr I (Flute arr. for gtr.)

Cm F

T 12 10 11

A

B

2

Gtr II

T 8 8 8 8 10 10

A 8 8 8 8 10 10

B 10 10 10 10 8 8

Cm F Cm F Cm F

4

T 10 12 12 12 10 11 10 12 12

A

B

T 8 8 8 8 10 10 8 8 8 8 10 10 8 8 8 8 10 10

A 8 8 8 8 10 10 8 8 8 8 10 10 8 8 8 8 10 10

B 10 10 10 10 8 8 10 10 10 10 8 8 10 10 10 10 8 8

To Coda

Cm

F
8va *8va* *8va* *8va*

10

T
A
B

12 10 12

12 10 12 10 9

13 13 13 13 13

p p

Gtrs II, III

T
A
B

8 8 8 8 8 8

8 8 8 8 8 8

10 10 10 10 10 10

10 10 10 10 10 10

8 8 8 8 8 8

10 10 10 10 10 10

10 10 10 10 10 10

8 8 8 8 8 8

13

G $\delta va--\neg_1$ δva D $\delta va-----\neg_1$ δva D G $\delta va-----\neg_1$ D

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

A

B

T 12 12 12 12 10 10 12 12 12 12 10 10 12 12 12 12 10 10

A 12 12 12 12 12 11 12 12 12 12 11 11 12 12 12 12 11 11

B 10 10 10 10 12 12 10 10 10 10 12 12 10 10 10 10 12 12

16

G $\delta va-----\neg_1$ D $\delta va--\neg_1$ $\delta va-----\neg_1$ G $\delta va-----\neg_1$ D $\delta va-----\neg_1$ G $\delta va-----\neg_1$

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

A

B

T 12 12 12 12 12 12 10 10 10 10 12 12 10 10 10 10 12 12

A 12 12 12 12 12 12 11 11 11 11 12 12 11 11 11 11 12 12

B 10 10 10 10 10 10 12 12 12 12 10 10 12 12 12 12 10 10

B 1st & 2nd Verses

D δva ----- G δva ----- D δva ----- C B $\flat$ F

19

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

A

B

P

22

C B $\flat$ F C B $\flat$ F C B $\flat$ F

Gtrs II, III

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

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

B 10 10 10 10 8 10 10 10 10 10 8 10 10 10 10 8 10 10

25

C B $\flat$ F C B $\flat$ F C B $\flat$ F

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

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

B 10 10 10 10 8 10 10 10 10 10 8 10 10 10 10 8 10 10

28

C F E $\flat$ B $\flat$ F E $\flat$ B $\flat$

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

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

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

31

	F	E♭	B♭	F	E♭	B♭	C	B♭	F
T	10 10	10 10 10 8	6	10 10	10 10 10 8	6	8 8	8 8 8 6	10
A	10 10	10 10 10 8	7	10 10	10 10 10 8	7	9 9	9 9 9 7	10
B	10 10	10 10 10 8	8	10 10	10 10 10 8	8	10 10	10 10 10 8	10
B	8 8	8 8 8 6	6	8 8	8 8 8 6	6	8 8	8 8 8 6	8

34

C B $\flat$ F C B $\flat$ F C

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

A 10 10 10 10 8 10 10 10 10 8 10 10 10 10 10 10 10 10

B 10 10 10 10 8 8 10 10 10 10 8 8 10 10 10 10 10

8 8 8 8 6 8 8 8 8 6 8 8 8 8 8 8 8

C Outro
D.S. al Coda

Gtr I

T A B

Gtrs II, III

T A B

40

C δva B $\flat$ F C B $\flat$ F C B $\flat$ F

T 17 15 15 20 18 20 18 20 18 20 18 20 18 20 18 20 18 17 18 17

A

B

P P P

43

C δva B $\flat$ F C B $\flat$ F C B $\flat$ F

T 15 13 13 17 18 17 15 15 20 18 20 18 20 18 20 18

A 15 17

B

H P P

46

C δva B $\flat$ F C B $\flat$ F

T 18 20 20 18 17 18 17 17 15 13 13

A

B

The image shows a musical score for a guitar and harmonica duet. The guitar part is written in treble clef with a key signature of one flat (Bb). The harmonica part is written in treble clef with a key signature of one flat (Bb). The guitar part includes a solo section with a key signature change to C major. The harmonica part includes a solo section with a key signature change to C major. The score is divided into two systems, each with a guitar staff and a harmonica staff. The guitar staff includes a tablature section with fret numbers. The harmonica staff includes a tablature section with fret numbers. The score is for a guitar and harmonica duet.

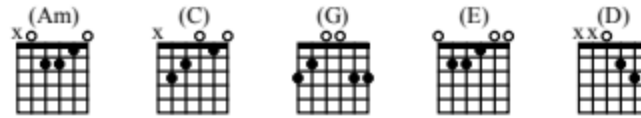
LOCOMOTIVE BREATH

As recorded by Jethro Tull

(From the 1971 Album AQUALUNG)

Transcribed by Tone Jone's

Words a



A Intro/Free Time

1

Piano arr for gtr.
Gtr I *mp* let ring

T 12 12 10 12 13 12 10 8
A 12 12 11 12 14 12 11 9
B 10 10 9 10 12 10 9 7

6

let ring

T 12 12 10 12 13 15 17 15
A 12 12 11 12 14 15 17 14
B 10 10 9 10 12 14 15 13

let ring

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

10

Gtr I
let ring

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

sl. H

Gtr II Distortion Gtr *mp*

T 12 14 14 16
A 12 14 14 16
B 12 10 12 14 14 16

sl. sl.

Moderately Fast ♩ = 152 (♩-♩♩)

13

The wind is in the trees

let ring

H sl.

H sl.

7

7 9

sl.

B Guitar Solo

17

T
A
B

12 12 12 12 10 10 12 12 12 12 10 10 12 12 12 12 10 10

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

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

H H sl. H sl.

Full

Full

Full

T
A
B

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

(14) (14) 12

p

21



T
A
B

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

Gtr II

A.H. Full

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

E

25



T
A
B

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

Full Full

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

12 12 x x 14 14

Slower ♩ = 120

38

Gtr III *mp* (Am) (C) (G) (Am)

Gtr IV *mp* Overdriven Gtr

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

D Verse

41

Gtr III *mp* (Am) *mp* (C) (G) (Am)

Gtr II *fff* P.M. P.M.

T
A
B

7 7 7 5 5 7
H

Gtr IV *mp*

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in the key of D major (one sharp) and 4/4 time. The vocal part is in the key of C major (no sharps or flats) and 4/4 time. The bass part is in the key of C major (no sharps or flats) and 4/4 time. The score is divided into three measures. The first measure is marked with a "44" and a "T" (Tonic). The second measure is marked with a "T" (Tonic). The third measure is marked with a "T" (Tonic). The guitar part features a complex rhythm with many beamed eighth and sixteenth notes. The vocal part is a simple melody. The bass part is a simple bass line. The score is written in a standard musical notation style.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and piano. The guitar part is in the key of D major and features a complex, melodic line with many accidentals. The vocal part is in the key of D major and features a simple, melodic line. The piano part is in the key of D major and features a complex, melodic line with many accidentals. The score is divided into three systems, each containing a guitar staff, a vocal staff, and a piano staff. The first system is marked with a treble clef and a key signature of one sharp (F#). The second system is marked with a treble clef and a key signature of one sharp (F#). The third system is marked with a treble clef and a key signature of one sharp (F#). The guitar part is written in a style that is characteristic of the 1960s, with a focus on melodic lines and complex rhythms. The vocal part is written in a style that is characteristic of the 1960s, with a focus on simple, melodic lines. The piano part is written in a style that is characteristic of the 1960s, with a focus on complex, melodic lines and many accidentals.

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is the guitar part, featuring a melody with chords (C, G, Am) and a bass line. The middle staff is the bass part, showing fret numbers and a bass line. The bottom staff is the drum part, showing a complex rhythm with various drum notations.

[illegible]

58

(C) (G) (Am) (C) (G)

T

A

B

T

A

B

[E] Verse

(Am) (C) (G) (Am)

61

T

A

B

T

A

B

64

(C) (G) (Am) (C) (G)

P.M.-----|

Full

P H

T
A
B

T
A
B

67

(E) (G) (Am)

sl.

T
A
B

T
A
B

To Coda

70

(C) (G) (Am) (C) (G)

T

A

B

T

A

B

Gtr III *mp* (C) (D) (E)

73

Gtr V *mf* Full Full Full Full Full

T

A

B

Gtr II *mf* Full Full Full Full Full Full

T

A

B

Gtr IV

T

A

B

76

Gtr III

(G) (Am)

Gtr II

T

A

B

sl.

p

Gtr IV

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

78

(C) (G) (Am) (C) (G)

T

A

B

H

H

H

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

F Flute Solo[illegible]

84

Full

(E)

87

T

A

B

Full

Full

Full

Full

Full

12 12 12 12 12

12 12 12 15 12

12 12 12 12 12

12 12 15 15

14

14

14

14

14

14 12 14

14 14 12

14 12 14 12 14

15 15

sl.

sl.

T

A

B

7

sl.

H

3

4 4 2 2 0

0 2

4

4 4 2 2 0

0 2

T

A

B

4

4

2

x

x

x

x

x

x

x

x

x

x

x

x

4

4

2

x

x

x

x

x

x

x

x

x

4

4

2

x

x

x

x

x

x

4

4

2

x

x

x

x

x

x

7

7

5

0

0

2

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

0

0

2

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

[illegible]

93

Gtr III

(C)

(D)

(E)

Gtr VI

T

A

B

sl.

Gtr II

Full

T

A

B

Gtr IV

T

A

B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each corresponding to a different guitar part: Gtr III, Gtr VI, Gtr II, and Gtr IV. The vocal line is written in treble clef. The guitar parts are written in standard notation, with some parts including tablature (T, A, B) and fret numbers. The score is marked with a rehearsal mark 96 at the beginning of the first system. The guitar parts are labeled with their respective parts: Gtr III, Gtr VI, Gtr II, and Gtr IV. The Gtr III part includes chords (G) and (Am). The Gtr VI part includes the instruction "Full". The Gtr II part includes a wavy line indicating a tremolo effect. The Gtr IV part includes a wavy line indicating a tremolo effect. The score is written for a four-part guitar ensemble.

D.S. al Coda

98

[illegible]

G Outro

109

(Am) (C) (G) (Am)

P.M.-----|

112

(C) (G) (Am) (C) (G)

1/4 1/4 Full

sl. P

115

(Am) (C) (G) (Am)

H P H P

MINSTREL IN THE GALLERY

As recorded by Jethro Tull

(From the 1975 Album JETHRO TULL-THE VERY BEST OF)

Transcribed by Tone Jone's

Words a
Barre

[A] Intro

Moderately ♩ = 104

1

Distortion Gtr.
Gtr I *mf* *let ring*

T
A
B

2 4 2 4 (4) 16

sl. sl. P H

3

A.H.

T
A
B

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

H A sl. P P sl.

6

A.H.

T
A
B

14 12 14 12 12 12 (12) 2 4 2 4 2 2 4 2 4 0 0 0 5 5 2 4 4

sl. H A x P P sl.

9

Gtr II Flute arr for gtr.

T
A
B

9 11 10 10 12 7 9 11 12 12 12 12 11 11 11

sl. H H sl.

Gtr I *mp* *let ring*

T
A
B

9 11 10 12 9 11 (12) (11) 4 6 6 6 4 4 4 0 2 4 2 4

11

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

A

B

sl. H *sl.* P

A.H.

0 0 5 4 4 5 0 2 0 2

2 2 4 2 4 2 5 0 2 0 2

E H P

13

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

A

B

sl. H H *sl.*

let ring

1 6 6 6 4 4 4 2 4 4

2 4 2 4 4 2 4 2 4 4

sl.

15

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

A

B

sl. H *sl.* P

A.H.

0 0 2 4 5 5 0 2 0 2

2 2 4 2 4 2 3 0 2 0 2

3

B Verse

B Verse 1

17

Gtr I

T 10 10 0

A 9 9 0

B 7 7 0

sl.

2 4

2 4

0 2

(2) 0

sl.

19

T

A

B

7 7 10 x 10 10 10 10 10

5 5 9 x 10 10 10 10 10

5 5 7 x 7 7 7 7 7

23 
T 8 7 7 10 10 10 10 10
A 7 7 7 9 9 9 9 9
B 5 5 5 7 7 7 7 7

27 

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

29

sl.

To Coda

31

sl.

C Chorus

34

Gtr III Distortion Gtr.

Gtr I

36

sl.

P P sl.

39

T
A
B

18 16 14 16 18 16 14 16

sl. P *sl.* P

T
A
B

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

H P P P *sl.*

41

T
A
B

14 17 17 14 17 17 14 17 17 14 17 16 14 16 14 16 (16)

H P P P *sl.*

T
A
B

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

H P P P *sl.*

D Verse

43

Gtr I

T
A
B

10 9 7 10 9 7 0 4 2 2 2

H P P P *sl.*

45

T
A
B

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

H P P P *sl.*

E Interlude

47

let ring -

T 3

A 2 4 2 4

B 2

sl. H

49

Gtr II

9 11 10 10 12

sl.

Gtr I

P.M.

A.H.

2 2 4 2 4 0 0 5 5 4 4 0 2 4 2 4 4 (4) 16 x x

sl.

52

D.S. al Coda

7 9 11 12 12 12 12 11 11 11

sl.

H H sl. sl. H sl. P

P.M.

x 14 12 14 12 11 12 2 4 2 2 4 2 4 x 0 0 0 0 5 5 (5) (4) 0 2 0 2

sl. H P

F Chorus



55

Gtr III

Full 16 14 17 Full

Gtr I

T

A

B

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

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

57

sl. P sl.

T

A

B

16 18 16 18 16 18 18 16 18 16 14 16 14 16 14 0

3 0 0 0 6 6 7 7 7 9 9 0

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

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

60

sl.

T

A

B

14 16 14 14 16 14 14 (14)

2 2 0 4 7 7 9 9 x x

0 0 4 5 5 7 7 9 9 x x

8va

62

let ring----- N.H.

T 18 17 18 17 [16] 14 16 14 16 14 16 (16)

A 18 18 18 18 14 16 14 16 14 16 (16)

B 16 14 16

sl. sl. sl.

T 11 11 9 9 9 9

A 11 11 9 9 9 9

B 9 9 7 7 7 7

G Outro

64

Gtr II

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

A 9 11 10 10 12

B

sl. H H sl.

Gtr I *mf*

let ring

T 2 4 2 4 (4) 16 6 6 6 4 4 4 0 2 4 4

A 2 4 2 4 (4) 16 6 6 6 4 4 4 0 2 4 4

B 2 4 2 4 (4) 16 6 6 6 4 4 4 0 2 4 4

sl. sl. P H

66

T 9 11 10 10 12 9 11 10 10 12

A 9 11 10 10 12 9 11 10 10 12

B

sl. sl.

A.H.

T 2 2 4 2 2 0 0 0 5 5 (5) 2 4 2 4 (4) 14

A 2 2 4 2 2 0 0 0 5 5 (5) 2 4 2 4 (4) 14

B 2 2 4 2 2 0 0 0 5 5 (5) 2 4 2 4 (4) 14

69

T 7 9 11/12 12 12 12 11 11 11

A 9 11 10 10/12

B H H *sl.* *sl.*

70

T 12 14 12 12 12 (12) 2 4

A 14 11 11 11 (11) 2 4

B 2 2 4 2 4 3

sl. H A x 4 2 0 2 *sl.*

71

Gtr II

T 9 11 10 10/12

A 9 11

B *sl.* H H *sl.*

72

Gtr I

T 11 9 11 10 12 (12) 14 12 11 12 2 4

A 11 9 11 9 11 (11) 14 14 11 11 2 4

B 9 P H *sl.* *sl.* *sl.*

73

T 9 11 10 10/12

A 9 11

B *sl.*

74

T 0 0 5 5

A 2 2 4 2 4 4 4

B 2 2 4 2 0 2 0 2

1

Guitar Part:

Measure 1: Tremolo (wavy line) over the first measure.

Measure 2: Slide (sl.) over the second measure.

Measure 3: Tremolo (wavy line) over the third measure.

Bass Part:

Measure 1: Slide (sl.) over the first measure.

Measure 2: Tremolo (wavy line) over the second measure.

Measure 3: Tremolo (wavy line) over the third measure.

Chord Diagrams:

Measure 1: T (9 11 10 10/12), A (9 11), B (9 11 10 10/12).

Measure 2: T (7 9 11/12 12 12 12 11 11 11), A (9 11), B (9 11 10 10/12).

Measure 3: T (9 11 10 10/12), A (9 11), B (9 11 10 10/12).

Other Notations:

Measure 1: P H sl. sl.

Measure 2: H H sl.

Measure 3: sl.

MOTHER GOOSE

As recorded by Jethro Tull

(From the 1971 Album AQUALUNG)

Transcribed by urban_hermit

Words a
Arrange



A Intro

$\text{♩} = 98$

Esus4/A

G5/D

Esus4/A

G5/D

Esus4/A

G5/D

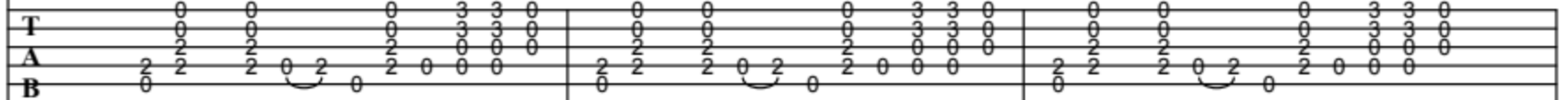


Gtr I capo V

let ring

let ring

let ring



H

H

H



Gtr II

8va



B Verses 1&2



Esus4/A

G5/D

N.C.

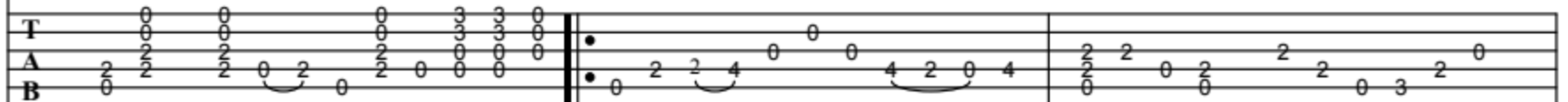
A5

(C)



let ring

let ring

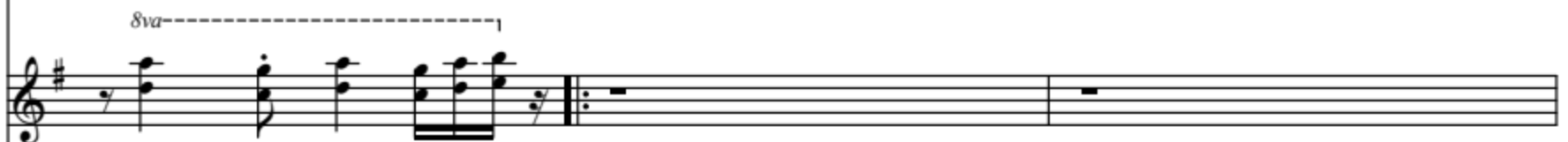


H

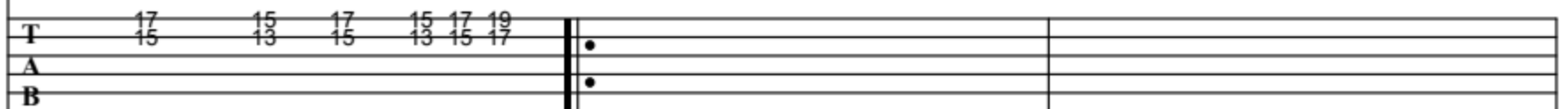
H

P

P



8va



Esus4/A G5/D Esus4/A G5/D A5 Esus4

10

let ring

H

8va

13

D G/B D A Em7/A AEm7/A

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

T
A
B

To Coda

Am/E Am7/E Esus4/A G5/D

16

let ring

H

8va

Gtr II

T
A
B

D.S. al Coda Φ

Esus4 Esus4/A G5/D

19

let ring

H

8va

T
A
B

D Interlude

N.C.

21

H

T
A
B

Esus4/A G5/D Esus4/A G5/D Esus4/A G5/D

23

let ring

T A B

H

Gtr III

T A B

H

Esus4/A G5/D

26

let ring

T A B

H

Verse 3
N.C.

let ring

T A B

H P P

29

D (C) D (C) Esus4/A G5/D

let ring

H

32

1. Esus4/A G5/D 2. Esus4/A G5/D Esus4/A G5/D

let ring

H

F Chorus

35

A5 Esus4 D G/B D

let ring

T

A

B

let ring

T

A

B

38

A Em7/A AEm7/A Am/E Am7/E

T

A

B

41

Esus4/A G5/D Esus4/A G5/D Esus4/A G5/D

let ring

T

A

B

H

Gtr III P.M. P.M.

T

A

B

H

G **Outro**
N.C.

Esus4

44

T
A
B

H H H H

47

T
A
B

3 2 3

3 2 3

NEW DAY YESTERDAY

As recorded by Jethro Tull

(From the 1970 Album JETHRO TULL-THE VERY BEST OF)

Transcribed by Tone Jone's

Words a



A Intro

Slowly $\text{♩} = 63$
N.C.

Distortion Gtr (w/Echo Effect)
Gtr I

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

T

A

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

E N.C. E N.C.

Distortion Gtr.
Gtr II *mf*

sl. P sl. P sl.

T 9 (9) 12 (9) 12 (12) 7

A 9 (9) 12 (9) 12 (12) 7

B 7 (7) 14 12 14 7 (7) 14 12 14 7 (7) 14 12 14

Gtr I

T

A

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

6

E N.C. E N.C.

sl. P sl. P sl.

B Verse 1,2,3

8

E N.C. E N.C.

Gtr II

sl. P sl. P sl.

Gtr I

1/4 1/4

10

E N.C. E N.C.

sl. P sl. P sl.

1/4 P.M.

sl. P sl. P sl.

C Chorus

12

A5 A E E5 C5 C C5 E5 E E5

To Coda

Gtr II

14

G5 G A C5 C E N.C.

Gtr II

Gtr II Gtr I

1/4 P.M.-----

17

E N.C. E N.C. E N.C.

sl. P sl. P sl. P

D Guitar Solo

(E5)

20

Gtr IV Overdriven Gtr.

1/4 Full 1 1/2

P P H

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

[illegible]

The musical score for 'The Wind' by Gustav Mahler, featuring a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Line:

- The vocal line is written in a treble clef with a key signature of one sharp (F#).
- The melody consists of eighth and sixteenth notes, with some phrases marked with a slur and a fermata.
- Performance instructions include *Full* (indicated by an upward arrow) and *let ring* (indicated by a dashed line).

Guitar Line:

- The guitar line is written in a treble clef with a key signature of one sharp (F#).
- The fret numbers are indicated below the staff: 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 15, 12, 15, 12, 15, 15.
- Performance instructions include *Full* (indicated by an upward arrow) and *let ring* (indicated by a dashed line).

Chord Diagrams:

- The chord diagrams are written in a treble clef with a key signature of one sharp (F#).
- The fret numbers are indicated below the staff: 0, 7, 0, 0, 0, 9, 9, 7, 9, 9, 0.
- Performance instructions include *let ring* (indicated by a dashed line).

23

Full

P

sl.

24

E N.C. E N.C. [E] Flute Solo (E5)

Gtr III Flute arr for gtr.

Gtr I

Gtr II

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

sl. P sl. P sl. P

27

Gtr III

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

sl. sl. sl. sl. sl.

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

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

29

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

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

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

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

31

T
A 12 12 14 14 12 14 12 12 14
B 14 14 14 14 14 14 14 14 14 12 14 14 12 14 14 12 14 14 12 14 14 16 14 16 14 16

sl. sl. sl.

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

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

33

T
A
B

sl. sl. sl. H P P

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

T
A
B

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

35

N.C. D.S. al Coda

Gtr I

G5 G A5 A

T
A
B

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

sl.

37

E N.C. G5 A5

Gtr II

Gtr I

let ring-----|

T
A
B

9 9 9 7 14 12 14 12

sl. P

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

H P

sl.

E N.C. G5 A5

39

T

A

B

sl. P

T

A

B

H P sl. sl.

[F] Freely

N.C. (C5)

N.C. (E5)

41

Gtr I

f

P.M.

Full

T

A

B

8 5 6 7 5 6 7 5 14 12 14 14 (14) 12 12 14 12 12 14 12

H P H P P

44

T

A

B

14 12 14 12 14 0 0 0 0 0 0 9 7 0

P P

NOTHING IS EASY

As recorded by Jethro Tull

(From the 1976 Album M.U. - THE BEST OF JETHRO TULL)

Transcribed by Tone Jone's

Words a



A Intro

Gtr.1 Flute arr. for gtr Gtr.3 Distortion Gtr
Gtr.2 Distortion Gtr. Gtr.4 Electric Gtr (Clean)

Moderately Fast ♩ = 140 (♩ - ♩♩)
N.C. D5 G5 F5/C

N.C. D5 G5 F5/C



Gtr I *mf*



Gtr II *mp*

let ring let ring

let ring let ring



N.C. D5 G5 F5/C

N.C. D5 G5 F5/C



let ring let ring

let ring let ring



[illegible]

B Verse 1&2

13

Dm7 C F C

Gtr II *mp*

T A B

15

B $\flat$ G5

Gtr IV *mf*

T

A

B

Gtr II

16 17 18

To Coda

D5

18

Gtr II
P.M.----|

P.M.----|

T
A
B

10 10 10 12 10 10 12 10 10 12 10 10 12 10

H H H

C Interlude

C5 B $\flat$ 5 G5

C5 B $\flat$ 5 G5 N.C.

20

Gtr I

T
A
B

12 10 12 12 10 12 10 10 12 12 10 10 12 10

Gtr III *mp*

Full

5 3 5 3 5 3 5 3 5 3

P

Gtr II

T
A
B

12 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5

D Guitar Solo

28

A5

sl.

Full

Full

1/4

Full

1 1/2

Full

H P

H P

32

Gtr III *f*

Full

Full

Full

1/4 let ring

T
A
B

2 5 7 5 8 5 8 5 5 5 5 7 7 7 (7) 8 0 0 8 5

Gtr II

T
A
B

0 0 7 7 7 5 7 7 5 5 0 0 7 7 7 5 7 5 5 0 0 7 7 7 5 7 5 0 0 7 7 7 5 7 5

H H H

Am D7 G6 D7 Am D7

36

Gtr I

T
A
B

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

Gtr III
let ring

Full

T
A
B

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

H P

Gtr II

T
A
B

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

39

G6 D7 Am D7 G6 D7

Gtr I

15 13 12 10 12 10 8 10 8 10 8 9 8 9 7 9 9 8 10 7 5 7 9 10 7 9 8

H sl. sl.

Gtr II

7 7 7 7 7 7 5 7 7 7 7 0 7 7 0 7 7 7 7 0

42

Am D7 G6 D7 D C A5

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

5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 7 0 0 0

sl.

D C A5 D C A5 D C A5

12 12 10 12 12 10 8 10 10 9 10 12 12 12 12 10 8 10

7 5 7 7 7 7 7 5 7 7 7 7 7 5 7 7 7 0 0 0

45

D C A5 D C A5 D C A5

12 12 10 12 12 10 8 10 10 9 10 12 12 12 12 10 8 10

7 5 7 7 7 7 7 5 7 7 7 7 7 5 7 7 7 0 0 0

E Interlude 2



C5 B♭5 G5 N.C.

C5 B♭5 G5 N.C.

48

Musical staff for Gtr I, measures 48-51. Includes triplets and rests.

Gtr I

Tablature for Gtr I, measures 48-51. Includes fret numbers 12, 10, 12, 10.

Musical staff for Gtr III, measures 52-55. Includes a 'Full' dynamic marking.

Gtr III *mp*

Full

Tablature for Gtr III, measures 52-55. Includes fret numbers 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 2, (2).

H P

sl.

Musical staff for Gtr II, measures 56-59. Includes rests.

Gtr II

Tablature for Gtr II, measures 56-59. Includes fret numbers 12, 5, 3, 5.

52

C5 B $\flat$ 5 G5 N.C. C5 B $\flat$ 5 G5 N.C.

f

8va-----

Full

Full

Full

F Guitar Solo 2

A5

[illegible]

60

D C A5 D C A5 D C A5 D C A5

Gtr I *ff*

T 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10

A

B

Gtr III

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

1/2 P.M. ---| ~~~~~

H P H P *sl.*

Gtr II

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

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

B 0 0 5 7 0 0 5 7 0 0 5 7 0 0 5 7

H H H H

Am7

64

Gtr I

T 10

A

B

Gtr II

T 5 5 5 5

A 5 5 5 5

B

8va-----1

Gtr I

T 17 19 17 15 15 15 15 10 8 10 10 8 10 10 8 10

A

B

T

A

B

Am7 N.C.

76

Gtr I

sl.

Gtr II

Tablature for Gtr I: T 10, A 10, B 10. T 10 8, A 10 10 8 10, B 10 8 10 10 8 10.

Tablature for Gtr II: T 5, A 5, B 5. T 7 5, A 7 5, B 7 0 0 5 7. T 7 5, A 7 5, B 7 0 0 7.

Am7 N.C.

82

Gtr I

sl.

Gtr III

sl.

Gtr II

Tablature for Gtr I: T 10, A 10, B 10. T 10, A 10, B 10.

Tablature for Gtr II: T 5, A 5, B 5. T 5, A 5, B 5.

Tablature for Gtr III: T 5 7 5, A 7 5 7 6 3 5, B 3 5 3 3. T 3 5 7 5 7 5 7 5, A 3 5 7 5 7 5 7 5, B 3 5 7 5 7 5 7 5.

86

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

sl.

Full let ring

P H P

89

A5 N.C. A5 N.C.

Full 1/2 sl.

93

A5

T 10 8 10 8 (8) 5 8 5 (5) 5 5 5 8

A

B

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

T

A 7 7 7 7 7

B 0 0 0 0 0

T

A

B 0 0 0 0 0

G Slower

97

Am accel. Am7

T 10 10 10 10 10 10

A

B sl. sl. sl. sl. sl. sl.

T

A 7 7 7 7 7

B 0 0 0 0 0

T

A

B 0 0 0 0 0

101

T 5 8 10 10 10 10 10 8 7 9 [8]
 A
 B *sl. sl. sl. sl. sl. sl. P P D*

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

sl. sl. sl.

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

sl. sl. sl.

H Free Time

105

Gtr I
 A.H. A.H. A.H. A.H.
 T 8 5 8 5 8 5 8 5 12 9 10
 A
 B D P D P D P D P

Gtr III
 T
 A 7 7 5 7
 B 0 0 0 0

108

10 12 10

13 10

8 7 9 8 7

9 7 6

H P

P

P P

P P

Full

Full

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

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

H H H H P P P P

N.C.

110

6

10

sl.

7

0

0

0

sl.

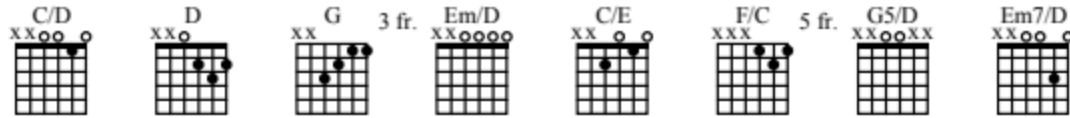
NURSIE

As recorded by Jethro Tull

(From the 1972 Album LLIVING IN THE PAST)

Transcribed by urban_hermit

Words and
Arrangement



Both Guitars Capo 3

A Intro

♩. = 60

Gtr II C/D

Gtr I

let ring

H

H

D

C/D

H

H

H

B Verse

C/D

let ring

let ring

H

H

13

D

C/D

T

A

B

H

H

H

[illegible]

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part features a melodic line with chords (Em/D, C/E) and a 'let ring' instruction. The bass part has a melodic line with a 'let ring' instruction. The drum part has a steady beat. The score is in 4/4 time and the key signature has one sharp (F#).

11

G5 Dsus2susD Dsus4 Dsus2 D

let ring

T

A

B

p

13

G5 Dsus2sus4 D Dsus4 D

let ring

T

A

B

The musical score for this system includes four staves. The top staff, labeled 'Gtr II', is in treble clef with a key signature of two sharps (F# and C#). It contains a whole rest in the first measure, followed by a measure with a quarter rest and a quarter note G4. The bottom three staves are labeled 'T', 'A', and 'B' from top to bottom. The 'T' staff has a treble clef and contains a whole rest in the first measure, followed by a measure with a quarter rest and a quarter note G4. The 'A' and 'B' staves are empty in both measures.

15

G5

Fsus2

let ring

T

A

B

[illegible]

17

B⁹ N.C. open D Dsus2sus[#] G^(type 2)

let ring

T A B

19

A Asus4 A Asus2 A

C Chorus D6 D5 Dsus4^(type 2) D D5

let ring

T A B

Gtr II

let ring

T A B

21

D6 D5 Dsus4^(type 2) D Dsus4^(type 2) D6 D5 Dsus4^(type 2) N.C. C

let ring

T A B

D 2nd Verse

A Asus2 A Asus4 A Asus2 Dsus2sus4 D Dsus4 DD5(type 2) Dsus4 DN.C. open

let ring

T
A
B

A Asus2 A Asus4 A Asus2 D Dsus4 D Dsus4 D Dsus4

let ring

T

A

G5 A

34

let ring

T

A

B

Gtr III

T

A

B

Detailed description: This block contains the musical notation for measures 34 and 35. Measure 34 is marked with a G5 chord and a melodic line. Measure 35 is marked with an A chord and a melodic line. The score includes a 'let ring' instruction and a guitar III part.

D Dsus4 D D5(type 2) D Dsus4 D D5(type 2) Dsus4 D Dsus2 G5

36

let ring

T

A

B

Gtr II

let ring

T

A

B

Detailed description: This block contains the musical notation for measures 36 and 37. Measure 36 is marked with a D chord and a melodic line. Measure 37 is marked with a D chord and a melodic line. The score includes a 'let ring' instruction and a guitar II part.

38

G5 Fsus2 C

let ring

T
A
B

H

Gtr II

T
A
B

40

D Dsus2sus4 D G^(type 2) A Asus2 A Asus4 A Asus2 A N.C. open

let ring

T
A
B

H

Gtr II

T
A
B

D6 D5	D5	D5	D6 D5	D5	D	D5	D6 D5D _{sus4} (^{by} D ²)	N.C.
-------	----	----	-------	----	---	----	---	------

C	G5	Dsus2sus4	D	Dsus4	D	Dsus2	D	N.C. _{open}
---	----	-----------	---	-------	---	-------	---	----------------------

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

Gsus2	N.C. ^{open}	D	Dsus4	D	Dsus2	N.C. ^{open}
-------	----------------------	---	-------	---	-------	----------------------

48

let ring

T

A

B

Gtr III

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

58

D Dsus4 D D5(type 2) D Dsus4 D D5(type 2) Dsus4 D Dsus2 G5

let ring

Gtr III

Gtr II

let ring

62

D Dsus2sus4 D G A Asus2 A Asus4 A Asus2 A N.C., open

let ring

T

A

B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three guitar parts: Gtr I, Gtr II, and Gtr IV. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Moderato". The guitar parts are arranged in three systems, each with a staff and a corresponding tablature. The first system shows the main guitar melody for Gtr I, Gtr II, and Gtr IV. The second system shows the guitar parts for Gtr I, Gtr II, and Gtr IV. The third system shows the guitar parts for Gtr I, Gtr II, and Gtr IV. The score includes various musical notations such as chords, scales, and fingerings.

Gtr I

Gtr II

Gtr IV

G5

[illegible]

69

Dsus2sus4 D Dsus4 D Dsus2 D D6 D5 D5 D D5

Gtr I
let ring-----|

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

Gtr II
let ring-----|

T
A 4 2 0 2
B 0 0 0

Gtr IV

T 7 9 7 5 5 7
A 5 7
B

sl. sl. sl.

71

D6 D5 D5 D D5 D6 N.C.

Gtrs I, II

Approx. 5 Sec. of synth noise

let ring-----|

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

T 7 9 7 5 5 7
A 5 7
B

SONG FOR JEFFREY (Live)

As recorded by Jethro Tull

(From the 1968 Album ROLLING STONES ROCK AND ROLL CIRCUS 12-11)

Transcribed by Tone Jone's

Words a

A Intro

Moderately Fast ♩ = 186

Gtr.1(Flute arr. for gtr.)

Gtr.2(Electric Gtr. Clean)(Open G Tuning) DGDGBD

Gtr.3 (Harmonica arr. for gtr.)

8va-----

8va-----

8va-----

Gtr I (Flute arr. fot gtr.)

17 15 18 (18)15 17 17 15 15 18 19 (19) 18 17 17 15 15 18

sl. sl.

15 15 15 15 15 15 18 15 (15)15 15 18 15 15 18 15 18 15 (15)15 15 15 15 15 18 15

H

8va-----

8va-----

Gtr I

17 15 18 (18) 15 17 17 15 15 18 19 18

sl. sl.

Gtr II (Electric Gtr. Clean)(Open G Tuning) DGDGBD

14 14 14 (14) 14 12 10 14 14 14 (14) 14 12 10

12 12 12 (12) 12 12 12 12 12 12 (12) 12 12 12

sl.

8va-----

15

T 17 17 15 15 18 18 15 15 15 15 17 18 15 15 18 15 15 18

A

B

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

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B

19

T 15 15 15 15 17 18 15 15 15 15 15 18 15 15 15 18 15

A

B

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

A 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B

sl.

21

Gtr.2(Electric Gtr. Clean)(Open G Tuning) DGDGBD w/slide
Gtrs II, III Gtr.3 (Harmonica arr. for gtr.)

let ring-----

T 0 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

A 12 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

B 0 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

sl. sl. sl. sl.

25

let ring-----

T 0 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

A 0 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

B 0 11 12 12 11 12 0 5 3 0 11 12 12 11 12 0 5 3 0

Going to

B Verse

29 

lose my way to - mor - row, going to get away in my car.

Gtr II
let ring-----

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

sl.

33 

take you a - long with me, but you would not go so far.

let ring-----

T	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0	
A	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0
B	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0

sl. H

37 

see what I do not want to see, I won't hear what I don't say.

let ring-----

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

sl.

41 

be what I don't want to be, I continue on my way.

let ring-----

T	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0	
A	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0
B	0	0	5	5	3	0	0	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	0	0

sl. H

C Chorus

45 

ceased to see, where I'm go - ing I've ceased to see, where I'm go - ing I've

f
let ring-----

T	10	10	10	10	10	12	12	12	12	10	10	10	10	10	10	10	10	12	12	12	12
A	10	10	10	10	10	10	12	12	12	10	10	10	10	10	10	10	10	10	12	12	12
B	10	10	10	10	10	10	12	12	12	10	10	10	10	10	10	10	10	10	12	12	12

D Interlude

To Coda

E Bridge[illegible]

F Flute Solo

(4th time) D.S. al Coda

71



Gtrs II, III
let ring

T	5	7	7	7	7	0	0	7	10	10	10	10	10	0	0	.
A	5	7	7	7	7	0	0	7	10	10	10	10	10	0	0	.
B	5	7	7	7	7	0	0	7	10	10	10	10	10	0	0	.

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

77

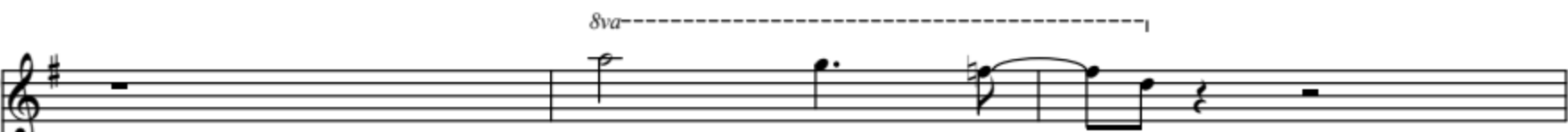


Gtrs II, III
let ring

T	0	11	12	12	11	12	0	5	3	0	11	12	12	11	.
A	0	11	12	12	11	12	0	5	3	0	11	12	12	11	.
B	0	11	12	12	11	12	0	5	3	0	11	12	12	11	.

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

80



Gtr I

T	17	15	18	(10)	15
A					
B					

Gtrs II, III
let ring

Gtr II

T	12	0	5	3	14	14	14	(14)	14	12	10
A	12	0	5	3	12	12	12	(12)	12	12	12
B	12	0	5	3	12	12	12	(12)	12	12	12

*sl.**sl.*

83

8va-----

Gtr I

T 17 17 15 15 18 19 18

A

B

sl. sl.

Gtr II

T

A 14 14 14 (14) 14 12 10 14 14 14 (14) 14 12 10

B 12 12 12 (12) 12 12 12 12 12 12 (12) 12 12 12

sl. sl.

87

8va-----

T 15 15 15 17 18 15 15 15 15 15 18 15 (15) 15 15 15 18 15

A

B

sl. sl.

91

8va-----

Gtr I

T 17 17 15 15 18 (18) 15 17 17 15 15 18 19 (19) 18

A

B

sl. sl.

Gtr II

T

A 10 10 10 (10) (10)

B 7 7 7 (7) (7)

8va-----1 8va-----1 8va-----1

95

Gtr I

T 17 17 15 15 18 (18) 15 15 15 15 15 18 15 (15) 15 15 18 15 15 18

A

B

8va-----1 8va-----1 8va-----1

99

T 15 15 15 15 18 15 (15) 15 15 18 15 18 15 15 15 15 18 15 (15) 15 15 18 15 18 15 15 15 15 18 15

A

B

8va-----1 8va-----1 8va-----1 rit.

104

Gtr I

T 15 15 15 15 15 15 14 15 15 18 18 18

A

B

sl.

Gtrs II, III

let ring-----

T 0 11 12 12 11 12 0 3 3

A 0 11 12 12 11 12 0 3 3

B 0 11 12 12 11 12 0 3 3

sl. sl. sl.

SOSSITY, YOU'RE A WOMAN

As recorded by Jethro Tull

(From the 1971 Album BENEFIT)

Transcribed by Tone Jone's

Words a

[A] Intro

Moderately ♩ = 95
8

Am

C

G

C

G

D/F#

1

Gtr I *mf* Acoustic Gtr.(Steel)
let ring

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

Gtr II *mf* Acoustic Gtr.(Steel)
let ring

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

Dm/F E Am E Am C G

let ring *let ring*

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

let ring *let ring*

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

sl.

B Verse A Tempo
N.C.

N.C. D5 Dm G F Am

9

let ring

T
A
B

let ring

T
A
B

sl 3

12

N.C. D5 Dm G

let ring

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

A 3 0 0 2 3 0 3 0

B 0 2 3 0 3

let ring

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

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

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

H P

15

F Am

let ring

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

A 3 2 2 2 2 0 0 2 (2) 2 2 0 1 2 2 2 1 0 2 1 0

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

P H

let ring

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

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

B 0

H

18

C G N.C. Am C

let ring

let ring

let ring

sl.

T A B

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

3 3 2 0

T A B

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

3 3 0 2 3 2

21

C Bridge E Cm

let ring

let ring

sl.

T A B

1 0 0 1 5 5 4 5 5 3 5 4 5 0 2 0 x x

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

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

To Coda

24

B $\flat$ Am

let ring

T

A

B

let ring

T

A

B

D Chorus

A5 G5/A Am D5/A F/A

27

Gtr II

let ring

T

A

B

sl.

D5 Am7 Am

30

let ring

let ring

T

A

B

H

A5 G5/A Am D5/A F/A

33

let ring

T

A

B

D.S. To Coda

D5

Am7

Am

36

 $let\ ring-|$

let ring-

H

rit.

D.S.S. al Dbl. Coda

Am

39|

Gtr I

Gtr II



Am

C

G

C

G

D5

41

Gtr I *mf*

let ring'

let ring'

Gtr II *mf*

let ring

let ring

[illegible]

46

C G D5 F Am E

rit.

let ring

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

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

B 3 3 3 0 0 1 p 0 2 2

let ring

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

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

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

sl.

F Free Time

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and two vocal parts (T, A, B) for the verses and chorus.

Verse (Measures 49-51):

- Guitar:** Features a descending eighth-note line with triplets. Chords indicated above the staff are A5, A5/G, A5/F#, A5/F, F (with a *rit.* marking), and E.
- Vocals (T, A, B):** The vocal lines follow the guitar's descending pattern. The bass line (B) includes fret numbers (0, 2, 3, 0, 2, 3, 0, 2, 4, 0, 1, 3, 0, 3, 1, 2, 0, 1).

Chorus (Measures 52-54):

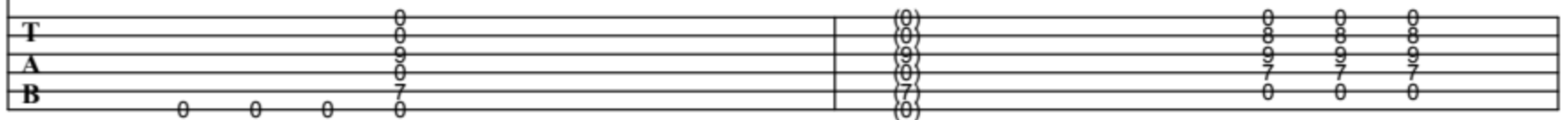
- Guitar:** Starts with a whole note G#4, followed by a half note G#4, and then a quarter note G#4. The final measure shows a double bar line.
- Vocals (T, A, B):** The vocal lines follow the guitar's melody. The bass line (B) includes fret numbers (1, 2, (2), x, x, x).

Lyrics:

49. ...and the silence around me
 50. ...and the silence around me
 51. ...and the silence around me
 52. ...and the silence around me
 53. ...and the silence around me
 54. ...and the silence around me

(From the 1970 Album JETHRO TULL-THE VERY BEST OF)

Words a



[illegible]

[B] Verse



Musical notation for the first system of the Verse section. The system includes a vocal line, a guitar line, and a bass line. The key signature is one sharp (F#). The time signature is 4/4. The guitar line features a triplet of eighth notes (F#, A, C) and a half note (D). The bass line features a triplet of eighth notes (F#, A, C) and a half note (D). The vocal line features a half note (F#) and a half note (A). The guitar line features a half note (F#) and a half note (A). The bass line features a half note (F#) and a half note (A). The system is marked with "let ring" and "Am".

9

let ring-----|

let ring-----|

T

A

B 0 5 7 7 0 5 0 4 0 3 0 5 7 7 0 5 0

let ring-----|

let ring-----|

T

A

B 0 0 0 0 8 8 8 x 7 7 x 5 0 x x 0 0 8 8 8 x 9 9 9 x 7 7 x 7 7 x x 7 9 9 9 x 7 7 x 0 0 0 0 7 7 7 x 5 5 x 5 x x 0 0 0 0 7 7 7 x

Musical notation for the second system of the Verse section. The system includes a vocal line, a guitar line, and a bass line. The key signature is one sharp (F#). The time signature is 4/4. The guitar line features a triplet of eighth notes (F#, A, C) and a half note (D). The bass line features a triplet of eighth notes (F#, A, C) and a half note (D). The vocal line features a half note (F#) and a half note (A). The guitar line features a half note (F#) and a half note (A). The bass line features a half note (F#) and a half note (A). The system is marked with "let ring" and "Am".

12

let ring-----|

let ring-----|

T

A

B 0 5 7 7 0 5 0 4 0 3 0 5 7 7 0 5 0

let ring-----|

let ring-----|

T

A

B 0 0 0 0 8 8 8 x 7 7 x 5 0 x x 0 0 8 8 8 x 9 9 9 x 7 7 x 7 7 x x 7 9 9 9 x 7 7 x 0 0 0 0 7 7 7 x 5 5 x 5 x x 0 0 0 0 7 7 7 x

[illegible]

18

Gtr I

Gtrs I, IV

T

A

B

Gtrs II, III

T

A

B

C Pre-Chorus

25

Fmaj13

Gtr IV

Am(type 2)

G

Gtr I

T

A

B

Gtrs II, III

let ring

let ring

28

Dsus2

E5(type 2)

12 *sl.*

H

P.M.

31

P.M.-----

P.M.

D Chorus

36

Gtr I

A C G(type 2) D A G(type 2) A G(type 2) C D A G(type 2) A

Gtrs II, III

To Dbl. Coda

40

T
A
B

[E] Interlude

D.S. al Coda

44

Gtr IV

Gtr I

let ring

Gtrs II, III

let ring

T
A
B

[F] Bridge

Faster ♩ = 126

48

Gtr I

Gtrs II, III

T
A
B

G Guitar Solo

Gtrs I, II, III *mp* B5 A5 B5 G5 A5

50

Gtr V *fff* Overdriven Gtr.

1/2 Full

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

A 11 7 9 9 9 9

B 9

P

B5 A5 B5 G5 A5

52

1/2 1/2 Full 1 1/2 Full

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

A 9 7 x 9 x 9 (9) 7 10 7 9 7 10 7 7 9 (9)

B 9

P H P

B A (type 2) B G III (type 2) (type 2)

54

Full

T 7 10 7 9 13 12 x 12 12 10 11 10 7 9 7 9 10 9

A 9 13 12 12 11 10 7 9 9 10 9

B

P sl. sl. sl. sl.

E5 (type 3) D5 E5 (type 3) D5

56

1/2 Full

T (9) (9) (9) 13 12 15 15 12 15 15 15 12 14 12

A (9) (9) (9) 13 12 15 15 12 15 15 12 14 12

B

sl. P

H Interlude 2

[illegible]

I Outro

65

Gtr I

C G(type 2) D AG(type 2) A G(type 2) C D AG(type 2) A

Gtrs II, III

T A B

69

G(type 2) C D A G(type 2) A

T A B

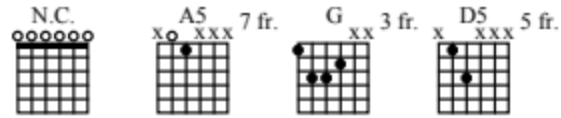
TEACHER

As recorded by Jethro Tull

(From the 1976 Album M.U. - THE BEST OF JETHRO TULL)

Transcribed by Tone Jone's

Words a



A Intro

Moderately ♩ = 120

1

Gtr I *mf* let ring-----|

T
A 7 7
B 0 0

H

sl.

Gtr II *mf* let ring-----|

T
A
B 5 5

3

let ring-----|

T
A 7 7
B 0 0

sl.

let ring-----|

T
A
B 5 5

5

let ring----

let ring----

T

A

B

7 7

0 0

4 4

5 5

x x

3 3

7 7

5 5

0 0

sl.

sl.

let ring----

let ring----

T

A

B

5 5

3 3

5 7 5

5 5

3 3

5 7 5

B Verse

The musical score is for a guitar piece in D major (two sharps). It consists of a main melody line and four guitar parts labeled Gtr I, Gtr II, Gtr III, and Gtr IV.

Gtr I: This part features a melodic line with a key signature change from D major to C major (one flat) in the second measure. It includes a triplet of eighth notes (3 7 4) and a 7th fret bend (7fr.) in the second measure.

Gtr II: This part provides a harmonic accompaniment with a steady eighth-note pattern in the first measure, followed by a series of chords and single notes in the subsequent measures.

Gtr III: This part includes a melodic line with a key signature change from D major to C major (one flat) in the second measure. It features a triplet of eighth notes (3 7 4) and a 7th fret bend (7fr.) in the second measure.

Gtr IV: This part provides a harmonic accompaniment with a steady eighth-note pattern in the first measure, followed by a series of chords and single notes in the subsequent measures.

The score includes various musical notations such as treble clef, key signature changes, accidentals, and dynamic markings like *let ring* and *sl.* (sustain).

13

A5 G D5 A5 G D5
(3)7(4)7fr. (3)7(4)7fr.

T 10 8 7 8 10 8 7 5 (5)
A x x x x x x x (5)
B 11 9 7 9 11 9 7 5 (5)

H P

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

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

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

sl. sl.

[C] Verse

17

Chord symbols: A5, G, D5, A5, G, D5. Fingering: (3)7(4)7fr.

Drum notation: *let ring* (indicated by a dashed line).

Bass notation: *sl.* (slide).

Staff labels: T (Tenor), A (Alto), B (Bass).

21

A5 G D5 A5 G D5
(3)7(4)7fr. (3)7(4)7fr.

Gtr IV

T 10 8 7 8 10 8 7 5 (5)
A 11 9 7 9 11 9 7 5 (5)
B

H P

Gtr III
let ring-----|

Gtrs I, III
let ring-----|

Gtr II

5 5 0 2 5 sl. 3 3 2 2 5 5 0 2 5 sl. 3 3 5 3 3 3

D Chorus

25

Gtrs I, III
let ring-----|

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

29

let ring-----|

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

E Interlude 1

N.C.

33

Gtr III

Gtr I

T

A

B

H

7 9 9 7 7 9

7 9 x 5 5 7 7

7 9 9 7 7 9 x

7 9 5 5 7 7

sl.

sl.

0 2 2 0 0 2 x 0

0 2 x 0 0 2 2

0 2 2 0 0 2 x 0

0 2 x 0 0 2 2

H

H

sl.

sl.

To Coda

37

T

A

B

H

7 9 9 7 7 9

7 9 5 5 7 7

7 9 9 7 7 9

7 9 (9)

sl.

sl.

0 2 2 0 0 2 x 0

0 2 x 0 0 2 2

0 2 2 0 0 2 x 0

0 2 x

H

H

sl.

sl.

The first system of the musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It consists of four measures. The first three measures each contain a single eighth rest. The fourth measure contains a quarter rest followed by a quarter note G4, an eighth rest, and a quarter note F4.

T			8	8
A			10	10
B				

T																																								
A																																								
B	7	7	x			5	(5)	7	5							7	7	7	7	5	5	7	(7)	x	0	5	(5)	7	5											
	7	7	x			5	(5)	7	5							7	7	7	7	5	5	7	(7)	x	0	5	(5)	7	5											
	5	5	x	0	5										5	5	5	5	5	5	5	5	5	0	5	(5)	5	5	7	7		7	5	5						
																						<i>sl.</i>																		

45 

T		(10)	(10)	(10)
A				
B				

T

A

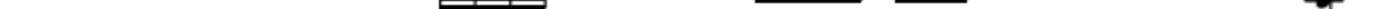
B

sl.

sl.

sl.

p

49 

T (10)
A 7 5 5 7 5 7 5 7 5 7
B 7 5 7 5 7 5 7 5 7 5
sl. p p p p p p p p p p

```
let ring--|
```

[illegible]

53

53

T

A

B

H

P

P

P

H

sl.

sl.

G Interlude 1

N.C.

57

Gtr III

T

A

B

H

H

sl.

H

H

sl.

Gtr I

T

A

B

H

H

sl.

H

H

sl.

D.S. al Coda

[illegible]

H Outro

N.C.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems, each with a guitar staff and a vocal staff. The key signature is G major (one sharp). The time signature is 4/4. The guitar part features a melody with a key signature change to two sharps (F# and C#) and a complex bass line with many accidentals. The vocal line is a simple melody in G major. The score is divided into two systems, each with a guitar staff and a vocal staff.

THE FOOT OF OUR STAIRS

As recorded by Jethro Tull

(From the 1973 Album A PASSION PLAY)

Transcribed by Alex McPhail

Words and
Arranged by



A Verse 1

♩ = 83

All chord names and notation reflect actual pitch (i.e., not relative to

All guitars in standard tuning
Gtr 1: Capo on 3rd fret

5:30

Gm F Gm F N.C.

Gtr I Acoustic guitar, capo on 3

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

T A B

H P P P 3 3 2

D^bmaj9 N.C. D^b N.C. D^b D^b/E^b Gm

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

T A B

H P

B Verse 2

Gtr I *mp*
⑥ open

F

Gm

F

N.C.

D^bmaj9

N.C.

Electric guitar w/ slight overdrive

Gtr II *mf* *mp* *mf*

T A B

13

D^b Gm F Gm F N.C.

Gtr II

T

A

B

17

D^bmaj9 N.C. D^b N.C. D^b

mp *mf*

T

A

B

C Verse 3

21

Gm F Gm F N.C. D^bmaj9 N.C. D^b

mp *mf*

T

A

B

26

Gm F Gm F N.C. D^bmaj9 N.C. D^b

mp *mf*

T

A

B

D Verse 4

31

Gm F Gm F N.C. D^bmaj9 N.C.

Gtr I

let ring *let ring*

T

A

B

[E] Bridge

$\text{♩} = 87$

35

D $\flat$ N.C. D $\flat$ D $\flat$ /E $\flat$ Gm F

let ring---|

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

Gtr II

39

Dm Dsus2 Dm C Dm C Dm Dsus2 Dm

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

42

A $\flat$ Gm A $\flat$ Dm Dsus2 Dm C Dm C F

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

H H H H

F Deleted Verses Note: Section F is not present on most versions; currently just 2014 remix (see performance notes for details)

Double Time ♩ = 172
(Gm7)

45

Gtr II

T

A

B

(Gm) (F) (Dm) (C)

49

Guitar only plays 2nd time

6 5 8 6 5 6 5 5 7 5 7 3 5 5 5 5

let ring Full

(Dm) (C) (Dm) (A^b) (Gm)

54

let ring

(5) 5 2 3 5 5 5 7 5 5 7 6 5 6 8 9 3 6 3 3 5 3

H P H P

(A^b) (Dm) (C) (Dm) (C) F

59

let ring Full

5 5 6 5 7 5 7 3 5 3 5 5 5 (5) 5 2 3 5 5 10 10 10 10 10 10 8 8

G Instrumental Section

Double Time ♩ = 167
(Gm7)

64

T

A

B

3 3 5 7 7 3 5 3 5 3 5 7 3 5 (5)

rit.
(Dm)

(C)

68

P.M.-----|

sl. sl.

Gtr IV Soprano saxophone arr. for guitar

(Gm) (C) (Dm)

72

P.M. P.M.

(Dm) (C)

76

P.M.-----|

sl.

[illegible]

I Guitar Solo

(Dm)

(C)

89

let ring-----|

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

mf Saxophone fades out on original mix (see perf. notes)

H P P P P P P P P P

(Gm)

(Dm)

93

let ring

sl.

sl. sl

sl.

Sax parts in lower melody only present on 2014 remix

$$ff$$

P H

P	H
---	---

P

(Dm)

(C)

97

Gtr III

sl.

sl.

Gtr IV

(Gm) (Dm)

101

12 10 9 12 9 (9) (9) (9) 10 12 (12) *sl.*

Full Full 3/4

String noise from vibrato

11 10 12 10 10 (10) (10) (10) 10 12 *sl.*

3

12 12 10 9 12 9 10 9 12 10 12 (12)

(Dm)

105

9 10 10 12 10 12 (12) 8 10 10 5 7 8 7 8 5 8 7 5 8 5 8 5

sl. *sl.*

12 10 10 12 9 10 10 12 12 5 7 8 7 8 5 8 7 5 8 5 8 5

sl.

This phrase not present on 2014 remix

10 8 7 14 15 14 17 14

J Keyboard Solo

(Dm)

(C)

109

T

A 5 7 8

B

T

A 9 10 12

B

T

A 13 12 14 15

B

(15)

12 12 10

12 10

12 12 (12)

sl.

$\text{♩} = 160$
(Gm)

(C)

(Dm)

113

Gtr II

P.M.

T

A 3 0 0

B 3 3

3 3 3 3 7

7 7 5 7

(7)

Gtr IV

Sax not present until section K in earlier mixes

mf

T

A 9 7 9

B

10 10 10 13 10 13 12 13 12 10

12 10 13 10 13

14 12 10 10 12

P P

(Dm) (C)

117

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

T

A [7] [7] [12] ([12]) [12] [12] 5 5 x x x x 5 5

B [7] [12] [12] 3 x x x x 3 3

T

A 12

B

(Gm) (C) (Dm)

121

let ring---

T

A 3 0 0 x x x 5 5 5 7 7 7 5 7 (7)

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

Gtr IV

T

A 12 10 12 12 9 7 9 9 10 10 10 13 10 13 12 13 12 10 12 10 10 13

B

P H P H H P P

K Theme

(Dm)

125

8va----- (C) 8va-----

P.M.

Full

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

sl.

Gtr IV *f*

14 15 17 18 15 17 17 15 15 13 12 15 13 12 13 12

sl.

(Gm) 8va----- (C) (Dm) 8va-----

129

P.M.-----

10 12 10 11 10 13 12 13 17 16 15 17 17 15 18 17 10 12 10 12 (7) 7 5 7 5 3 5 2 3 5

sl. sl. H P sl.

12 12 12 10 12 14 14 14 12 14 14 15 15 13 15 13 12 13 12 15 12 13 15 14 14 12

P H P H P

(Dm) (C) 8va----- 8va-----

133

P.M. P.M. Full

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

A 7 5 5 7 8 5 7 12 (12)

B 5 5 5 7 8 5 7 12 (12)

sl.

T 10 14 15 17 18 15 17 17 15 15 13 12 15 13 12 13 12

A 10 14 15 17 18 15 17 17 15 15 13 12 15 13 12 13 12

B 10 14 15 17 18 15 17 17 15 15 13 12 15 13 12 13 12

(Gm) (C) (Dm) 8va-----

137

P.M. P.M.

T 11 10 13 12 10 13 15 17 15 18 17 10 12 10 12 12 7 5 7 5 3 5 2 3 5

A 12 10 17 16 17 15 17 15 18 17 10 12 10 12 12 7 5 7 5 3 5 2 3 5

B 12 10 17 16 17 15 17 15 18 17 10 12 10 12 12 7 5 7 5 3 5 2 3 5

sl. sl. H P sl.

T 12 12 12 10 12 14 14 14 12 14 14 15 15 13 15 13 12 13 12 15 12 13 15 14 14 12 10

A 12 12 12 10 12 14 14 14 12 14 14 15 15 13 15 13 12 13 12 15 12 13 15 14 14 12 10

B 12 12 12 10 12 14 14 14 12 14 14 15 15 13 15 13 12 13 12 15 12 13 15 14 14 12 10

P H P H H P P P

N.C. Slower ♩ = 105 (Dm)

141

let ring

T 5 6 8 5 5 6 8 5 7 5 6 4 5 7 7 5 4 5 4 7 10 12 10 10 10

A 5 6 8 5 5 6 8 5 7 5 6 4 5 7 7 5 4 5 4 7 10 12 10 10 10

B 5 6 8 5 5 6 8 5 7 5 6 4 5 7 7 5 4 5 4 7 10 12 10 10 10

sl.

T 12

A tempo ♩ = 78

Gm F Dm Dsus2 Dm C Dm

Gtr I

let ring

T

A

B

H

150

C Dm Dsus2 Dm A^b Gm A^b Dm Dsus2 Dm

let ring-----

T

A

B

H

H

H

H

$$J = 122 \text{ Gm}$$
[illegible][illegible]

161

C Csus4 C Csus2

let ring

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

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

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

165

C B $\flat$ F Fsus2sus4 F H Gm

let ring

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

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

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

P.M. -

169

C Csus4 F Fsus2 F Fsus4 F

let ring

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

A 2

B 0

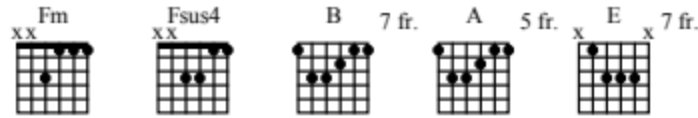
THE WHISTLER

As recorded by Jethro Tull

(From the 1977 Album SONGS FROM THE WOOD)

Transcribed by Tone Jone's

Words a



A Intro

Fast ♩ = 188

Gtr.1 Dist Gtr
Gtr.2 Acoustic Gtr (Steel)
Gtr.3 Acoustic Gtr (Steel) Capo at 3rd Fret

Gtr.4 Acoustic Gtr (Steel) Capo at 3rd Fret
Gtr.5 Acoustic Gtr (Steel) Capo at 3rd Fret
Gtr.6 Synth arr. for Gtr.

1

Gtrs III, IV *mf* *Fm*

Gtrs I, II *ff*

ff Gtr I

Gtr V *mp*

4x

4x

4x

4x

5

Fm

Fsus4

Gtr VI *fff*

T

A

B

Gtr II *f*

T

A

B

Gtr V

T

A

B

Fm

Fsus4

I'll

9

T

A

B

T

A

B

T

A

B

T

A

B

[B] Verse buy you six bay mares to put in your

13

Gtrs III, IV

T
A
B

six golden ap - ples bought with my pay.

17

T
A
B

am the first pip - er who calls the sweet tune, but I must be

21

T
A
B

by the sev - enth

26

mp

T
A
B

[C] Chorus

So come on,

I'm the whis - tler.

I have

30

Gtrs II, III, IV *f*

T
A
B

and a drum to play. Get read -

35

T
A
B

for the whis - tler. I whistle a - long on the seventh

40

T
A
B

whistle along on the seventh

45

T
A
B

D Interlude

50

T
A
B

1.

54

T
A
B

2.

58

T 2 x 0 0 0 x 2 2 2 2 2 2 x 0 0 0 0 0 0 0 0 0 0 0 0

A 3 x 1 1 1 1 x 3 3 3 3 3 3 x 1 1 1 1 1 1 1 1 1 1 1 1

B 4 x 2 2 2 2 x 4 4 4 4 4 4 x 2 2 2 2 2 2 2 2 2 2 2 2

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

E Interlude

62

Gtrs III, IV *f* *F#sus4* Deep

Gtrs I, II *fff*

T

A

B 4 6 7 6 4 4 4

f Gtr I

T

A

B 4 (4)

Gtr V

T

A

B

F Verse All kinds of sadness I've left behind me. many's the day
when

66

Gtrs III, IV

T 1

A 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 3

72 I have done wrong. And I shall be yours forever and

Gtr I

T 4 6 4 4 7 7 7 6 4

A 6 6 6 6 6 6

B 4 6 6 4

H H 4 sl.

Gtr V

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

A 4 4 4 x x 3 3 3 x x 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4

B 3 3 3 x x 3 3 3 x x 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 x x 1 1 1 x x 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

78

Climb in the saddle and whistle in a - long.
Hold the first grain of love our

The guitar part is in G major, featuring a melody with a long note and a final half-note. The voice part has lyrics. The mandolin part has a rhythmic accompaniment with chords and single notes.

G Chorus

So come on, I'm the

83

Gtrs II, III, IV *mp*

T
A
B

86 tler. I have a fife and a drum to

T A B

90 Get read - y for the

Gtrs I, VI

T A B

H

Gtrs III, IV, V

T A B

94 tler. I whistle a - long on the seventh To Coda

T A B

H

T A B

H Interlude

103

Gtrs I, VI

Gtr I

Gtrs III, IV

107

Gtr I

T

A

B

Gtrs III, IV

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

111

Gtr I

T

A

B

Gtrs III, IV

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

To Db1. Coda

[illegible]

Gtr IV 

119

Gtr I

T

A

B

Gtr III

T

A

B

D.S. al Coda

125

Gtr III

	4	4	4	4	4	x		O	O	O	O	O	O		O	O	O	O	O	O
T	4	4	4	4	4	x		O	O	O	O	O	O		O	O	O	O	O	O
A	4	4	4	4	4	x		O	O	O	O	O	O		O	O	O	O	O	O
B	2	2	2	2	2	x		O	O	O	O	O	O		O	O	O	O	O	O

So come on, I'm the

128

Gtrs III, IV

tlar. I have a fife and a drum to play.

132

y for the whis tlar. I whistle a long on the

138

whistle along on the seventh D.S.S. al Dbl. Coda

144

149

Gtr IV

Gtr I

T

A

B

Gtr III

T

A

B

1.

2.

153

T

A

B

T

A

B

149

Gtr IV

Gtr I

T

A

B

Gtr III

T

A

B

1.

2.

153

T

A

B

T

A

B

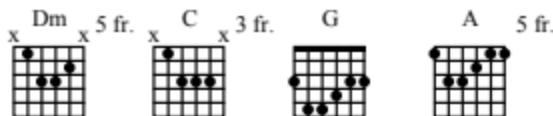
THICK AS A BRICK - EDIT #4

As recorded by Jethro Tull

(From the 1977 Album REPEAT - THE BEST OF JETHRO TULL - VOL II)

Transcribed by Alex McPhail

Words by
Music by



A Intro

$\text{♩} = 135$
N.C.

G

D/F#

Standard tuning on all
instruments
Tune slightly sharp to play along

1

Gtr I

T

A

B

B Main Theme

Gsus4
All guitar parts simile on repeats

D

6

Gtr I Martin Barre- overdriven guitar (panned left)

T

A

B

Ian Anderson- flute (II- right channel,
III- left channel)

Gtr II

Gtr III

T

A

B

14

F G C Am To Coda

T 10 10 10 10 10 10 10 10 12 12 12 12 9 9 x

A 10 10 10 10 10 10 10 10 12 12 12 12 10 10 x

B 8 8 8 8 8 8 8 8 10 10 10 10 10 10 7 7 x

8 8 5 5

Gtr II

Gtr III

Gtr II Gtrs II, III

T 131110131110131110 9 10 11 13 10 10 10 13 10

A 9 10 12 12 13 13 10 10 10 13 10

B 12

H H H H

[C] Verses 1 & 2

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

Dm C Am G F

18

Played on first repeat only

Gtr IV Ian Anderson- violin

sl. sl.

[D] Flute Solo

Gtr I

Gtrs II, III *fff*

22

H H H P H

26

E Bridge

Gsus4C

30

Gtr I

T

A

B

Gtr III

T

A

B

1.

GAm

34

T

A

B

T

A

B

F Breakdown

2.

E^b C A E^b C D^b B^b E^b

38

Gtr V overdriven guitar overdub, higher gain, panned right

T

A 14 14 14

B 12 12 12 6 7 7 9 10 8 5 6 8 8

T 10 10 11 13 11 8

A

B

1.

G F C D C B^b F C

43

T 10 8 7 8 7 10 8 7 9 7 15 13 12 13 12 15 13 12 14 12

A

B

2.

C D B B G D C Am

47

T 12 14 12 14 12 12 16 14 12 12 14 15 14 10 10 7 7

A 14 12 14 12 12 12 16 14 12 12 14 15 14 10 10 7 7

B 8 8 5 5 sl. sl.

Dm

C

Am

G

F

52

Gtr I

Gtr IV

 $sl.$

sl.

C

D

56

Gtr II

Gtr III

8 6 5 8 6 5 8 6 5

10	8	7	10	8	7	10	8	7
----	---	---	----	---	---	----	---	---

TO CRY YOU A SONG

As recorded by Jethro Tull

(From the 1970 Album BENEFIT)

Transcribed by Tone Jones

Words a

A Intro

$\text{♩} = 86$

1

Gtr I Overdriven Guitar

T

A 0 4 5 5 4 5 6 5 6 6 (6) 6 6 8 10 8 6 3 1 3

B

3

3x

T

A 5 4 5 5 4 5 6 5 6 3 1 (1) 1 1 3 5 3 1 3 1 3

B

B Verse 1

5

Gtr II

Vocal

T

A 5 4 5 5 4 5 7 (7) 7 5 5 5 5

B 5 4 5 6 5 6 5 5 3 3

T

A 15 17 13 11 13 15 15 13

B

8

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

T 15 13 11 13 15 13 11 13 11 12 10 11 10 8 7 8

A

B

11

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Below the staff are three staves labeled T, A, and B, which contain fingerings for the right hand. The second system continues the melody and includes a measure with a fermata. The third system shows the continuation of the melody and the fingerings for the right hand. The score is written for a single melodic line with fingerings indicated for the right hand.

T
A
B

5 4 5 6 5 6 3 1 1 1 3 5 3 1 3 1 3 5 4 5

T
A
B

13

T
A
B

5 4 5 6 5 6 3 1 1 1 3 5 3 1 3 1 3 5 3 5

T
A
B

10 8 6 10 8 6 8

16



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

5 4 5 5 5 0 0 0 1
3 2 3

1 0 2 0



T 10 8 6 8
A
B (8) 10 8 6 8 6 8 10 11 10 8 6 8

19



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



T
A
B

21



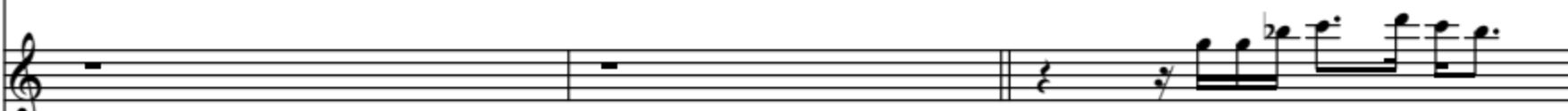
T
A
B 5 4 5 6 5 6 3 1 1 1 3 5 3 1 3 1 3 5 4 5

[C] Chorus

23



T
A
B 5 4 5 6 5 6 7 8 10 10 10 10 10 (10) 10 10 10 10 5 5 5 3 3 3



Gtr II

T
A
B 8 8 6 8 10 8 6

26

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

T 10 10 8 6 8 (8) 8 8 6 8 10 8 6
A
B

D Guitar Solo

28

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

T 10 10 10 10 8 6 8 (8) 6
A
B

30

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

32

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

34

T 3 5 8 8 10 8 8 10 8 8 10 12 13 12 12 13 12 12 13 13 14 14 13 12 13 13 14 12 10
A 7 7 7 7 7 7 7 5 4 5 5 (5) 7 7 7 7 7 7 7 5 4 5 5
B

36

T 8 10 8 10 7
A 9 12 12 10 10 8 10
B 13

38

T 6 7
A 3 3 5 5 5 5 3 10
B 7 5 3 1 3 3 1 1 3 3

40

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

42

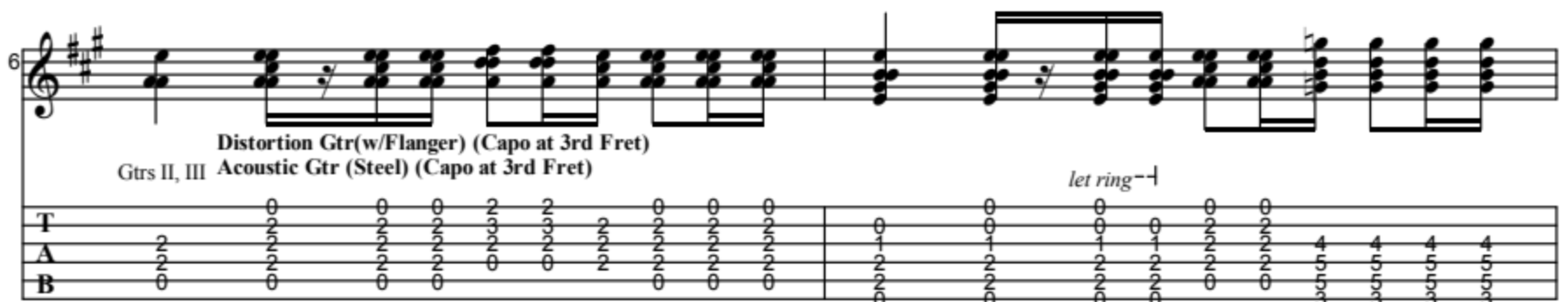
T
A 5 4 5 5 4 5
B 3 1 3 1 3 5 4 5 6 5 6 3 1 1 1 3 5

44

T
A
B 3 1 3 1 3

(From the 1976 Album THE VERY BEST OF)

Words a



8

Gtr IV Electric Gtr.(Clean Tone) (Capo at 3rd Fret)

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

0 4 0 2

Gtrs II, III

let ring

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

1 2 2 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1

10

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

let ring

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

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

To Coda

12

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

0 0 2 1

let ring

let ring

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

1 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

[illegible]

The image shows 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 4/4 time. The chords are: (C#m), (F#m), (B), (E), (A), and (E). The bass part is in the same key and time, with fret numbers: 2, 4, 2, 2, 2, 0, 2.

D Chorus

21

Gtr II (B) (C) (D)

Gtr IV

T 4 4 4

A 4 4 4

B 4 4 4

Gtr VI

Overdriven Gtr.

mf Full Full Full

T 10 12 10

A 13 15 13

B 13 15 13

Gtr V Distortion Gtr

T 8 10 8

A 8 10 8

B 6 8 6

23

Gtr VI Full Full Full Full

T 8 10 8 6 9 10

A 11 13 11 9

B 11 13 11 9

Gtr V

T 10 10 8 8

A 10 10 8 7

B 8 8 6 5

25

T 10 13 10 13 12 15 10 13

A 13 13 15 13

B

sl.

27

T 8 14 13 14 6 6 6 5

A 14 13 14

B

To Dbl. Coda (E)

[E] Interlude

30

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

A 10 9 10 8 7 8

B

Tremolo Bar 1/2

(Dm) (D7) (C) (B^b) (D)^{open} D.S. al Coda (E)^(type 2)

32

Tremolo Bar 1/2 Tremolo Bar 1/2 Tremolo Bar 1/2 Tremolo Bar 1/2

T	10	9	10	9	7	6	7	6	(6)	8	7	8	10	9	10	9	10
A									(7)								
B																	

[F] Verse

Gtr II (E) (A) (E) (B) (E) (D)

35

Gtr IV

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

(C[#]m) (F[#]m) (B) (E) (A) (E)

37

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

(B) (E) (D) (C[#]m) (F[#]m) D.S.S. al Dbl. Coda

40

T	2	7	4	2
A	4	7	6	2
B		7		

[illegible]

The image shows a musical score for two guitar tracks, Gtr V and Gtr VI, spanning measures 45 to 48. The notation includes standard musical staves with treble clefs and a key signature of one flat (B-flat). Measure numbers 45, 46, 47, and 48 are indicated at the beginning of each measure.

Gtr V:

- Measure 45:** Features a series of chords and single notes. The first four measures of the system (45-48) show a sequence of chords: a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), and a B-flat major triad (Bb, D, F). The fifth measure (49) shows a B-flat major triad (Bb, D, F) and a B-flat major triad (Bb, D, F).
- Measure 46:** Continues the sequence of chords and single notes.
- Measure 47:** Continues the sequence of chords and single notes.
- Measure 48:** Continues the sequence of chords and single notes.

Gtr VI:

- Measure 45:** Features a series of chords and single notes. The first four measures of the system (45-48) show a sequence of chords: a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), and a B-flat major triad (Bb, D, F). The fifth measure (49) shows a B-flat major triad (Bb, D, F) and a B-flat major triad (Bb, D, F).
- Measure 46:** Continues the sequence of chords and single notes.
- Measure 47:** Continues the sequence of chords and single notes.
- Measure 48:** Continues the sequence of chords and single notes.

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., *sl.* for *slur*). The guitar parts are written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific type of guitar (e.g., electric guitar).

47

Gtr IV (F) (B^b) (F) *rit.* *fff*

Gtr V

1/2

T 6 5 6 5 5 6

A

B

Gtr II *p*

T

A

B

Gtr VI

10 13 12 1/2

T

A

B

H Outro

49

(Am) (F) (Dm) (D7)

Gtr I

Tremolo Bar 1/2

T 10 9 10 8 7 8 8 7 8 8 (8) (8)

A 10 9 10 8 7 8 8 7 8 9 8 9 (9) 10 9 10 7 6 7 6

B

52

Gtr II (C) (B^b) (D)

rit.

Tremolo Bar 1/2

T 8 7 8 8 10 9 10 9 10

A

B

VELVET GREEN

As recorded by Jethro Tull

(From the 1977 Album SONGS FROM THE WOOD)

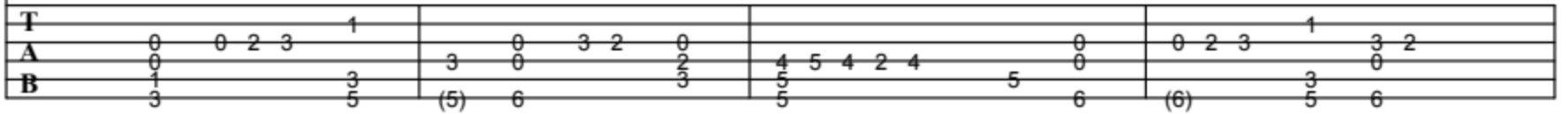
Transcribed by D.Bronzi

Words and
Arrangement

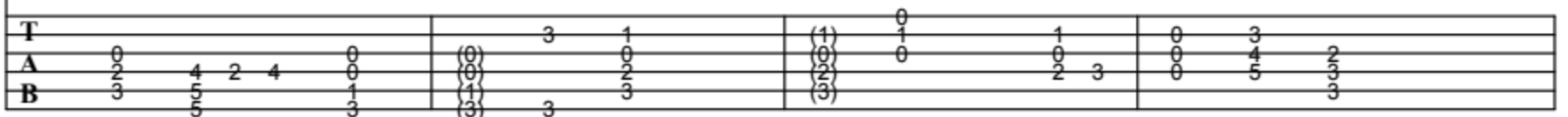
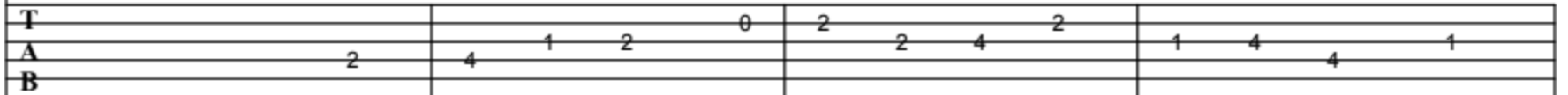
A Intro

$\text{♩} = 196$

Gm Am B^b6 C D/A B^b6 Am B^b



C D/A Gm C B^b/F G F



$\text{♩} = 187$
B $\flat$

F E $\flat$ B $\flat$ +5 B $\flat$ 6 B $\flat$ Am B $\flat$ B $\flat$ 6 F

Gtr I

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

A

B

Gtr II

T 1 2 3 0 1 4 4 2 0 0 0 2 3 1 3 0 3 1 3 0 2

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

B

Gtr III

T 3 (3) 3 5

A

B

 $\text{♩} = 183$ F Gm F $\sharp$ m Em F $\sharp$ m Em D Gm/D

Am Gm Am F Gm

13

T 4 5 3 (3) (3) (3) 4 5 3 (3) (3) (3)

A

B

T 1 2 3 1 2 2 3 3 2 3 3 2 4 2 2 4 2 3 1 3 0 3 1 3 2 1 2

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

B

T 5 5 6 (6) 8 10 14 15

A

B

$\text{♩} = 185$
N.C.

17

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

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

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

8va-----1 8va-----1

T 20 20 17 18 20 18 20 22 20 22

A 20 20 17 18 20 18 20 22 20 22

B 20 20 17 18 20 18 20 22 20 22

21

Gtr I

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

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

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

8va-----1 8va-----1 8va-----1 8va-----1

Gtr III

T 22 20 18 17 20 17 20 22 20 22 18 20 22 22 20 22 22 20 18 17 20 17

A 22 20 18 17 20 17 20 22 20 22 18 20 22 22 20 22 22 20 18 17 20 17

B 22 20 18 17 20 17 20 22 20 22 18 20 22 22 20 22 22 20 18 17 20 17

25

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

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

20 22 20 22 18 20 22 22 20 22 22 20 18 17 20 17 20 22 20 22

29

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

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

18 20 22 22 20 22 22 20 18 17 20 17 20 22 20 22 22 18 20 22

33

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

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

22 20 22 22 20 18 17 20 17 20 22 22 20 18 20 22 22 20 22

37

T
A
B

8va-----

22 20 18 17 20 17 20 22 18 20 22 22 20 22 22 20 18 17

[B] Chorus

♩ = 182
Gm

41

T
A
B

8va-----

20 17 20

45

T
A
B

8va-----

49

F Gm Dsus4

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

A

B

T

A

B

53

$\text{♩} = 185$ N.C. $\text{♩} = 181$ Gm Csus4

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

A 2 2 4 2 0 4 2 4

B

T

A

B

57

D7 Gm F#m D F#m G

T 3 4 0 2 3 2 0 2 4 0 2 7 0 2 4 4 5 7

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

B

T 6 7 8 5 (5) 10 (10) 7 5 3

A

B

61

C G F

T 5 7 9 9 7 5 4 7 2 3 5 2 0 4 4 0 2

A

B

T 5 (5) 8 8 8 8 8 5 3 7 7 8 5

A

B

[illegible][illegible]

[illegible]

77

Gm *rit.*

T 3 0 3 0

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

B (0) (0) (2)

8va *8va*-----1 *8va*-----1

T 22 22 20 22 22 20 18 17 20 17 20

A

B

C Verses

81

$\text{♩} = 168$

$\text{♩} = 172$

$\text{A}^\flat$

$\text{♩} = 168$

T

A

B

85

A^b B^b

T
A
B

89

A^b B^b

T
A
B

93

A^b Cm7 B^b A^b

T
A
B

Gtr IV

6 6 9 6 13 13 16 13

				
T				
A				
B				


T
A
B

			
T			
A			
B			

110

A^b Cm7 B^b A^b

T
A
B

6 6 9 6 13 13 16 13

115

$\text{♩} = 168$ B^b $\text{♩} = 172$ A^b B^b

T
A
B

13 13 13 13

119

A^b B^b

T
A
B

123

A^b B^b

T
A
B

T
A
B

127

A^b Cm7 B^b A^b *accel.*

T
A
B

T
A
B

D Middle Break♩ = 228
Cm7

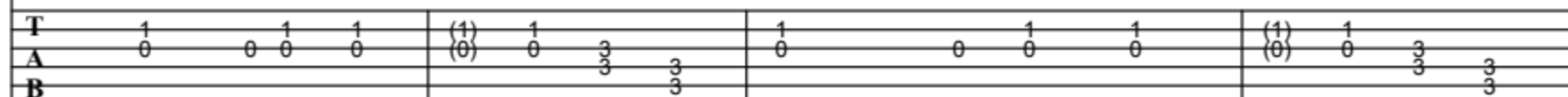
E♭ A♭ Cm7

E♭ A♭

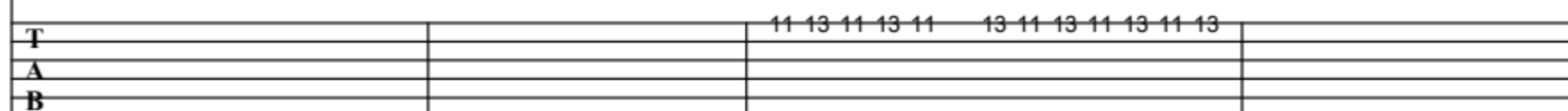
132



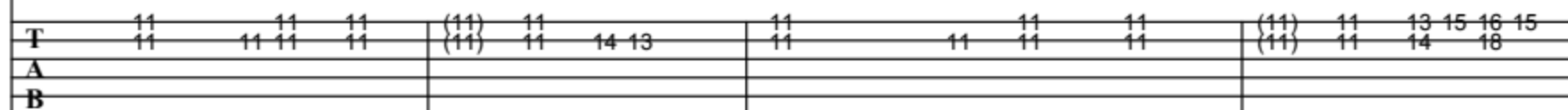
Gtr I



Gtr III



Gtr V

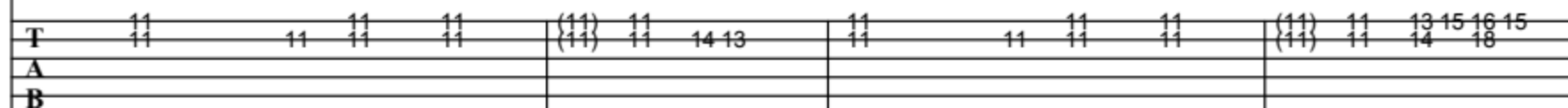
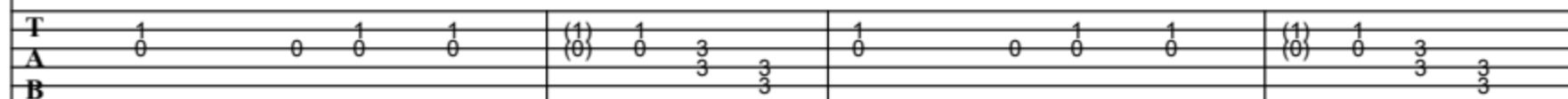


Cm7

E♭ A♭ Cm7

E♭ A♭

136



140

E^b B^b E^b B^b E^b

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

11 111314 14 111311 18 18 111314 18 11 11 11

8va-----

11 111314 13 14 11 111311 1513 18 18 11 111314 16 18 15 1516 18 15 151311

15 15 (15) 15 16 15

♩ = 225
C

145

8va-----

13 12 15 (15) 20 18 17 15 24 25 18 17 15 18 17 13 15

8va-----

13 17 15 20 18 17 15 24 25 18 17 15 18 17 15 13 15

12 14 12 17 17 17 25 17

149

δva-----

T 13 12 13 15 13 12 15 13 11 13 12 13 15 13 12 15 13 11 13 11 10

A

B

δva-----

T 25 24 25 27 25 24 27 25 23 25 24 25 27 25 24 27 25 23 25 23 22

A

B

♩ = 228

153

δva----- δva----- δva----- δva----- δva-----

T 20 24 25 22 20 27 25 22 20 20 27 24 22 12 13 13 13 15 13 15

A 17 13 13 13 23 22 20 23 17

B

δva----- δva----- δva----- δva-----

T 25 25 25 25 25 25 25 25

A 24 24 24 24 24 24 24 24

B 26 27 26 27 26 27 26 27

157

D C D C

8va-----

T 22 22 (22) 17 15 22 17 17 15 14

A

B

T 15 15 15 15 13

A

B

161

D C D C

8va-----

T 22 26 27 29 27 26 24 22 20 22 26 27 29 27 26 24 22 20 19

A

B

T 22 26 27 29 27 26 24 22 20 22 26 27 29 27 26 24 22 20 19

A

B

G

[illegible]

T	17 10	15 17 18	182018201820182018	13 15 13
A				
B				

T	17 10	22 222020 22 222222	20 201820 20 202020
A			
B			

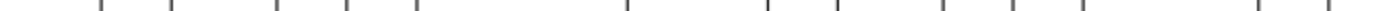
F#m

[illegible]

T	222322232223222322	11 13 15	27282728272827282714 141517	26 262729 19 192022
A				11 12 14
B				

T	18 181618	14 141517	14 15 17 14 141517
A	18 181818	13 131516	13 131516
B			

[illegible]

181 

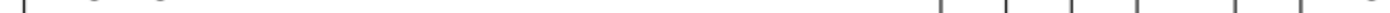
[illegible]

The first system of the musical score for 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of two staves. The upper staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, which are beamed together. This is followed by a half note D5, then a half note E5, and finally a half note F#5. A dashed line labeled 'Sva' (Soprano) is positioned above the staff. The lower staff is for the piano accompaniment, starting with a bass clef. It begins with a half note G3, followed by a half note F#3, then a half note E3, and finally a half note D3. The system ends with a double bar line.

[illegible]

The first system of the musical score is written on a single five-line staff in G major (one sharp, F#) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The melody consists of four measures, each containing a single eighth note: G4, A4, B4, and C5. The final measure is followed by a repeat sign. Above the staff, the tempo marking 'Allegretto' is written in a stylized font. The system concludes with a double bar line.

T				18	18	18	18
A				15	15	15	15
B				15	15	15	15

186 

[illegible][illegible]

T	18	18	16	16					18	18	16	16	
A	15	15	13	13					15	15	13	13	
	15	15	13	13					15	15	13	13	

[E] Verses

♩ = 162
B⁷

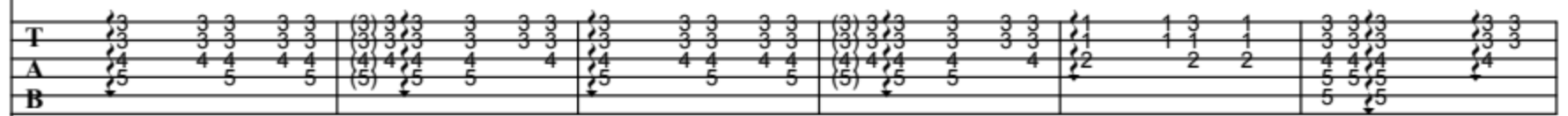
♩ = 167

A^bB⁷

191



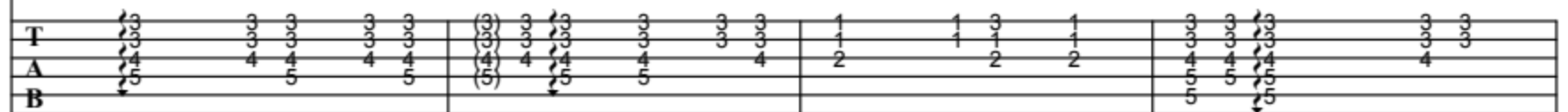
Gtr I



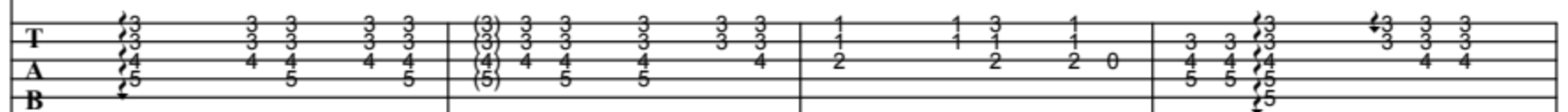
Gtr IV



197



201



205

A^b Cm7 B^b A^b

T
A
B

T
A
B

210

B^b A^b B^b

T
A
B

T
A
B

214

A^b B^b

T
A
B

T
A
B

218

A^b B^b

T
A
B

T
A
B

222

A^b Cm7 B^b A^b *accel.*

T
A
B

T
A
B

F Interlude

♩ = 176
D

♩ = 179

C

227

The image shows three systems of musical notation for guitar parts. Each system consists of a staff with a treble clef and a key signature of one flat (B-flat), followed by three lines for tablature labeled T, A, and B.

System 1 (Gtr I): The staff contains four measures. The first measure has a whole rest. The second measure has a whole note B-flat. The third measure has a quarter note G, an eighth note F, and a quarter note E. The fourth measure has a quarter note D, an eighth note C, and a quarter note B. The tablature for the T line shows: Measure 1: (empty); Measure 2: 0; Measure 3: 7 5 7 0 3 2; Measure 4: 0 3 2 3 0.

System 2 (Gtr III): The staff contains four measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole note B-flat. The fourth measure has a quarter note G, an eighth note F, and a quarter note E. The tablature for the T line shows: Measure 1: (empty); Measure 2: (empty); Measure 3: 13; Measure 4: 11 10 13 10 8.

System 3 (Gtr V): The staff contains four measures. The first measure has a quarter note B-flat, an eighth note A, and a quarter note G. The second measure has a quarter note F, an eighth note E, and a quarter note D. The third measure has a quarter note C, an eighth note B, and a quarter note A. The fourth measure has a quarter note G, an eighth note F, and a quarter note E. The tablature for the T line shows: Measure 1: 15 13 15; Measure 2: 12 12; Measure 3: 15 13 11 10 13 10; Measure 4: 11 10 8 6 10 6.

231

D F#m

0 2 (2) 2 3 5 7 4

G Chorus $\text{♩} = 181$
Gm

Csus4

D7

Gm

F#m

235

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

A

B

T

A

B

239

T 4 0 2 7 0 2 4 5 7 5 7 9 9 7 5 4 7

A

B

T

A

B

243

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

A

B

T

A

B

♩ = 185

N.C.

♩ = 181

Gm

Csus4

247

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

251

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

255

T 5 7 9 9 7 5 4 7 2 3 5 2 0 4 4 0 2
A 9 5 5 3 3 4 4 4
B 9 5 5 3 3 4 4 4

[H] Outro

♩ = 185

N.C.

Gm Dsus4

3

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

A 4 4 2 4 2 0 4

B

7

T 3 3 5 6 8 6 3 (3) 22 20 22 22 20 18 17

A

B

11

T 0 0 3 0 0 3 0 0 3 0

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

B

δva-----γ δva-----γ δva-----γ δva-----γ δva-----γ

T 20 17 20 22 20 22 18 20 22 22 20 22 22 20 18 17 20 17 20 22 20

A

B

δva δva-----γ δva-----γ δva-----γ δva-----γ δva-----γ

T 22 18 20 22 22 20 22 22 20 18 17 20 17 20 22 22 18 20

A

B

15



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

8va



T	22	22	20	22
A				
B				

19



T	20	(0)	(0)
A	20	(0)	(0)
B	20	(2)	(2)

WE USED TO KNOW

As recorded by Jethro Tull

(From the 1969 Album STAND UP)

Transcribed by James C

Words a

A Intro / Verse 1

$\text{♩} = 170$
Em

Em

B/F#

B

D/F#

D/F#

1

Gtr I *f*

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

Gtr II *f*

T	5	7	8	4 5	7	4	3	2	2 3 3 2
A	5	7	9	4	7	4	5	2	4 5 5 4
B	5	7			7	4	5		(5)

H

A/E

A/E

C/E

C/E

G/B

7

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

T	6	7	6	7	3	12	9	10	9	3	5
A	6	7	6	7	3	12	9	10	9	4	4
B	0	0	0	0	3	8	8	8	8	3	3

H

Em Em B/F# B D/F# D/F#

17

T
A
B

5 7 7 8 4 5 7 4 2 3 (3) 3 2 (2) (5)

23

A/E A/E C/E C/E G/B

T A B

H

28

G F# F# B/F# B/F#

T A B

sl. *sl.* H P H P

B Verse 2

Em Em B/F# B D/F# D/F#

33

T A B

39

A/E A/E C/E C/E G/B

T A B

44

G F# F# B5/F# B5/F#

T A B

49

Em Em B/F# B D/F# D/F#

T A B

55

A/E A/E C/E C/E G/B

T A B

60

G F# F# B5/F# B5/F#

Gtr IV

T A B

65

Em Em B/F# B D/F# D/F#

Gtr IV *f*

sl. *sl.*

Gtr I

T A B

71

A/E A/E C/E C/E G/B

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

A 9 12 9 12 (12) 9 9 9 8 10 9 9 8 10 8 10 9 9 8 10

B 9 12 9 12 (12) 9 9 9 8 10 9 9 8 10 8 10 9 9 8 10

76

G F# F# B/F# B5/F#

T 9 9 8 10 11 11 12 12 10 12 10 15 15 12 13 12 15 12 10 11 10 11 10 10 12 12 9

A 9 9 8 10 11 11 12 12 10 12 10 15 15 12 13 12 15 12 10 11 10 11 10 10 12 12 9

B 9 9 8 10 11 11 12 12 10 12 10 15 15 12 13 12 15 12 10 11 10 11 10 10 12 12 9

[illegible]

Musical score for guitar, measures 87-91. The score includes a melody line, a fretboard diagram, and a bass line. Chords A/E, C/E, and G/B are indicated above the melody. Fingering numbers (1-5) are shown below the fretboard. Pedal points are marked as H P.

[illegible][illegible]

103

A/E A/E C/E C/E G/B

Full Full Full Full

T A B

T A B

T A B

108

G F# F# B B/F#

Full

H H P H P H P

T A B

T A B

T A B

113

Em Em B/T# B/T# D/F#

1 1/2 Full Full

T 15 12 12 x 12 12 15 12 15 (15) 12 15 12 12

A

B

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

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

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

118

D/F# A/E A/E C/E C/E

Full Full

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

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

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

H P

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

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

123

G/B G F#

12 12 15 12 14 12 14 16 14 12 14 12 12 14 12 14 1/2

(14) (14) (14)

P

T A B

126

F# B B

Full Full Full Full

14 12 14 12 14 14 12 14 12 14 12 14

T A B

E Verse 3

Em Em B/F# B/F# D/F# D/F#

129

sl.

Gtr II

A/E A/E C/E C/E G/B

135

Gtr I

Gtr II

140

G F# F# B5/F# B5/F#

T A B

T A B

145

E5 E5 B5/F# B/F# D/F# Dadd11/F#

T A B

T A B

151

A5/E Dsus2/E C/E C/E G

T A B

T A B

156

G F# F# B/F# B5/F#

T A B

T A B

Em

167

A/E

A/E

C/E

C/E

G/D

Full

Full

Full

Full

Full

T

A

B

T

A

B

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

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

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