



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

VELVET REVOLVER

The Hard Rock Torch Bearers
2004-2007 15 partituren

Beschrijving support module:

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

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

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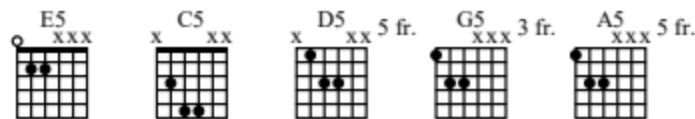
You Got No Right

BIG MACHINE

As recorded by Velvet Revolver
(From the 2004 Album CONTRABAND)

Transcribed by flatbag

Words by
Duff McKagan



A Intro

B Verse

1
N.C.(E) 10 8
Gtr I
T
A
B

19
D5 A5 E5 E5
f 8vb
T 3 2 2 (2)
A 6 6 6 (6)
B 0 0 0 (0)
Gtr II f 8vb Full 0 2 (2)
T 3 2 2 (2)
A 6 6 6 (6)
B 0 0 0 (0)

23

D5

A5

G5

A5

$\delta v b$

ff

T

A

B

(8)

(8)

(3)

$\delta v b$

ff

T

A

B

C Chorus

27

E5

N.C.(D)

N.C.(G)

Full

Full

8vb--| 8vb-----| 8vb-----| 8vb-----| 8vb-----|

1.

E5

N.C.(D)

N.C.(G)

31



2.

N.C.(D)

N.C.(G)

E5

35

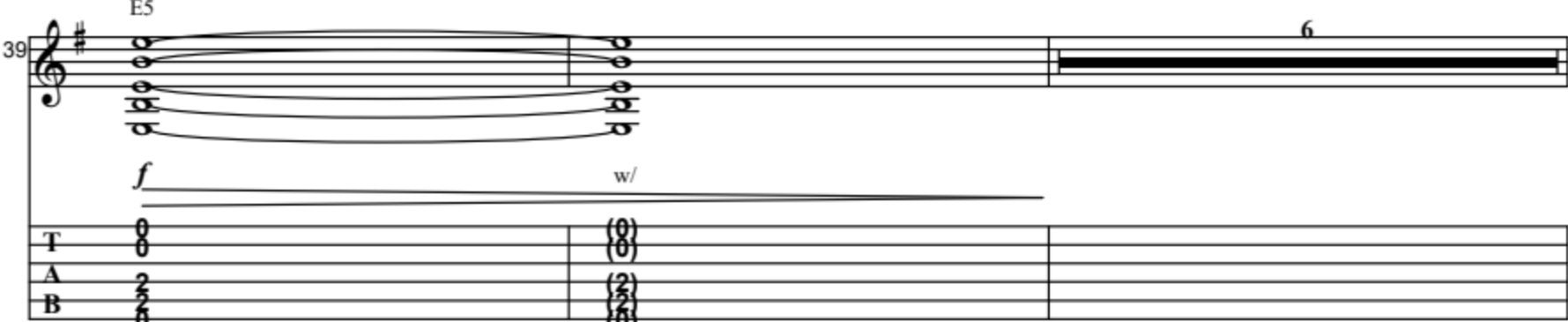


D Verse

E5

6

39



47

D5 A5 E5

8vb

Gtr II *f*

8vb Full

51

D5 A5 G5 A5

8vb

fff

T A B

8vb P.M.

fff

E Chorus

55

E5 N.C.(D) N.C.(G)

Full Full

8vb----- 8vb-----

T A B

2 1 0 7 5 4 3

8vb----- 8vb----- 8vb----- 8vb----- 8vb----- 8vb-----

T A B

7 6 5 5 4 3 5

sl.

59

E5 N.C.(D) N.C.(G)

Full Full

8vb----- 8vb-----

T A B

2 1 0 7 5 4 3

8vb----- 8vb----- 8vb----- 8vb----- 8vb----- 8vb-----

T A B

7 6 5 5 4 3 5

sl.

63

2.
N.C.(D) N.C.(G) E5

8vb-----
1/2 1/2

T
A 2 1 0
B 5 4 3

8vb-----
8vb-----
8vb-----
8vb-----
8vb

T
A
B 7 6 5 5 4 3 5

sl.

F Bridge

C5 E5 D5 E5
Gtr II

8vb-----
let ring

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

C5 G5 A5

8vb-----
let ring

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

P P P P P

E5
8va

83

Gtr III

T
A
B

12 12 12 12 12 12 12 12 | 12 12 12 | 12 12 12 12 12 12 12 12 | 12 12 12 | 14 16

14 14 14 14 14 14 14 14 | 14 14 | 14 14 14 14 14 14 14 | 14 |

sl.

Gtr II

8vb--| 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb-----| 8vb

T
A
B

2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

N.C.(E)
8vg--

95

D5 A5 E5

Gtr I *f*

8vb

T 3/4 A 3/4 B 0

Gtr II *f*

8vb

Full

T 3/4 A 3/4 B 0

(2)

99

D5

A5

G5

A5

fff

T

A

B

8vb

P.M.

fff

T

A

B

I Chorus

103

E5

N.C.(D)

N.C.(G)

8vb--l 8vb-----l 8vb-----l 8vb-----l 8vb 8vb-----l

Full Full

2 1 0 7 5 4 3 5

sl.

107

E5

1. N.C.(D)

N.C.(G)

Full Full

2 1 0 7 5 (5) 5

sl.

111

N.C.(D) N.C.(G) E5

T A B 2 1 0

8vb-----J

8vb-----J

T A B 7 6 5

sl.

J Breakdown

N.C.(E)

115

7

9

15

sl.

sl.

8va

7

12

(12)

(12)

2 1/2

sl.

K Guitar Break

E5

123

Gtr II

E5

8va-----1

Gtr III

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

Gtrs I, II δva

G5 A5 C5 D5

127

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

A 12 12 12 12 12 12 12 12 12 12 15

B

L Out-Chorus

E5 δva

N.C.(D) N.C.(G)

131

f Full

sl.

Gtr I *fff*

δvb δvb δvb δvb δvb

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

T 15 15 (15) 9 9

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

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

Gtr II *fff*

δvb δvb δvb δvb δvb δvb

T

A

B 2 2 2 2 2 2 2 2 2 7 6 5 5 4 3 5

sl.

135

E5

Gtr I

T

A

B

Gtr II

8vb- 8vb- 8vb- 8vb- 8vb- 8vb- 8vb- 8vb- 8vb

139

E5

N.C.(D)

N.C.(G)

Full

Full

7 (7)

5 (5)

5 4 3

7 6 5

5 4 3

sl.

M Outro

E5

143

8vb--l 8vb--l 8vb--l 8vb--l 8vb-----

147

8vb----- 1/2

CAN'T GET OUT OF MY HEAD

As recorded by Velvet Revolver

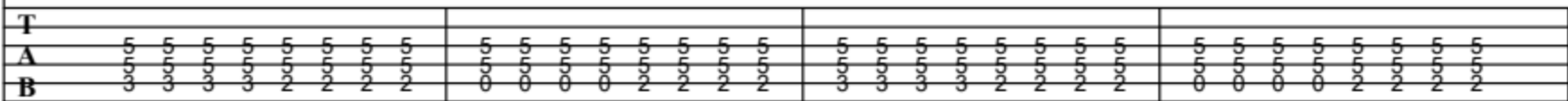
(From the 2007 Album LIBERTAD)

A Intro

$\text{♩} = 85$



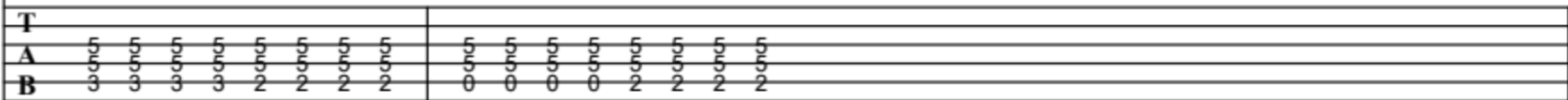
Gtr I



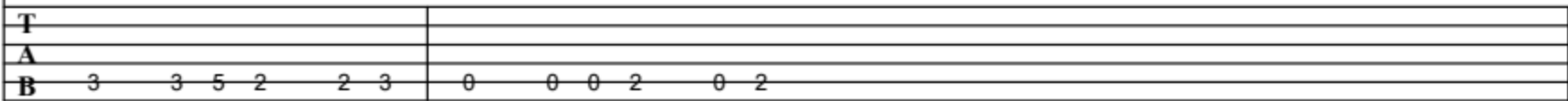
Gtr II



Gtr I



Gtr II



B Verse

7

Gtr III

T
A
B

Gtr II

let ring

T
A
B

Gtr I

Full

9 10 10

11

Gtr III

T
A
B

Gtr I

A.H.
Full

12 13 13

C

15

Gtr III

T
A
B

C Chorus

19

Gtr I

23

D 2nd Verse

27

Gtr III

Gtr I

Full

31

Gtr III

Gtr I

A.H. Full

35

Gtr III

T				
A				
B				

T		(13)		
A				
B				

E Chorus

39

Gtr I

T				
A				
B				

43

Gtr I

T				
A				
B				

Gtr II

T			13	10
A			12	12
B			12	10

F Guitar Solo

47

T				
A				
B				

G 3rd Verse

51

Gtr III

Gtr I

Full

55

Gtr III

T
A
B

T
A
B

A.H.
Full

A.H.
Full

C C

59

T
A
B

H Out-Chorus

63

Gtr I

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

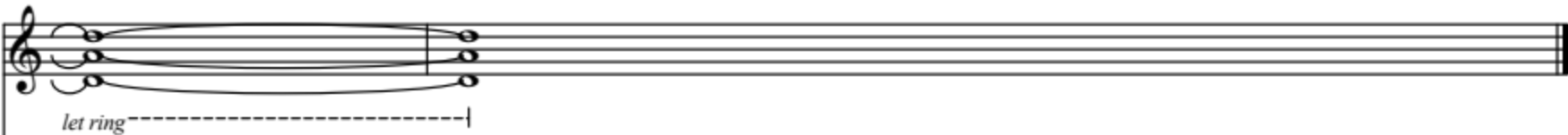
67



Gtr I

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

71



let ring

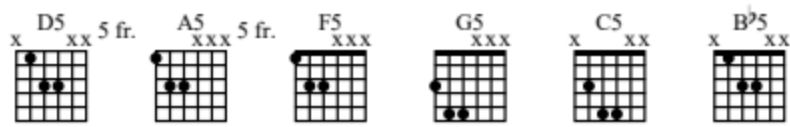
T	
A	(7)
B	(5)

DO IT FOR THE KIDS

As recorded by Velvet Revolver
(From the 2004 Album CONTRABAND)

Transcribed by Peter Phythian
(flatbag@tpg.com.au)

Words by
Duff McKagan



A Intro

♩ = 155
N.C.

1 2

Gtr I

T
A
B

B Pre-Verse

N.C.(A5) Bb5 C5 Bb5 N.C.(A5) Bb5 C5 Bb5

Two guitars arranged as one
8vb

8vb

Gtr III

T
A
B

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

N.C.(A5) B $\flat$ 5 C5 B $\flat$ 5 N.C.(A5) B $\flat$ 5 C5 B $\flat$ 5

Gtr II

Full

H P H P H P

Two guitars arranged as one

Gtr I

Gtr III

The score for the guitar parts is divided into three systems. The first system shows Gtr II with a melodic line and Gtr I with a rhythmic pattern. The second system shows Gtr I and Gtr III with complex chordal and melodic passages. The third system shows Gtr III with a melodic line. The notation includes various musical symbols such as notes, rests, and effects.

C Verse

N.C.(A5) B $\flat$ C B $\flat$ N.C.(A5) B $\flat$ C B $\flat$

P.M.

P.M.

The Verse section of the score is divided into three systems. The first system shows Gtr II with a melodic line and Gtr I with a rhythmic pattern. The second system shows Gtr I and Gtr III with complex chordal and melodic passages. The third system shows Gtr III with a melodic line. The notation includes various musical symbols such as notes, rests, and effects.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and two guitar parts (Gtr I and Gtr III) with their respective tablatures. The score is divided into four measures, each with a key signature change indicated above the vocal line: N.C.(A5), Bb, C, Bb, N.C.(A5), Bb, C, Bb. The guitar parts are written in standard notation with a key signature of one flat (Bb) and a common time signature (C). The tablature for Gtr I and Gtr III shows the fret numbers for each string (T, A, B) and includes a P.M. (Palm Mute) instruction. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics "The Sound of Silence" are written below the vocal line.

[illegible]

The musical score consists of three systems. Each system has a treble clef staff at the top, followed by a tenor/bass staff, and a bass staff at the bottom.

- System 1:**
 - Treble staff: Notes G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. Chords are indicated above: N.C.(A5), B $\flat$, C, B $\flat$, N.C.(A5), B $\flat$, C, B $\flat$.
 - Bass staff: Fingerings 2, 0, 3, 4, 2, 0, 3, 4, 2, 0, 3, 5, 7, 5, 6, 2, 0, 3, 4, 2, 0, 3, 4, 2, 0, 3, 5, 7, 5, 6.
 - Tenor/Bass staff: Fret numbers 7, 7, 5, 6, 7, 7, 5, 6, 7, 7, 5, 8, 10, 8, 7, 7, 5, 6, 7, 7, 5, 6, 7, 7, 5, 8, 10, 8.
- System 2:**
 - Treble staff: Continuation of the melody from System 1.
 - Bass staff: Continuation of the accompaniment from System 1.
 - Tenor/Bass staff: Continuation of the fret numbers from System 1.
- System 3:**
 - Treble staff: Final melodic phrase starting with a half note G4, followed by rests.
 - Bass staff: Continuation of the accompaniment from System 1.
 - Tenor/Bass staff: Fingering (5) for the first two measures, followed by rests.

D Chorus

The image shows 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 D5 and A5 chord sequence. The vocal part includes a "w/ phase effect" section. The piano part includes a "1/2 Full Full" section.

Guitar Part:

- Chords: D5, A5
- Staff: Gtr IV

Vocal Part:

- Staff: T, A, B
- Notes: 7 7 5 7 x 7 x x, 7 7 x 10 7 7, 7 7, 7

Piano Part:

- Staff: T, A, B
- Notes: 10 10 10, 10 10 10, 2 2 0

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part at the bottom, both with corresponding tablature.

Guitar Part:

- The top staff shows a guitar melody with chords F5, G5, and A5 indicated above it.
- The bottom staff shows a guitar accompaniment with a complex rhythm, including a slide (*sl.*) and a final chord.

Piano Part:

- The top staff shows a piano melody with a phase effect indicated by the text "w/ phase effect".
- The bottom staff shows a piano accompaniment with a complex rhythm, including a slide (*sl.*) and a final chord.

Tablature:

The tablature is written on six-line staves for guitar and piano. It includes fret numbers (1-10) and chord symbols (F5, G5, A5). The guitar tablature also includes a slide (*sl.*) and a final chord.

E Pre-Verse

D5

C5

B25

N.C.(A5)

35

Two guitars arranged as one
8vb-----8vb

T
A
B

T
A
B

Two guitars arranged as one

Gtr II

Full

F Verse 2

Gtr IV

Gtr IV

(4)7(4)5fr.

41

svb

P.M.

T

A

B

2 0 3 4 2 0 3 4 2 0 3 6 7 8 5 6 2 0 3 4 2 0 3 4 2 0 3 6 7 8 5 6

P.M.

T

A

B

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

(5)

[illegible]

sl.

[illegible]

G Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part, both with standard notation and tablature.

Guitar Part:

- Staff 1:** Features a melodic line in the treble clef. Above the staff, there are two sets of notes labeled "D5" and "A5", which are likely harmonics or specific fret positions. The first two measures are marked with a repeat sign and a double bar line.
- Staff 2:** Continues the melodic line. It includes a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes.
- Staff 3:** Continues the melodic line, ending with a double bar line.
- Staff 4:** Continues the melodic line, ending with a double bar line.

Piano Part:

- Staff 1:** Features a melodic line in the treble clef. It includes a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes.
- Staff 2:** Continues the melodic line, ending with a double bar line.
- Staff 3:** Continues the melodic line, ending with a double bar line.
- Staff 4:** Continues the melodic line, ending with a double bar line.

Tablature:

- Guitar Tablature:** Located below the guitar staff, it provides fret numbers for each string. The first two measures are marked with a repeat sign and a double bar line. The notes are primarily 5, 7, and 9 frets.
- Piano Tablature:** Located below the piano staff, it provides fret numbers for each string. The first two measures are marked with a repeat sign and a double bar line. The notes are primarily 10, 12, and 14 frets.

Annotations:

- "w/ phase effect":** This annotation is placed above the piano staff, indicating that the piano part is played with a phase effect.
- "1/2", "Full", "Full":** These annotations are placed above the piano staff, indicating the volume or dynamics of the piano part. "1/2" is placed above the first measure, and "Full" is placed above the second and third measures.

61

F5 G5 A5

T

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

B 8 8 8 8 x x 8 8 8 8 8 8 x x 8 8 (8) 5 5

sl.

w/ phase effect

1/2 Full Full

5 (5) (5) (5) (5)

2 2 0

H Bridge

65

F5 C5

Gtr III

T

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

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

sl. sl. sl. sl.

B $\flat$ 5 F5 A5

69

T

A 7 9 (9) 10 12 5 6

B 5 7 (7) 8 10 3 4

sl.

F5 C5

73

T

A 14 15 (15) 14 14 12 14 12 9 10 9 7 12 (12)

B 12 13 (13) 12 12 10 12 10 7 8 7 5 10 (10)

77

B^b5 F5 A5

T A B

10 12 14 15 17 16

sl.

I Guitar Solo

D5 C5 B^b5 B^b5 N.C.(A5) B^b5

81

Gtr II

T A B

15 14 14 12 12 10 10 8 8 7 7 10 8 8 7 9 9 9

sl. sl. sl. sl. sl.

Gtr I

8vb P.M.

T A B

7 (7) 5 3 3 2 2 2 2 2 2 3 4 3 4 2 2 2 3 3 3

5 (5) 3 1 1 0 0 0 0 0 0 3 4 3 4 0 0 0 0 0 0

Gtr III

P.M.

T A B

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

5 5 5 5 5 5 5 5 5 5 3 1 1 7 7 5 6 7 7 5 6 7 7 5 6 7 8 8 8

85

N.C.(A5) B $\flat$ 5 N.C.(A5)

8vb

Full

T

A

B

H P sl.

H P P

P P

(9) 9 7 9 7 8 7 5 7 5 7 5 7 1 2 1 0 3 0 3 2 0 (0) 7 (7) 5

8vb

P.M.

T

A

B

2 2 3 4 2 2 3 4 2 3 3 3 2 2 3 4 2 2 3 4

0 0 3 4 0 0 3 4 0 3 3 3 0 0 3 4 0 0 3 4

8vb

P.M.

T

A

B

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

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

88

N.C.(A5) B $\flat$ 5 N.C.(A5) B $\flat$ 5 C5 B $\flat$ 5

Full

Full

Full

T

A

B

H P

H H sl.

5 5 8 5 5 8 5 7 6 5 6 5 6 5 8 5 8 7 8 9 7 5 7 7 5 7 4 5 (5) 5

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

8vb

P.M.

T

A

B

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

0 0 3 4 0 3 3 3 0 0 3 4 0 0 3 4 0 0 3 6 8 6

8vb

P.M.

T

A

B

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

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

J

Verse 3

N.C.(A5)

Gtr IV



91

Staff 1 (Gtr IV): Measures 91-94. Measure 91 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 92 has a whole note D5. Measures 93 and 94 are whole rests.

T				
A	5	7	5	(5)
B				

Staff 2 (Gtr I): Measures 91-94. Measure 91 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 92 has a whole note D5. Measures 93 and 94 are whole rests.

T				
A	2	2	2	2
B	0	0	3	4

Staff 3 (Gtr III): Measures 91-94. Measure 91 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 92 has a whole note D5. Measures 93 and 94 are whole rests.

T				
A	2	2	2	2
B	0	0	3	4

95

Diagram showing a bend from the 4th fret to the 5th fret on the 7th string, labeled (4)7(4)5fr.

Staff 1 (Gtr IV): Measures 95-98. Measure 95 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 96 has a whole note D5. Measure 97 has a whole rest. Measure 98 has a whole note E5.

T				
A	2	2	2	2
B	0	0	3	4

Staff 2 (Gtr I): Measures 95-98. Measure 95 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 96 has a whole note D5. Measure 97 has a whole rest. Measure 98 has a whole note E5.

T				
A	2	2	2	2
B	0	0	3	4

Staff 3 (Gtr III): Measures 95-98. Measure 95 has a half note G4, quarter note A4, quarter note B4, and a half note C5. Measure 96 has a whole note D5. Measure 97 has a whole rest. Measure 98 has a whole note E5.

T				
A	7	7	5	6
B	7	7	5	6

K Chorus

D5

A5

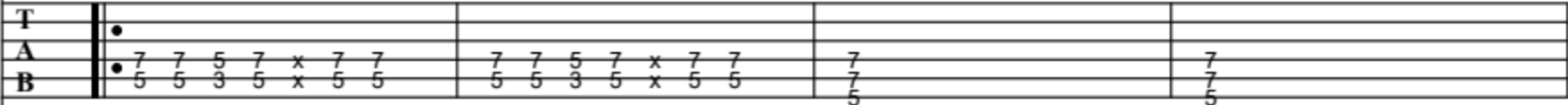
99



T

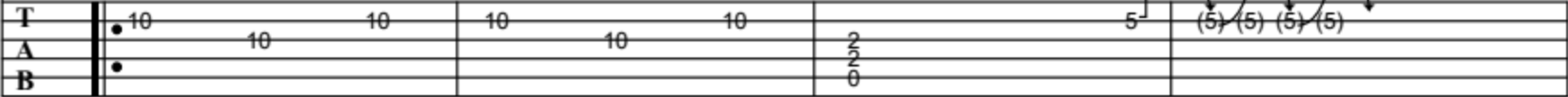
A

B





w/ phase effect



F5

A5

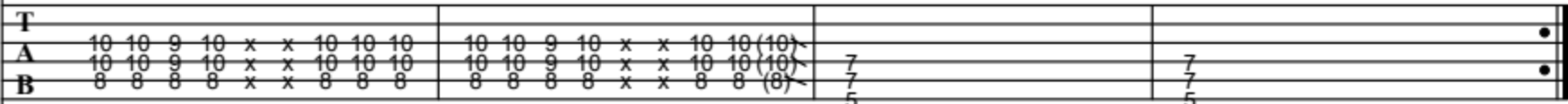
103



T

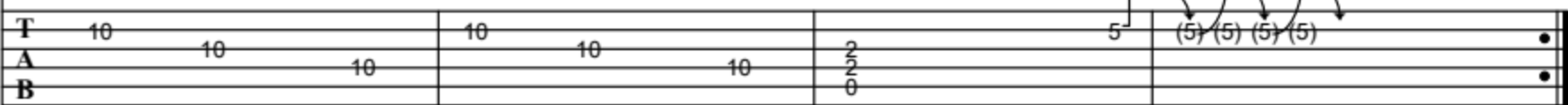
A

B





w/ phase effect



L Out-Chorus

107

D5

A5

Gtr II

T

A 7 9 10 13 14 10 9 9

B x x x x x x x x

5 7 8 11 12 8 7 7

sl.

Gtr I

T

A 7 7 5 7 x 7 7 7 7 5 7 7 7 7 7

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

Gtr III
w/ phase effect

10 10 10 10 10 10 2 5 (5) (5) (5) (5)

1/2 Full Full

111

F5

A5

T

A

B

5

7

7

5

6

7

9

10

4

5

7

8

10

9

10

9

10

x

x

10

10

10

10

10

9

10

x

x

10

10

(10)

10

10

(8)

7

7

5

5

sl.

w/ phase effect

1/2

Full

Full

5

(5)

(5)

(5)

(5)

2

2

0

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part, a vocal part, and a piano part with tablature.

System 1:

- Guitar:** Features a melodic line with a key signature of one flat (Bb) and a tempo marking of $\text{♩} = 135$. The first measure is marked "F5" and the second "A5". A dashed line labeled "8va" indicates an octave shift.
- Vocal:** The melody begins on a treble clef staff, starting with a half note G4 and a quarter note A4.
- Piano:** The tablature shows fret numbers for the right hand (T, A, B strings) across four measures. The first measure has frets 13 and 15, the second 14 and 15, the third 14 and 15, and the fourth 17 and 18. Slurs indicate phrasing.

System 2:

- Guitar:** Continues the melodic line with a key signature change to two flats (Bb, Eb) in the third measure. The fourth measure features a double bar line and a key signature change to one flat (Bb).
- Vocal:** The melody continues with a half note G4 and a quarter note A4.
- Piano:** The tablature shows fret numbers for the right hand (T, A, B strings) across four measures. The first measure has frets 10, 10, 9, 10, x, x, 10, 10, 10. The second measure has frets 10, 10, 9, 10, x, x, 10, 10, (10). The third measure has frets 7, 7, 7, 7, 5, 5, 5, 5, 5. The fourth measure has frets 7, 7, 7, 7, 5, 5, 5, 5, 5. Slurs indicate phrasing.

System 3:

- Guitar:** Continues the melodic line with a key signature change to one flat (Bb) in the third measure. The fourth measure features a double bar line and a key signature change to one flat (Bb).
- Vocal:** The melody continues with a half note G4 and a quarter note A4.
- Piano:** The tablature shows fret numbers for the right hand (T, A, B strings) across four measures. The first measure has frets 10, 10, 10, 10, 10, 10, 10, 10, 10. The second measure has frets 10, 10, 10, 10, 10, 10, 10, 10, 10. The third measure has frets 5, 5, 5, 5, 5, 5, 5, 5, 5. The fourth measure has frets 5, 5, 5, 5, 5, 5, 5, 5, 5. Slurs indicate phrasing.

M Outro

Musical score for guitar and tabla. The guitar part (Gtrs I, III, IV) features a D5 chord and a melodic line with triplets and a 31 interval. The tabla part (T, A, B) includes a 15-measure introduction and a main section with various rhythmic patterns and dynamics like 'Full', 'P', 'H', and 'sl'.

As recorded by Velvet Revolver

Words &
Arrange

14

Gtr II

T
A
B

4 4 x x 4 x x x x 4 4 x x 4 x x x x 4 4 x x 4 x x x x 4 4 x x 4 x

15

Gtr I
let ring

18

Gtr II P.M.

19

21

28

Gtr II

29

30

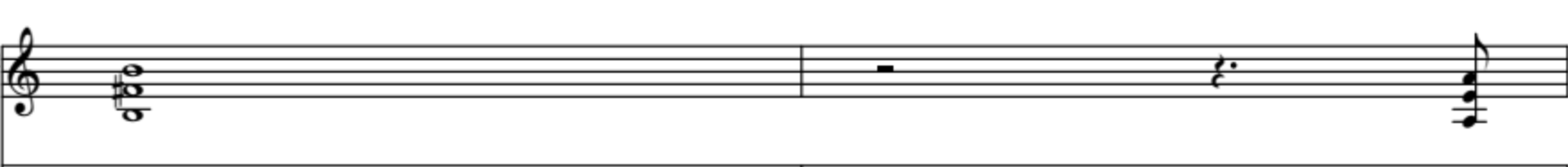
C Pre-Chorus

18



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

22



T												
A	9											7
B	7											5

sl.

D Chorus

24



Gtr I



T												
A	12	11	10	13	12		12	11	10	13	12	
B	12	11	10	13	12		12	11	10	13	12	



Gtr II



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

sl.

sl.

28



Gtr I



T												
A	12	11	10	13	12		12	11	10	13	12	
B	12	11	10	13	12		12	11	10	13	12	



Gtr II



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

E Pre-Verse

1.

32

T
A
B

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

sl. sl. sl. sl.

F Bridge

2.

36

T
A
B

40

Gtr I

T
A
B

12 12 7 9 9 5 7 7 3 5 5 10 12 12 7 9 9 5 7 7 3 5 5

Gtr II

T
A
B

G Solo[illegible]

H Chorus

[illegible]

62

Gtr II

I Outro

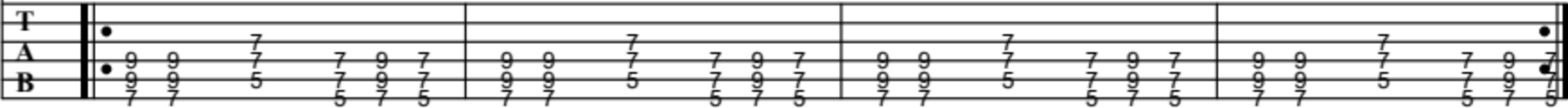
66



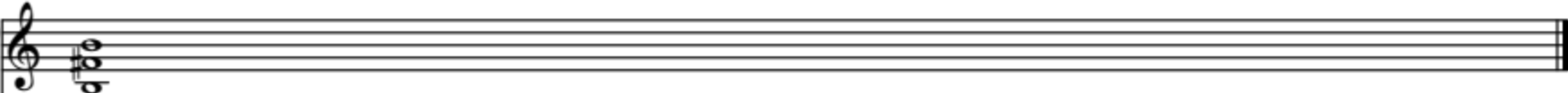
T

A

B



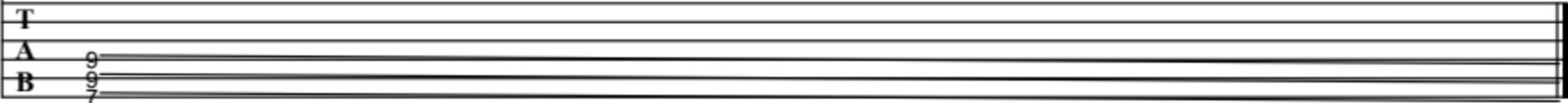
70



T

A

B



sl.

HEADSPACE

As recorded by Velvet Revolver
(From the 2004 Album CONTRABAND)

Music b

A Intro Drop D Tuning (DADGBE)

$\text{♩} = 94$
C5

B5

C5

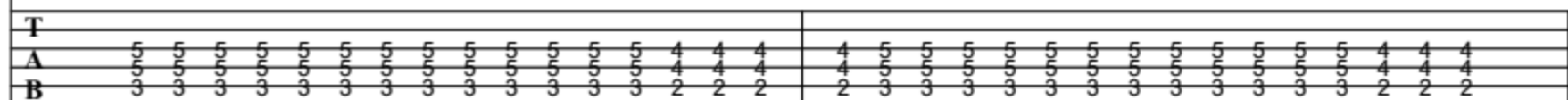
B5

1



Gtr I

T
A
B



C5

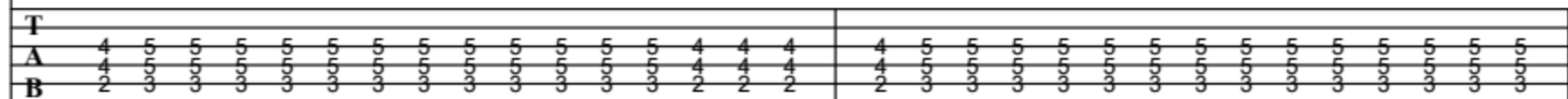
B5

C5

3



T
A
B



B Main Riff

N.C.

F5

E5 D5

N.C.

F5

E5 D5

N.C.

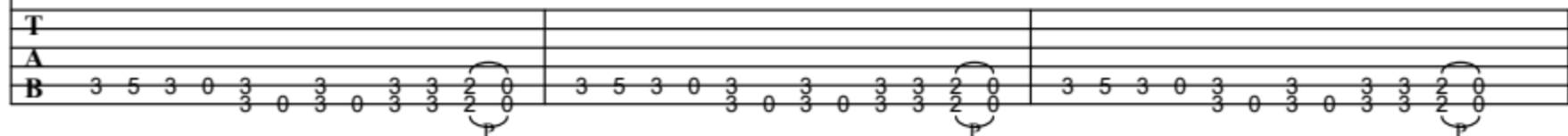
F5

E5 D5

5



T
A
B



N.C.

F5

N.C.

F5

E5 D5

N.C.

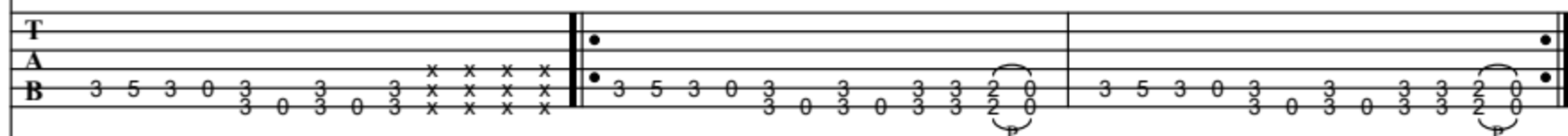
F5

E5 D5

8



T
A
B

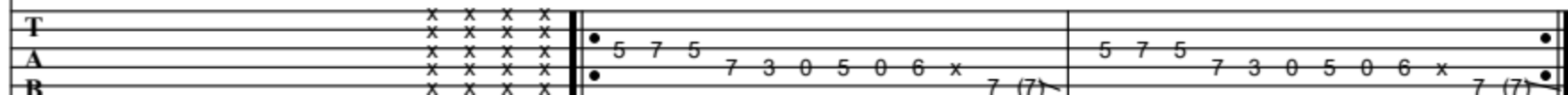


Gtr II

W W W W

W W W W

T
A
B



C Verse 1

1. , 2. , 3.

G5 A5 G5 A5 G5 A5 A5 G5 A5 G5 A5 G5 A5 A5 G5

4x

T

A

B

D Chorus

[illegible]

E Verse 2

1. , 2. , 3.

G5 A5 G5 A5 G5 A5 A5 G5 A5 G5 A5 G5 A5 G5

4x

T

A

B

5 7 7 5 7 7 5 7 x x x 7 5 5 5 5 5 7 7 5 7 7 5 7 x x x 7 5 5 5 5 5

5 7 7 5 7 7 5 7 x x x 7 5 5 5 5 5 5 7 7 5 7 7 5 7 x x x 7 5 5 5 5 5

F Chorus

4.

G5 A5 G5 A5 G5 A5 C5 N.C. F5 E5 D5 N.C. F5 E5 D5

18

T

A

B

21

N.C. F5 E5 D5 N.C. F5 E5 D5 N.C. F5 E5 D5

T

A

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

24

N.C. F5 E5 D5 N.C. F5 E5 D5 N.C. F5 E5 D5

T
A
B

G Interlude

27

D5 F5

Gtr II *fff*

T
A
B

Gtr I *f*

T
A
B

29

C5 B $\flat$ 5

T
A
B

31

D5 F5

T

A

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

T

A

B 7 5 3 3

33

C5 Bb5

T

A

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

T

A

B 5 3 4

To Coda

35

D F G A N.C. F5 E5 D5 N.C. F5 E5 D5

[H] Guitar Solo

T

A 7 7 7 7 10 10 10 10 10 12 14

B 5 5 5 5 8 8 8 8 8 10 12

sl.

Full

Full Full

sl.

f

T

A 3

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

38

N.C. F5 E5 D5 N.C. F5

1 1/4 Full Full Full Full Full

sl. P P P P

T A B

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

40

N.C. F5 E5 D5 N.C. F5 E5 D5

Full

sl. P

T A B

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

N.C. F5

B5. E5 D5

42

T
A
B

7 5 7 5 5 7 6 8 6 6 8 10 13 13 10 9 10 12 10 12 13 10 12 13

H P H H P H H H H H

Full

43

T
A
B

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

P P P P P P P P

Full

D.S. al Coda

44

G5A5 G5A5 G5A5 G5A5 G5A5 G5A5 G5A5 G5A5 G5A5 G5A5 A5 C5

Full

12 (12) (12) (12)

fff

T
A
B

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

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

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

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

2 5
2 5
0 5

I Breakdown

48

D F G A N.C. F5 E5 D5 N.C. F5 E5 D5

Gtr II *mp* *fff* *Λ Λ Λ Λ* *Λ Λ Λ Λ*

T
A 7 7 7 7 10 10 10 10 10 12 14
B 5 5 5 5 8 8 8 8 8 10 12

sl. *sl.* *sl.*

Gtr I

T
A 3
B 1

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

J Outro

51

C5 B5 C5 B5

T

A

B

As recorded by Velvet Revolver
(From the 2007 Album LIBERTAD)

As recorded by Velvet Revolver
(From the 2007 Album LIBERTAD)

Moderately ♩ = 110

1

Gtr I

H

9

T

A

B

H

D Chorus

20

10 10 12 10 10 9 12 12 9 12 9 9 12 10 12 10 12 10 14 14 14 13 12

H

Gtr I

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

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

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

24

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

H

Gtr I

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

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

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

E Interlude

28

10 7 10 7 10 9 9 9 9 7 7 9 7 9 9

Full Full Full Full

F Verse[illegible]

G Bridge

36

T

A

B

4 4 2 0

5 5 0 3 5

7 5

0 0 0

1 1 1

2 2 2

2 2 2

0 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a five-line staff, with a '40' marking above the first measure. The accompaniment is shown on three staves labeled 'T', 'A', and 'B' from top to bottom. The second system continues the melody and accompaniment. The melody features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The accompaniment consists of a steady rhythm of eighth notes on the 'T' and 'A' staves, and a mix of eighth and sixteenth notes on the 'B' staff.

H Chorus

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the song, and the second system contains the remaining six measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on three staves labeled T (Tenor), A (Alto), and B (Bass). The lyrics are written below the accompaniment staves.

46

T 10 10 10 10 10 9 12 12 9 12 9 12 10 12 12 12 12 14 15 14 15 12 13

A 12

B

H

I Breakdown

50

let ring

T 0 0 0 0 0 1

A 1 0 1 0 1 0

B 2 0 2 0 2 0

J Guitar Solo

56

Full

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

A

B 7 9

58

Full

Full

7 8 10 7 9 7 7 5 7 10 8

P

61

Full Full Full Full Full Full

14 17 15 14 17 15 16 17 17 17 17 15 17 16 19 19 17 15 17 17

H sl. P

64

15 16 15 13 13 13 13 13

K Out-Chorus

$\text{♩} = 100$

1

Gtr I *ff*

~

~~~~~

|   |     |     |   |   |     |   |   |   |   |   |     |     |     |     |   |   |  |
|---|-----|-----|---|---|-----|---|---|---|---|---|-----|-----|-----|-----|---|---|--|
| T |     |     |   |   |     |   |   |   |   |   |     |     |     |     |   |   |  |
| A |     |     |   |   |     |   |   |   |   |   |     |     |     |     |   |   |  |
| B | 9   | 8   | 7 | 7 |     | 7 | 0 | 6 | 0 | 5 | 7   | 9   | 8   | 7   | 7 | 7 |  |
|   | (0) | (0) |   |   | (0) | 5 | 0 | 4 | 0 | 3 | 5   | (0) | (0) | (0) | 5 | 0 |  |
|   |     |     |   |   |     |   |   |   |   |   | sl. |     |     |     |   |   |  |

Gtr II

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

3

~

~~~~~

T																	
A																	
B	9	8	7	7		7	0	6	0	5	7	9	8	7	7	7	
	(0)	(0)			(0)	5	0	4	0	3	5	(0)	(0)	(0)	5	0	
											sl.						

T																
A																
B																

5

fff

T																
A																
B	9	8	7	7		7	0	6	0	5	7	9	8	7	7	7
	(0)	(0)			(0)	5	0	4	0	3	5	(0)	(0)	(0)	5	0

f

T																
A																
B	9	8	7	7		7	0	6	0	5	7	9	8	7	7	7
	(0)	(0)			(0)	5	0	4	0	3	5	(0)	(0)	(0)	5	0

Musical staff system 1 (Measures 7-8). Treble clef. Key signature: one flat. Measure 7 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 8 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 1 (Measures 7-8). Treble clef. Measure 7 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 8 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

Musical staff system 2 (Measures 9-10). Treble clef. Measure 9 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 10 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 2 (Measures 9-10). Treble clef. Measure 9 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 10 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

Musical staff system 3 (Measures 11-12). Treble clef. Measure 11 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 12 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 3 (Measures 11-12). Treble clef. Measure 11 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 12 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

Musical staff system 4 (Measures 13-14). Treble clef. Measure 13 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 14 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 4 (Measures 13-14). Treble clef. Measure 13 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 14 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

Musical staff system 5 (Measures 15-16). Treble clef. Measure 15 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 16 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 5 (Measures 15-16). Treble clef. Measure 15 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 16 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

Musical staff system 6 (Measures 17-18). Treble clef. Measure 17 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). Measure 18 contains a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4). The system ends with a double bar line and a wavy line indicating a continuation.

Tablature system 6 (Measures 17-18). Treble clef. Measure 17 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). Measure 18 contains a triplet of eighth notes (9, 8, 7) followed by a quarter note (7). The system ends with a double bar line and a wavy line indicating a continuation.

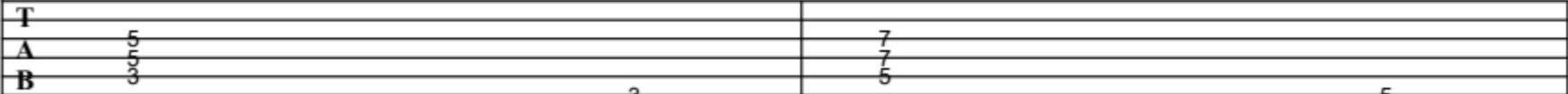
13



T

A

B





T

A

B



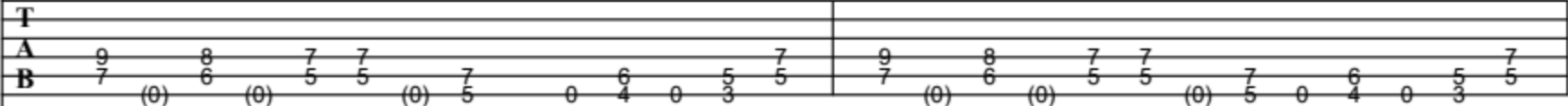
15



T

A

B





T

A

B

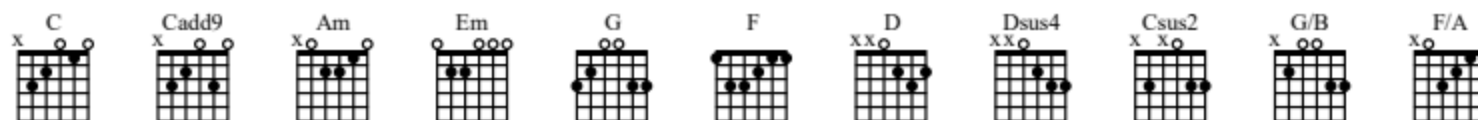


LOVING THE ALIEN

As recorded by Velvet Revolver
(From the 2004 Album CONTRABAND)

Transcribed by Jim

Words &
Arranged



A Intro

Slowly ♩ = 62 * SEE PERFORMANCE NOTES!

B Verse

Sheet music for the Intro and Verse of "Loving the Alien".

Intro (A): Slowly ♩ = 62 * SEE PERFORMANCE NOTES!

Verse (B):

The music is written for three guitar parts: Gtr I, Gtr II, and Gtr III. The key signature is one flat (Bb), and the time signature is 4/4.

Gtr I: The first staff shows a melodic line with a trill in the first measure, followed by a series of eighth notes. The second staff shows a bass line with a trill in the first measure, followed by a series of eighth notes. The third staff shows a bass line with a trill in the first measure, followed by a series of eighth notes.

Gtr II: The first staff shows a melodic line with a trill in the first measure, followed by a series of eighth notes. The second staff shows a bass line with a trill in the first measure, followed by a series of eighth notes. The third staff shows a bass line with a trill in the first measure, followed by a series of eighth notes.

Gtr III: The first staff shows a melodic line with a trill in the first measure, followed by a series of eighth notes. The second staff shows a bass line with a trill in the first measure, followed by a series of eighth notes. The third staff shows a bass line with a trill in the first measure, followed by a series of eighth notes.

The sheet music includes chord diagrams for the following chords: C, Cadd9, Am, Em, G, F, D, Dsus4, Csus2, G/B, F/A.

C Pre-Chorus

11

Gtr IV *F*

Gtr I *mf*

Gtr III *mp*
let ring

Gtr II

sl.

14

G F G

sl. *sl.*

let ring

T A B

T A B

T A B

D Chorus

19

F G

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12

B

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12

B

21

C Cadd9 Em

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12

B

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12

B

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a treble clef and a key signature of one flat (B-flat major). The guitar part features a series of eighth-note chords in the first measure, followed by a half-note chord in the second measure, and a whole-note chord in the third measure. The vocal part is written in a single line with a treble clef and a key signature of one flat. The vocal melody consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure. The three-part harmony (Tenor, Alto, Bass) is written in three staves. The Tenor part has a treble clef, the Alto part has a treble clef, and the Bass part has a bass clef. The harmony consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure. The second system includes a guitar part with a treble clef and a key signature of one flat. The guitar part features a series of eighth-note chords in the first measure, followed by a half-note chord in the second measure, and a whole-note chord in the third measure. The vocal part is written in a single line with a treble clef and a key signature of one flat. The vocal melody consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure. The three-part harmony (Tenor, Alto, Bass) is written in three staves. The Tenor part has a treble clef, the Alto part has a treble clef, and the Bass part has a bass clef. The harmony consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure. The third system includes a guitar part with a treble clef and a key signature of one flat. The guitar part features a series of eighth-note chords in the first measure, followed by a half-note chord in the second measure, and a whole-note chord in the third measure. The vocal part is written in a single line with a treble clef and a key signature of one flat. The vocal melody consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure. The three-part harmony (Tenor, Alto, Bass) is written in three staves. The Tenor part has a treble clef, the Alto part has a treble clef, and the Bass part has a bass clef. The harmony consists of a series of eighth notes in the first measure, followed by a half-note in the second measure, and a whole-note in the third measure.

E Verse

Gtr II *mp*

25

Gtr III *mp*

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

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 various chords (C, Cadd9, Am, Em, G) and a complex rhythmic pattern. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part is a simple, driving pattern. The score is divided into four measures, each containing a different set of musical notation.

F Pre-Chorus

[illegible]

36

G F G

sl. *sl.*

let ring

T 5 7 6 8 8 7 5 8 6 5 5 7 13

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

B 5 5 4 5 4 6 5 7 5 5 4 5 4

G Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of C major, with a C chord at the beginning and an E minor chord later. The vocal part is in the key of C major, with a C chord at the beginning and an E minor chord later. The score is written for guitar and voice. The guitar part is in the key of C major, with a C chord at the beginning and an E minor chord later. The vocal part is in the key of C major, with a C chord at the beginning and an E minor chord later. The score is written for guitar and voice. The guitar part is in the key of C major, with a C chord at the beginning and an E minor chord later. The vocal part is in the key of C major, with a C chord at the beginning and an E minor chord later.

41

F G

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12

B

T

A

B 3 3 5

43

C Cadd9 Em

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

A

B

T

A

B

45

F C G

Full

let ring-----

T A B

T A B

T A B

[H] Bridge

D Dsus4 D Csus2

47

T A B

G/B D Dsus4

49

T A B

51

D Dsus4 D Csus2 G/B

T

A

B

I Guitar Solo

D

8va

Gtr V *f*

Full Full Full

10 12 10 15 17 17 (17) (17) (17) (17) 15 16

P

Csus2 G/B

8va

Full Full Full

15 17 17 (17) (17) (17) 15 17 15 12 15 12 12 (12) 10 10 10 8 8 8 10

sl. P sl. H

D

Full Full

(10) 8 10 8 7 8 7 5 7 5 7 5 4 5 4 7 5 7 0 0

H P P sl. H P P P P

Csus2

G/B

60

T

A

B

Full Full Full Full Full Full Full 1/2

8 8 8 (8) 8 8 6 8 8 8 (8) 5 7 7 7 5 7 9 7 9 9 10

sl. H P

J Chorus

G

C

62

T

A

B

Full 1/2 1/2

8 12 10 13 12 10 13 12 15 17 15 19 17 20 20 19 20 19 (19) 19

P P P P sl. P P

Gtr I

62

T

A

B

15 13 13 15 12 15 13 12 13 15 12

Gtr III

*Distortion

62

T

A

B

5 5 5

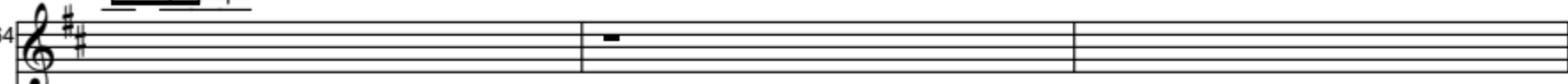
Em

F

G



64



(19) 19 19



T

A

B



T

A

B

15 13 15 12 15 13 12 13 15

12 12 12 12 12 12 12 14

15 13 15 12 15 13 12 13 15

14 14 14 14 14 14 14 12

15 13 15 12 15 13 12 13 15

12 12 12 12 12 12 13



T

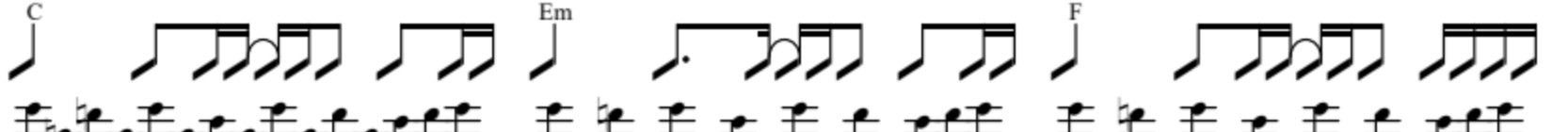
A

B

C

Em

F



67



Gtr I

T

A

B

15 13 15 12 15 13 12 13 15

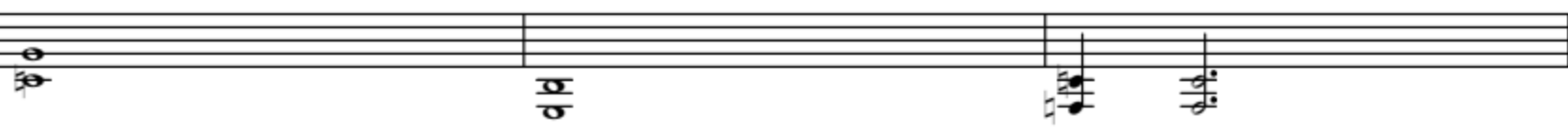
13 13 13 13 13 13 13 12

15 13 15 12 15 13 12 13 15

12 12 12 12 12 12 12 14

15 13 15 12 15 13 12 13 15

14 14 14 14 14 14 14 12



T

A

B

Gtr V

T

A

B

70

G C

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

A 12 12 12 12 12 12 12 13 13 13 13 13 13 13 13 12

B

T

A

B 5 5

72

Em F G

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

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

B

T

A

B 2 3 3 5
0 1 1 3

K Outro-Chorus

75

C Em

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

A

B

Gtr III

T 10 11 10 12 13

A

B

77

F/A G C

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

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

B

80

Em F/A G

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

A 14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12

B

83

C

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

A

B

Gtr IV

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

A

B

85

*Fade

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

A

B

SET ME FREE

As recorded by Velvet Revolver

Transcribed by Marcelo E. F. Davanzo
(marcelo-davanzo@uol.com.br)

Words & Music by
Garry Shandling

A5^{open} D5^V 5 fr. G5^X 10 fr. F5^I E5^{VII} 7 fr. C5^X 10 fr. F5^{VIII} 8 fr.

A Intro

$\text{♩} = 163$
N.C.
Gtr II

A5^{open}
⑤ 13fr.

1

Gtr I

T	x x x x x 11 10 8	(8) 8 8 x 9	11 10 8	(8) 8 8 x 9	11 10 8
A	x x x x x 8 7 5	(x) x x x x x 8	x x x x 8 7 5	(x) x x x x x 8	x x x x 8 7 5
B	x x x x x	(5) 5 5 x 6 x 5	6 x 7 x	(5) 5 5 x 6 x 5	6 x 7 x

6

T	8 8 x 9	9 x 10 x 11 10 8	(8) 8 8 x 9	9 x 10 x 11 10 8
A	5 5 x 6 x x 8	x x x x 8 7 5	(5) 5 5 x 6 x x 8	x x x x 8 7 5
B	x 5	6 x 7 x	x 5	6 x 7 x

10

T	8 8 x 9	9 x 10 x 11 10 8	(8) 8 8 x 9	9 x 10 x 7 5
A	5 5 x 6 x x 8	x x x x 8 7 5	(5) 5 5 x 6 x x 8	x x x x 7 5
B	x 5	6 x 7 x	x 5	6 x 7 x 7

A5^{open}

14

T
A
B

Gtrs III, IV

T
A
B

A5^{open}

18

T
A
B

T
A
B

B Verse

A5 open

A5 open

22

T
A
B

(2)
(0)

5

5

2

0

C Pre-Chorus

A5 open

30

T
A
B

0 8 x 9 8 8 x x x 9 10 x x x 8 (8) 8 8 x 9 x x 8 9 x 10 x x x 8

5 5 x 6 x x 5 6 x x 7 x 8 7 5 (5) 5 5 x 6 x x 5 6 x x 7 x 8 7 5

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

1/2

1/2

p

p

[illegible]

42

D5^v D5^v F5ⁱ E5^{vii} A5^{open}

T

A

B

T

A

B

E Bridge

A5^{open}

46

1/2 1/2

T

A

B

T

A

B

F Verse

50

A5 open

5

A5 open

T A B

11 10 8 6 7 5

51

5

T A B

2 0

G Pre-Chorus

58

A5 open

T

A

B

8 8 x 9 9 x 8 8 8 x 9 9 x 8 8 8 x 9 9 x 8

5 5 x 6 x x 5 6 x x 7 x 8 7 5 (8) x x x 6 x x 5 (5) 5 5 x 6 x x 5 6 x x 7 x 8 7 5

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

62

A5 open

D5^v

T

A

B

8 8 x 9 8 (8) 8 8 x 9 8 9 x 10 x 11 10 8 (x) 8 8 x 9 x 8 9 x 10 x 11 10 7 7 5

5 5 x 6 x x 5 6 x 7 x 8 7 5 (5) 5 5 x 6 x x 5 6 x 7 x 8 7 7 5

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

1/2

1/2

p

p

H Chorus

66

D5^v

D5^v

D5^v

G5^x

D5^v

T

A

B

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

5 5 5 5 (5) 5 5 5 5 (5) 5 5 5 5 (5) 5 5 5 5 5

1/2

1/2

p

p

70

D5^v D5^v G5^x C5^x D5^v

T A B

T A B

74

D5^v D5^v D5^v G5^x D5^v

T A B

T A B

78

D5^V D5^V F5^I Gtrs II, III, IV F5^{VIII}

Gtr I

T A B

3 (3) 10 (10) (10)
4 (3) 10 (10) (10)
(1) (1) (8) (8) (8)

7 7 7 7 (7) 7 7 7 6 (6) 6 6 6 (6) 6 6 6
5 5 5 5 (5) 5 5 5 5 (5) 5 5 5 (5) 5 5 5

I Interlude

82

F5^{VIII} E5^{VII} G5^X E5^{VII} F5^{VIII}

86

F5^{VIII} E5^{VII} A5^{open} F5^{VIII}

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

8 (8) 5 8 5 7 5 7 5 7 6 5 7 6 5 (5) 3
P H P P P p 5 sl.

90

F5^{VIII} E5^{VII} G5^X E5^{VII} F5^{VIII}

T A B

2 (2) 5 (5) 5 5 2 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one sharp (F#), and a vocal part with a treble clef and a key signature of one flat (Bb). The guitar part features a complex arrangement of chords and melodic lines, with a prominent use of the A5 open string. The vocal part consists of a single melodic line. The score is written in standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part includes a tablature section with fret numbers and a key signature of one sharp (F#). The vocal part includes a key signature of one flat (Bb) and a time signature of 4/4. The score is divided into two systems, with the first system containing the main melody and the second system containing a bridge or instrumental section. The guitar part is written in a style that suggests a fingerstyle or acoustic guitar technique, with a focus on the A5 open string. The vocal part is written in a style that suggests a soft, harmonious melody. The overall mood of the score is contemplative and serene, reflecting the themes of the song.

K Guitar Solo
A5

106

A5 C5 A5

T

A

B

H

1/2

1/2

T

A

B

1/2

110

A5 C5 A5

Gtr I

1/2 Full Full Full Full 1/2

P P

Gtr V

1/2

Gtrs II, III, IV

1/2

The musical score for 'Set Me Free' by Velvet Revolver, page 12, is presented in a multi-staff format. The score is for guitar and includes parts for Gtr I, Gtr V, and Gtrs II, III, IV. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as chords, fret numbers, and dynamic markings.

Gtr I: This part features a series of chords and single notes. The first measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The second measure contains a chord of C5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The third measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The fourth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The fifth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The sixth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The seventh measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The eighth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The ninth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The tenth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2).

Gtr V: This part is mostly silent, with a few notes in the final measure. The first measure contains a whole note (1). The second measure contains a whole note (1). The third measure contains a whole note (1). The fourth measure contains a whole note (1). The fifth measure contains a whole note (1). The sixth measure contains a whole note (1). The seventh measure contains a whole note (1). The eighth measure contains a whole note (1). The ninth measure contains a whole note (1). The tenth measure contains a whole note (1).

Gtrs II, III, IV: This part features a series of chords and single notes. The first measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The second measure contains a chord of C5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The third measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The fourth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The fifth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The sixth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The seventh measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The eighth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The ninth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2). The tenth measure contains a chord of A5 (5, 7, 5, 5, 7, 7) followed by a half note (1/2).

The musical score for "The Rose Tree" is presented in three systems. The first system includes a vocal melody and three-part harmony (Tenor, Alto, Bass) with guitar accompaniment. The second system continues the vocal melody and harmony. The third system shows the guitar accompaniment with chords and fingerings. The score includes various musical notations such as notes, rests, fingerings, breath marks, and dynamic markings.

System 1:

- Vocal Melody:** Starts with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a final half note. Above the staff, there are labels: A5, C5, A5, 8va, and 8va.
- Three-Part Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has fingerings 17, 16, 17, 17, 19, 17, 19, 10, 12, 13, 15, 19, 17, 19. The Alto part has fingerings 17, 16, 17, 17, 19, 17, 19, 10, 12, 13, 15, 19, 17, 19. The Bass part has fingerings 17, 16, 17, 17, 19, 17, 19, 10, 12, 13, 15, 19, 17, 19. There are breath marks (1/2) and dynamic markings (Full, sl.) in the Tenor part.
- Guitar Accompaniment:** Treble clef, key signature of one flat. The accompaniment consists of eighth and quarter notes, with a final half note. There are labels: A5, C5, A5, 8va, and 8va.

System 2:

- Vocal Melody:** Continues the melody from the first system.
- Three-Part Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has fingerings 5, 4, 5, 5, 7, 5, 7, 5, 4, 5, 5, 7, 5, 5, 7, 5, 7, 5, 7. The Alto part has fingerings 5, 4, 5, 5, 7, 5, 7, 5, 4, 5, 5, 7, 5, 5, 7, 5, 7, 5, 7. The Bass part has fingerings 5, 4, 5, 5, 7, 5, 7, 5, 4, 5, 5, 7, 5, 5, 7, 5, 7, 5, 7. There are breath marks (1/2) and dynamic markings (Full, sl.) in the Tenor part.
- Guitar Accompaniment:** Treble clef, key signature of one flat. The accompaniment consists of eighth and quarter notes, with a final half note.

System 3:

- Vocal Melody:** Continues the melody from the first system.
- Three-Part Harmony:** Tenor (T), Alto (A), and Bass (B) staves. The Tenor part has fingerings 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7. The Alto part has fingerings 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7. The Bass part has fingerings 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7. There are breath marks (1/2) and dynamic markings (Full, sl.) in the Tenor part.
- Guitar Accompaniment:** Treble clef, key signature of one flat. The accompaniment consists of eighth and quarter notes, with a final half note.

[illegible]

126

D5^v D5^v G5^x C5^x D5^v

T
A
B

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, piano, and bass. The guitar part is in standard notation with a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is in standard notation with a key signature of one flat (B-flat) and a 4/4 time signature. The bass part is in standard notation with a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into two systems. The first system covers measures 130 to 134, and the second system covers measures 135 to 139. The guitar part features a prominent melody with a repeating pattern of eighth notes. The piano part provides a harmonic accompaniment with chords and single notes. The bass part provides a steady rhythmic foundation with a repeating pattern of eighth notes. The score includes various musical notations such as notes, rests, chords, and fingerings. The guitar part includes a capo position of 5 (D5v) and a capo position of 6 (G5x). The piano part includes a capo position of 5 (D5v) and a capo position of 6 (G5x). The bass part includes a capo position of 5 (D5v) and a capo position of 6 (G5x).

134

Gtr II

D5^v

D5^v

F5^l

D5^v

Gtr I

T

A

B

Gtr V *fff*

Full

Full

Full

Full

T

A

B

Gtrs III, IV

T

A

B

138

D5^v D5^v D5^v G5^x D5^v

T A B

Full Full Full Full Full

T A B

T A B

142

D5^v D5^v G5^x C5^x D5^v

T
A
B

Full Full Full Full Full

T
A
B

The image shows a musical score for the song "The Rose Tree". It includes a guitar solo, a vocal melody, and a piano accompaniment. The guitar part is in D major, and the vocal melody is in D major. The piano accompaniment is in D major. The score is for a 12-string guitar.

Guitar Solo: The solo is in D major and consists of a series of eighth notes. The notes are D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The solo is marked with a "D5v" scale.

Vocal Melody: The vocal melody is in D major and consists of a series of eighth notes. The notes are D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The melody is marked with a "Full" breath mark.

Piano Accompaniment: The piano accompaniment is in D major and consists of a series of eighth notes. The notes are D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The accompaniment is marked with a "Full" breath mark.

150

D5^v D5^v F5ⁱ F5ⁱ

Gtrs I, II, III, IV, V

Full

sl. sl.

M Outro

154

F5 B $\flat$ 5 F5 B $\flat$ 5

Gtrs I, II, III, IV

1.

2.

B $\flat$ 5 A5

158

T

A

B

A5

1

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

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

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

SHE BUILDS QUICK MACHINES

As recorded by Velvet Revolver

(From the 2007 Album LIBERTAD)

Transcribed by NICK CHASE

Words by
Music by

A Intro

All Guitars in Drop-D

$\text{♩} = 150$

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

1

Gtr I

T	A	B
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0
	10 12 0 10 12 0 10 12	10 12 0 10 12 0 10 12
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

5

T	A	B
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0
	10 12 0 10 12 0 10 12	10 12 0 10 12 0 10 12
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0

Gtr II

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

sl.

Gtr III

off pp p mp mf

T	A	B
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0
	10 12 0 10 12 0 10 12	10 12 0 10 12 0 10 12
	10 12 0 10 12 0 10 12	9 12 0 9 3 0 3 0

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Gtrs II, III

T

A

B

10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0

B Verse

N.C.

13

Gtr II

T

A

B

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

Gtr III

P.M.-1

T

A

B

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

P P P P

17

T

A

B

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

sl.

P.M.-1

T

A

B

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

P P P P

21

T
A
B

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

P.M. - 1

T
A
B

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

P P P P

25

C Pre-Chorus

A5G5C5N.C.A5G5C5N.C.

29



T
A
B

(14)(14)

T
A
B

7 5 10 (10) 3 5 3 5 7 5 7 5 10 (10) 3 5 3 5 7 0

sl.sl.sl.sl

T
A
B

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

A5G5C5N.C.A5G5F5G5

33



T
A
B

(3) 5 (3) 5

T
A
B

7 5 10 (10) 3 5 3 5 7 5 7 5 3 (3) 5

sl.sl

T
A
B

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

D Chorus

C5 D5C5 D5C5 D5B5 D5B5 F5C5 D5C5 D5C5 D5B5 D5B5 F5



T

A

B

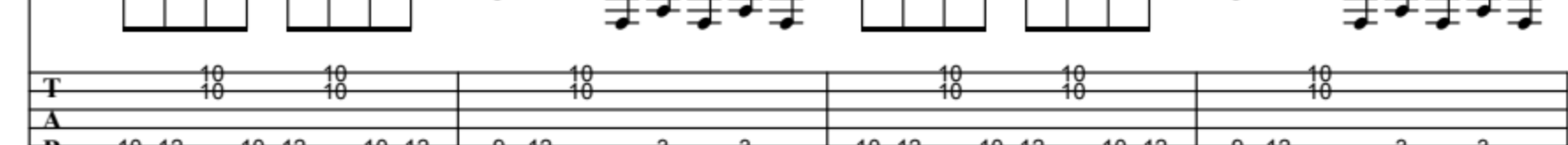




T

A

B



C5 D5C5 D5C5 D5B5 D5B5 F5C5 D5C5 D5C5 D5B5 D5B5 F5



T

A

B

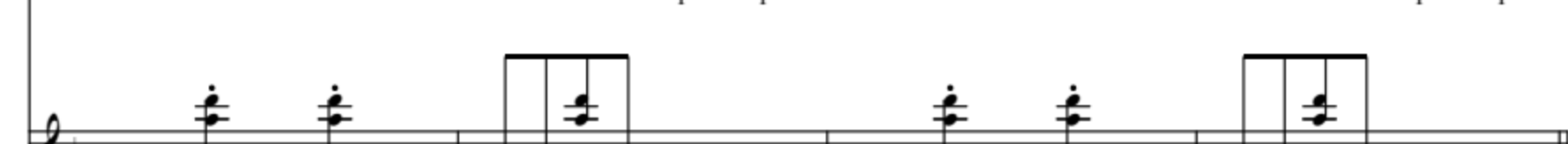




T

A

B



E

Verse

N.C.

45

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

P.M.-|

P.M.-|

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

P

P

P

P

49

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

P.M.-|

P.M.

Full

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

P

P

P

P

53

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

P.M.-|

P.M.

Full

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

P

P

P

P

57

T

A 10 (10) 10 9 12 10 (10) 10 9 12 12/14

B

sl.

P.M. -|

T

A

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

P P P

F Pre-Chorus

61

A5 G5 C5 N.C. A5 G5 C5 N.C.

T

A

B

(14) (14)

T

A

B 7 5 10 (10) 3 5 3 5 7 5 7 5 10 (10) 3 5 3 5 7 0

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

Gtr IV
let ring-----|

T

A

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

65

A5 G5 C5 N.C. A5 G5 F5 G5

T

A

B

7 5 10 (10) 3 5 3 5 7 5 7 5 3 (3) 5

sl. sl.

let ring

T

A

B

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

G Chorus

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

69

T

A

B

10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0

10 10 10 10 10 10

10 12 10 12 10 12 9 12 0 3 0 3 0 10 12 10 12 10 12 9 12 0 3 0 3 0

73

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 F5

T

A

B

10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 0 0 3

10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 0 0 3

10 10 10 10 10 10 10 10

10 12 0 10 12 0 10 12 9 12 0 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 0 0 3

10 12 0 10 12 0 10 12 9 12 0 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 0 0 3

H Interlude

D5

77

Gtrs II, III

T

A

B

0 (0) (0) (0)

I Bridge

D5

81

Musical notation for Bridge D5, measures 81-84. The notation includes guitar staves for Gtr IV and Gtr V. Gtr IV has fret numbers (7), (5), (12), (11), (9), (9), (11), (9) with slurs and 'sl.' markings. Gtr V has fret numbers 7, 0, 7 with slurs and 'H' markings below. The vocal line has a whole note in measure 81, a half note in measure 82, and a quarter note in measure 83.

N.C.

85

Musical notation for Bridge D5, measures 85-88. The notation includes guitar staves for Gtr IV and Gtr V. Gtr IV has fret numbers (7), (5), (12), (11), (9), (9), (11), (9) with slurs and 'sl.' markings. Gtr V has fret numbers 8, 7, 7, 7, 7, 7, 7, 7 with slurs and 'H' markings below. The vocal line has a whole note in measure 85, a half note in measure 86, and a quarter note in measure 87.

The musical score is divided into three systems, each with a guitar part, a vocal part (Tenor, Alto, Bass), and a piano accompaniment part.

System 1 (Measures 89-92):

- Guitar:** Treble clef, key of D major. Measures 89-92 show a melodic line with slurs and ties, and a final measure with a whole note chord.
- Vocal:** Tenor (T), Alto (A), and Bass (B) parts. Measures 89-92 show vocal lines with slurs and ties, and a final measure with a whole note chord.
- Piano:** Treble clef, key of D major. Measures 89-92 show a harmonic accompaniment with slurs and ties, and a final measure with a whole note chord.

System 2 (Measures 93-96):

- Guitar:** Treble clef, key of D major. Measures 93-96 show a melodic line with slurs and ties, and a final measure with a whole note chord.
- Vocal:** Tenor (T), Alto (A), and Bass (B) parts. Measures 93-96 show vocal lines with slurs and ties, and a final measure with a whole note chord.
- Piano:** Treble clef, key of D major. Measures 93-96 show a harmonic accompaniment with slurs and ties, and a final measure with a whole note chord.

System 3 (Measures 97-100):

- Guitar:** Treble clef, key of D major. Measures 97-100 show a melodic line with slurs and ties, and a final measure with a whole note chord.
- Vocal:** Tenor (T), Alto (A), and Bass (B) parts. Measures 97-100 show vocal lines with slurs and ties, and a final measure with a whole note chord.
- Piano:** Treble clef, key of D major. Measures 97-100 show a harmonic accompaniment with slurs and ties, and a final measure with a whole note chord.

101

Measures 101-104 musical notation and fretboard diagrams. Measure 101: Treble clef, F major chord, quarter note. Measure 102: Treble clef, F major chord, quarter note. Measure 103: Treble clef, F major chord, quarter note. Measure 104: Treble clef, F major chord, quarter note. Fretboard diagrams for measures 101-104: Measure 101: T (14), A (12), B (12). Measure 102: T (17), A (15), B (15). Measure 103: T (17/19), A (15/17), B (15/17), sl. Measure 104: T (19), A (19), B (19), sl. Measure 105: Treble clef, F major chord, quarter note. Measure 106: Treble clef, F major chord, quarter note. Measure 107: Treble clef, F major chord, quarter note. Measure 108: Treble clef, F major chord, quarter note. Fretboard diagrams for measures 105-108: Measure 105: T (8), A (9), B (8). Measure 106: T (8), A (9), B (8). Measure 107: T (7), A (7), B (7). Measure 108: T (7), A (7), B (7).

105

Measures 105-108 musical notation and fretboard diagrams. Measure 105: Treble clef, F5, quarter note. Measure 106: Treble clef, F5, quarter note. Measure 107: Treble clef, F5, quarter note. Measure 108: Treble clef, F5, quarter note. Fretboard diagrams for measures 105-108: Measure 105: T (5), A (5), B (5). Measure 106: T (5), A (5), B (5). Measure 107: T (5), A (5), B (5). Measure 108: T (5), A (5), B (5).

[illegible][illegible]

K Pre-Chorus

129

A5 8va G5 C5 N.C. A5 G5 C5 N.C.

T 15 17 (17) (17)

A

B

H

Gtr III

T

A

B 7 5 10 (10) 3 5 3 5 7 5 7 5 10 (10) 3 5 3 5 7 0

sl. sl. sl. sl.

Gtr IV

let ring

T

A 2 0 (0) (0)

B 3 2 0 3 2 0

133

A5 G5 C5 N.C. A5 G5 F5 G5

T

A

B

7 5 10 (10) 3 5 3 5 7 5 7 5 3 (3) 5

7 5 10 (10) 3 5 3 5 7 5 7 5 3 (3) 5

sl. sl.

let ring

T

A

B

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

L Out-Chorus

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

137

Gtr II

T

A

B

10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0

10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0

10 10 10 10 10 10

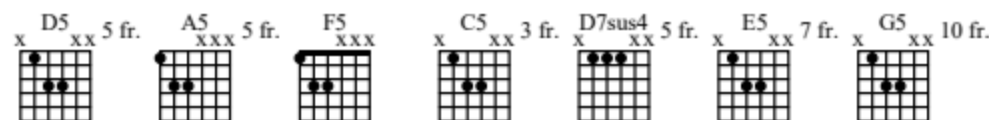
10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0 10 12 10 12 10 12 9 12 9 3 0 3 0

SPECTACLE

As recorded by Velvet Revolver
(From the 2004 Album CONTRABAND)

Transcribed by flatbag

Words & Music by
Duff McKagan



A Intro

♩ = 160

The Intro section is written for two guitar parts, Gtr I and Gtr II. Gtr II plays a series of A5 power chords (5 fret) in a rhythmic pattern. Gtr I plays a bass line consisting of triplets of eighth notes, starting with a 'Full' dynamic marking. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The Gtr I part is marked with a '3' for triplet and a 'p' for piano.

N.C.(A)

The N.C.(A) section continues the musical theme. Gtr II plays a series of A5 power chords (5 fret) in a rhythmic pattern. Gtr I plays a bass line consisting of triplets of eighth notes, marked with a '3' for triplet and a 'p' for piano. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The Gtr I part is marked with a '3' for triplet and a 'p' for piano. The section ends with a double bar line.

B Verse

§
N.C.(A)

G

F

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system includes a vocal melody and a guitar accompaniment. The second system includes a vocal melody and a guitar accompaniment. The guitar line includes a capo position of 8vb and a key signature change to one flat (Bb). The score is in 3/4 time and consists of two systems. The first system includes a vocal line with a treble clef and a guitar line with a treble clef. The second system includes a vocal line with a treble clef and a guitar line with a treble clef. The guitar line includes a capo position of 8vb and a key signature change to one flat (Bb).

N.C.(A)

G

F

C Chorus

To Coda

18

Dm Am

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

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

A 2 2 2 2 2 2 1 2 2 2 2 2 2 2 2

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

8vb-----| 8vb-----|

T 7 7 5 7 7 (7) 7 7 5 7 7 x 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 7 7 5 7 7 (7) 7 7 5 7 7 x 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 5 5 5 5 5 (5) 5 5 5 5 5 x 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D Pre-Verse

D.S. al Coda

$$N.C.(A)$$

26

Gtr I

T

A

B

8vb

Gtr II

T

A

B

14

(14)

sl.

C

30

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

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

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

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

T

A

B

34

Dm

Am

let ring

let ring

let ring

let ring

8vb

8vb

T

A

B

T

A

B

E Bridge

F

E

42

let ring

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

let ring

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

F

G

F

E

46

let ring

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

let ring

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

50

F

let ring

T 1 2 1 2 1

A 3 2 3 2 3

B 1 2 1 2 1

T 10 10 10 10 10

A 10 10 10 10 10

B 10 10 10 10 10

C

52

let ring

T 1 0 1 0 2 0

A 0 2 0 2 0

B 3 3

8va

T 17 17 17 17 17 17 17 17 17 17 17 17 17 17

A x x x x x x x x x x x x x x

B 15 15 15 15 15 15 15 15 15 15 15 15 15 15

[illegible]

56

E

T 0
A 1
B 2
0

Allegretto

T 0
A 1
B 2
0

Allegretto

T 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21
A x x x x x x x x x x x x x x x
B 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

F Guitar Solo
$$N.C.(A)$$

8va-

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and piano. The vocal part is in G major and 4/4 time. The lyrics are "The wind is in the trees". The piano accompaniment consists of chords and a bass line. The score is divided into four measures. The first measure has a vocal melody starting on G4, followed by a piano accompaniment with a bass line of G3, B2, D3, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A1

[illegible]

C5

D5

D7sus4 D5

D7sus4 D5

8va-----

69

Full

Full

Full

Full

T

A

B

17 19 19 19 17 19 19

19 19 19 17

19 17 17 20 17 20 17

P.M.--|

P.M.--|

P.M.--|

P.M.--|

P.M.--|

P.M.--|

T

A

B

5 5 5 5 5 5

7 7 7 7 7 7

7 7 7 7 7 7

E5

G5

15ma-----

72

3

3

3

3

3

3

1/2

T

A

B

20 17 19 20 19 20 19 17 19 17

20 17 20 17 17

20 17 20 17 19 17 20 19 17 19 20

H H H P H P

P P

P P

P.M.-----|

P.M.-----|

T

A

B

9 9 9 9 12 12 12 12

9 9 9 9 12 12 12 12

7 7 7 7 10 10 10 10

G Verse

N.C.(A)

N.C.(A)

74

A5
8va

Full

T
A
B

20 (20)

10

sl.

5 5 5 5

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

p

Gtr II

8vb

T
A
B

14 14 12 12

sl.

10

sl.

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

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

p

1. , 2. , 3.

G F G F

78

Gtr I

Gtr II

8vb

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

1/4 1/4 1/4

T
A
B

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

x 12 10 12 (12)

H Chorus
Dm

Am

82

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

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

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

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

8vb-----| 8vb-----|

T 7 7 5 7 7 (7) 7 7 5 7 7 x 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 7 7 5 7 7 (7) 7 7 5 7 7 x 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 5 5 5 5 5 (5) 5 5 5 5 5 x 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F

C

86

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

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

A 1 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2

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

T

A 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3

B 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3

90

Dm

Am

let ring

let ring

let ring

let ring

8vb

8vb

T

A

B

T

A

B

94

F

E

let ring

8vb

T

A

B

I Out-Chorus

Dm

Am

98

fff

Tablature for guitar parts (T, A, B) corresponding to the Out-Chorus section. The notation includes fret numbers (0, 2, 3, 5, 7) and techniques like bends (8vb) and accents (^).

First system (measures 98-101):

- T: Treble clef, standard notation.
- A: Bass clef, fret numbers: 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2
- B: Bass clef, fret numbers: 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2

Second system (measures 102-105):

- T: Treble clef, standard notation.
- A: Bass clef, fret numbers: 7 7 5 7 7 | (7) 7 7 5 7 7 x | 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2
- B: Bass clef, fret numbers: 5 5 5 5 5 | (5) 5 5 5 5 5 x | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

1.

F

C

102

Tablature for guitar parts (T, A, B) corresponding to the first system of the second section. The notation includes fret numbers (0, 2, 3, 5, 7) and techniques like bends (8vb) and accents (^).

First system (measures 102-105):

- T: Treble clef, standard notation.
- A: Bass clef, fret numbers: 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 0 2 3 0 2 3 0 2
- B: Bass clef, fret numbers: 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 0 2 3 0 2 3 0 2

Second system (measures 106-109):

- T: Treble clef, standard notation.
- A: Bass clef, fret numbers: 3 3 3 3 | (3) 3 3 3 | 3 3 3 3 | (3) 3 3 3
- B: Bass clef, fret numbers: 3 3 3 3 | (3) 3 3 3 | 3 3 3 3 | (3) 3 3 3

106

2.
F E

8vb

17 sl.

J **Outro**
N.C.(A)

110

A5

Full

8vb

SUCKER TRAIN BLUES

As recorded by Velvet Revolver

(From the 2004 Album CONTRABAND)

Transcribed by Peter Phythian
(flatbag@tpg.com.au)

Words by
Dave K

A Intro

$\text{♩} = 167$
N.C.(E)

1

Gtr I

T

A

B

Gtr II

T

A

B

N.C.(E)

6

T

A

B

T

A

B

N.C.(E)

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the treble clef melody, guitar chords (T, A, B), and a bass line with fingerings. The second system continues the melody and bass line. The third system shows the final measures of the piece, including a double bar line and a repeat sign.

System 1:

- Melody:** Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Guitar Chords:** T (Treble), A (Alto), B (Bass). Chords are indicated by 'x' marks on the staff lines.
- Bass Line:** Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

System 2:

- Melody:** Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Guitar Chords:** T (Treble), A (Alto), B (Bass). Chords are indicated by 'x' marks on the staff lines.
- Bass Line:** Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

System 3:

- Melody:** Treble clef. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Guitar Chords:** T (Treble), A (Alto), B (Bass). Chords are indicated by 'x' marks on the staff lines.
- Bass Line:** Bass clef. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

N.C.(E)

G5

8vb
Gtrs I, III

14

8vb
Gtrs I, III

T
A
B

5
3

T
A
B

3 4 3 2 3 4 (4) 3 4 3 2 3 4

B Pre-Verse

$\text{♩} = 173$
G5

G5

E5

8vb---
Gtrs I, III

18 

22

G5

E5

8vb

T

A

B

3 4 3 5 3 3

3 7 3 4 5 1 0

(0) 0 1 0 2 0 0

5 0 4 0 1 2 3 0

Gtr IV

Full

Full

Full

Full

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

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

T

A

B

C Verse

8/4
E5

26

8vb

Gtr I

8vb

8vb

T

A

B

0 1 0 2 0

0 (0) 0 1 0 2 0

0

8vb

Gtr III

8vb

8vb

T

A

B

0 1 0 2 0

2 0 (2) 0 1 0 2 0

2 0

E5

30

T

A

B

0102000(0)010200152sl.

T

A

B

0102002(2)(0)010200050401230

E5

34

T

A

B

0102020222222(2)0102020222222

T

A

B

0000000(2)2324222

A5G5B5G5

46

8vb-----

T																													
A																													
B	7	7	7	7	7	7	5	(5)	5	5	5	5	5	5	9	(9)	9	9	9	9	9	9	9	9	8	7	5		
B	5	5	5	5	5	5	3	(3)	3	3	3	3	3	3	3	7	(7)	7	7	7	7	7	7	7	7	6	5	0	3

8vb-----

T																													
A	14	14	14	14	12	(12)	12	12	12	12	16	(16)	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	
B	12	12	12	12	10	(10)	10	10	10	10	14	(14)	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
B													6	5	0	3													

E Chorus

G5E5G5

50

8vb-----

Gtrs I, III

T																												
A																												
B	3	4	3	5	3	3	3	7	3	4	5	1	0	(0)	0	1	0	2	0	0	5	0	4	0	1	2	2	5

To CodaD.S. al Coda

G5E5D5

54

8vb-----

Gtr I

T																												
A																												
B	3	4	3	5	3	3	3	7	3	4	5	1	0	(0)	0	1	0	2	0	0	5	0	4	0	1	2	2	7

8vb-----

Gtr III

T																												
A																												
B	3	4	3	5	3	3	3	7	3	4	5	1	0	(0)	0	1	0	2	0	0	5	0	4	0	1	2	2	10

Full

F Bridge

59

D5 C5 E5 D5

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

Full Full Full

T A B

T A B

T A B

63

D5 C5 B5 E5

P.M. P.M.

Full

T A B

T A B

T A B

G Guitar Solo

67

E5

G5

E5

Gtr IV

N.H.

4

Full

Full

Full

T

A

B

[12]

((12))

0

8

(8)

(0)

13

(13)

13

(13)

13

(13)

12

8vb

Gtrs I, III

P.M.

P.M.

T

A

B

0

1

0

2

0

2

2

2

2

2

2

2

2

2

5

(5)

(3)

3

4

3

5

3

5

5

5

5

5

5

5

5

5

2

0

71

E5

8va

G5

Full

Full

2

2

1

1

Full

Full

T

A

B

15

12

15

12

15

12

15

12

15

(15)

12

15

12

15

12

15

12

15

14

15

14

14

12

14

12

15

P

H

P

P

H

H

P

8vb

P.M.

P.M.

T

A

B

0

1

0

2

0

2

2

2

2

2

2

2

2

5

(5)

(3)

3

4

3

5

3

5

5

5

[illegible]

77

G5

A5

G5

Full

Full

4

Full

12 15 14 12 14 15 14 (14) 12 14 14 0 (0) 17 (17) (17) (17) 17 15 17

P

P

8vb

P.M.

T

A

B

3 4 3 5 3 5 5 7 (7) 7 7 7 7 7 5

[illegible]

H Breakdown

N.C.

84

Gtr III

G5

T

A

B

88

Gtrs I, III

T

A

B

14

5

3

sl.

I Out-Chorus
G5

91

G5

E5

G5

5x

8vb

T

A

B

3 4 3 5 3 3 3 7 3 4 5 1 0 (0) 0 1 0 2 0 0 5 0 4 0 1 2 2 5 3

99 E5

T
A
B

2
0

(2)
(6)

(2)
(6)

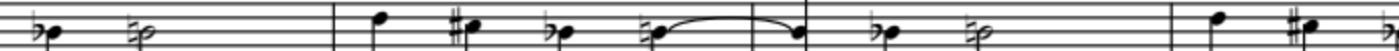
J Outro

♩ = 167

ES

(E5)

107



Gtr II

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

(E5)

111

8va F#5 D5 F5 D5 F#5

9

T 17 19 19 17 17 19 17 19 (19) 17 19 19 17 17 19 17 19

A 17 17 17 17 17 17 17 17 17 17 17 17 17 17

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

8vb P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T

A

B 0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 4 (3) 0 3 0 5 0 5 3 0 4 4

B Verse

8va F#5 D5 F5 D5 F5

13

8vb Gtr II P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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

A 0 5 0 7 0 7 5 0 5 0 7 0 7 5 0 5 0 7 0 7 5 0 5 0 7 5

B 0 3 5 0 3 5 0 3 5 0 3 5 (3) 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5

8vb Gtr IV

T

A

B 0 3 5 0 3 5 0 3 5 0 3 5 (3) 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5

8va Gtr I

T (19)

A

B

17

F5 D5 F5 D5 F5

^ P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.A.H.

T A B

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

8vb-----

T A B

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

F#

21

F5 D5 F5 D5 F5

^ P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

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

8vb-----

T A B

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

F5 D5

F5 D5

G#5

Gtr III

25

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

T

A

B

5 7 7 5 0 5 0 7 5 0 3 (3) 0 5 0 7 0 7 5 0 5 0 7 5 0 6 6

8vb-----

T

A

B

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

C Pre-Chorus

G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 G5 G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 B#5 A5 G#5

29

8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-----

T

A

B

5 6 5 6 5 (5) 3 5 3 5 6 (6) 5 6 5 6 5 (5) 3 5 3 8 7 6 (5) 3 5 3 8 7 6

G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 G5 G#5 G5 G#5 G5 G#5 A5 B#5 A5 B#5 A5 B#5 A5 D5

33

8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb-----

T

A

B

5 6 5 6 5 (5) 3 5 3 5 6 (6) 5 6 5 6 7 (7) 8 7 8 7 8 7 0 (7) 8 7 8 7 8 7 0

H P H P H P

D Chorus*To Coda*

37

Gtr III

D5 F5 D5 F#5

8vb

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

T

A

B

0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 4

41

F#5 D5 F5 D5 F#5

8vb

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

T

A

B

0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 4

E Verse 2*D.S. al Coda*

45

F#5 D5 F5 D5 F5

8vb

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

T

A

B

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

Gtr IV

T

A

B

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, spanning 49 measures. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and features a complex arrangement of chords and melodic lines. The vocal part is in treble clef and includes lyrics. The score is divided into two systems, each with a guitar part and a vocal part. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is written for guitar and voice, with the guitar part in standard tuning and the vocal part in treble clef. The score is divided into two systems, each with a guitar part and a vocal part. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The vocal part includes a key signature of one sharp (F#) and a time signature of 4/4.

System 1 (Measures 1-24):

- Guitar:** Features a complex arrangement of chords and melodic lines. The key signature is one sharp (F#). The time signature is 4/4. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4.
- Vocal:** Includes lyrics: "Hello, hello, good morning to you." The key signature is one sharp (F#). The time signature is 4/4.

System 2 (Measures 25-49):

- Guitar:** Continues the complex arrangement of chords and melodic lines. The key signature is one sharp (F#). The time signature is 4/4.
- Vocal:** Includes lyrics: "The sound of silence." The key signature is one sharp (F#). The time signature is 4/4.

F Guitar Break

54

Gtr III

F#5 D5

8va

Gtr I

T 14 14 14 14 14 14 14 14 14 14 14 14 13 (13) 13 13 13 13 13 13 13 13 13 13 13 14

A 14 14 14 14 14 14 14 14 14 14 14 14 13 (13) 13 13 13 13 13 13 13 13 13 13 13 14

B

Gtr V

T

A (7) 11 10 (10) 11

B (5) 9 8 (8) (8) 9

Gtr II

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

T

A

B 0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 4 4 4

58

F#5 D5

8va

F5 D5

T 14 14 14 14 14 14 14 14 14 14 14 14 13 (13) 13 13 13 13 13 13 13

A 14 14 14 14 14 14 14 14 14 14 14 14 13 (13) 13 13 13 13 13 13 13

B

T

A (11) 14 13 (13)

B (9) 12 11 (11)

8vb

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

T

A

B 0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) (3) (3) 0 3 0 5 0 5 3

61

D5 F#5 D5 G#5

8va-----

T 13 13 13 13 13 13 13 14 (14) 14 14 14 14 14 14 14 14 14 14 14 14 14

A 13 13 13 13 13 13 13 14 (14) 14 14 14 14 14 14 14 14 14 14 14 14 14

B

8va-----

T 17 (17) (17) (17) 19

A 17 (17) (17) (17) 19

B 15 (15) (15) (15) 17

sl.

8vb-----

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

T

A

B 0 3 5 0 5 3 0 4 (4) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 6

G Pre-Verse

G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 G5 G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 Bb5 A5 G#5

8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb-----

Gtrs II, III

T

A 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

B 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 G5 G#5 G5 G#5 G5 G#5 G5 F5 G5 F5 D5

8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb----- 8vb-- 8vb-----

T

A 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

B 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

H Verse 3

D5

72

8vb-----┐
Gtr II

Flick pickup toggle switch

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

8vb-----┐
Gtr III

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

D5

76

Gtr III

T							
A		10	(10)	9	(9)	8	(8) 7
B		x 8	(8)	x 7	(7)	x 6	(6) 5

D5

8va-----┐ *8va*-----┐ *8va*-----┐

80

Gtr I

~~~~~      ~~~~~      ~~~~~

|   |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|
| T |    |    |    |    |    |    |    |
| A | 17 | 19 | 19 | 17 | 17 | 19 | 17 |
| B | 17 | 17 | 17 | 17 | 17 | 17 | 17 |

Gtr III

|   |  |        |      |        |     |        |       |
|---|--|--------|------|--------|-----|--------|-------|
| T |  |        |      |        |     |        |       |
| A |  | 10     | (10) | 9      | (9) | 8      | (8) 7 |
| B |  | x<br>8 | (8)  | x<br>7 | (7) | x<br>6 | (6) 5 |

84

D5

8va

Gtr III

T

A

B

8vb

Gtr II

T

A

B

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a key signature of one sharp (F#) and a 2/4 time signature. The guitar part features a melody with eighth notes and rests, with a capo indicated by a dashed line and the label "8va". The vocal part is written in a single staff with a treble clef, showing the melody and lyrics. The piano part is written in a single staff with a bass clef, showing the accompaniment. The second system continues the melody and accompaniment. The third system includes a guitar part with a key signature of one sharp (F#) and a 2/4 time signature. The guitar part features a melody with eighth notes and rests, with a capo indicated by a dashed line and the label "8va". The vocal part is written in a single staff with a treble clef, showing the melody and lyrics. The piano part is written in a single staff with a bass clef, showing the accompaniment.

I Out-Chorus

92

F#5 D5 F5 D5 F#5

8va

8vb

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

T

A

B

0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 4

96

F#5 D5 F5 D5 F#5

8vb

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

T

A

B

0 3 0 5 0 5 3 0 3 5 0 5 3 0 3 (3) 0 3 0 5 0 5 3 0 3 5 0 5 3 0 4

F#5 N.C.(D5)  
 $\delta va$ -----

The musical score is divided into two systems. The first system features a guitar part (Gtr I) on a single staff and a double bass part (Gtr II) on a grand staff. The guitar part begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each starting with a slash indicating a pickup or a specific articulation. The first measure consists of eighth notes, and the second measure consists of quarter notes. The double bass part is written on a grand staff (treble and bass clefs) and contains three measures of music, each starting with a slash. The second system continues the guitar part with a single staff and the double bass part with a grand staff. The guitar part continues with a single staff and the double bass part with a grand staff. The guitar part continues with a single staff and the double bass part with a grand staff. The guitar part continues with a single staff and the double bass part with a grand staff.





D5/A B $\flat$ 5 C5

9

let ring

T

A

B

5 5 7 5 5 5 7 5 5 5 7 5 5 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 5 5 5 5 5 5 5 5

let ring

T

A

B

7 1 3 3 5 5 5

B $\flat$ 5 C5 D5/A

13

let ring

T

A

B

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

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

let ring

T

A

B

1 5 7 5 7

## C Verse 2

B $\flat$ 5 C5 D

17

let ring

T

A

B

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

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

H H

let ring

T

A

B

6 5 7 2 3 0 5 0 3 0

3 5 7 2 3 0 5 0 3 0

1 3 5 1 3 5 1 3 5

B $\flat$ 5

C5

D

21



let ring

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T | 3 | 0 | 3 | 2 | 0 |
| A | 0 | 0 | 2 | 3 | 0 |
| B | 0 | 0 | 2 | 3 | 0 |

H

H



let ring

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T | 1 | 3 | 0 | 5 | 0 | 3 | 0 |
| A | 5 | 2 | 3 | 0 | 5 | 0 | 3 |
| B | 3 | 2 | 3 | 0 | 5 | 0 | 3 |

B $\flat$ 5

C5

D

25



let ring

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T | 3 | 0 | 3 | 2 | 0 |
| A | 0 | 0 | 2 | 3 | 0 |
| B | 0 | 0 | 2 | 3 | 0 |

H

H



let ring

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| T | 1 | 3 | 0 | 5 | 0 | 3 | 0 |
| A | 5 | 2 | 3 | 0 | 5 | 0 | 3 |
| B | 3 | 2 | 3 | 0 | 5 | 0 | 3 |

29

B $\flat$ 5 C5 D

let ring

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

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

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

H H

let ring

T 1

A 2

B 2

**D** Verse 3

Gtr I *mp* B $\flat$ 5 C5 D5/A

33

Gtr II *f* let ring

T 3 3 3 3 3 3 3 3

A 1 3 3 3 3 3 3 3

B 1 3 3 3 3 3 3 3

B $\flat$ 5 C5 D5/A

37

let ring

T 3 3 3 3 3 3 3 3

A 1 3 3 3 3 3 3 3

B 1 3 3 3 3 3 3 3

E Pre-Chorus

41

B $\flat$ 5 C5 B $\flat$ 5 C5

let ring-----|

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

45

D5/A

let ring-----|

T A B 3 3 5 3 5 5 3 5

Gtr III

T A B x x x x

## F Chorus

47

*pp* B<sup>b</sup>5 G5 D5

Gtr III *mf* *let ring*

T A B

Gtr IV *mf*

T A B

51

B<sup>b</sup>5 G5 D5

*let ring*

T A B

H P

*let ring*

T A B

55

B $\flat$ 5 G5 D5

let ring

T A B

T A B

59

B $\flat$ 5 G5 D5

let ring

T A B

T A B

7

sl.

**G Bridge**

63

E Gtr I

G5 D5

Gtrs III, IV  
*let ring*

Gtr V *ff*

Full (13) 10 Full (13)

67

E G5 D5

*let ring*

Full (13) 10 Full (13)

E

G5

D5

71

let ring

T

A

B

0

1

2

1

2

1

2

3

x

0

3

3

3

3

3

3

2

3

0

2

2

0

0

3

0

2

2

T

A

B

12

13

(13)

10

13

(13)

D5/A

E

75

let ring

T

A

B

0

2

2

2

2

0

3

2

2

2

2

0

0

1

1

2

1

2

0

2

0

T

A

B

10



The image shows a musical score for the piece 'D5/A' by John Williams. It consists of two systems. The first system features a piano part (treble clef) and a string quartet part (labeled T, A, B). The piano part begins with a whole note chord, followed by a series of eighth notes with triplet markings. The string quartet part provides harmonic support with sustained notes and some movement in the lower strings. The second system continues the piano melody with more triplet patterns and concludes with a final chord. The string quartet part includes detailed fingerings and bowings for each instrument.

### **H** Guitar Solo

**System 1:**

**Gtr I**

B $\flat$ 5 A A G5 A A D5 A A A A

**79**

**T**

**A** 3 3 3 3 3 3 3 3

**B** 1 1 1 1 1 1 1 1

**System 2:**

**fff** 12 12 12 10 10 10

**Full** 13 13 13 12 12 10

**14**

**Full** 12 (12) 10 12 10 10 13 10 13 (13)

**12/14**

**sl.**

83

B<sup>b</sup>5 C5 D5

Full Full Full Full Full Full

T A B

15 (15) 15 12 (12) 12 12 (12) 12 12 12 11 12 12 14 14 12 14 14 13 14 17 17 15 17 15 17 15 17 (17)

H H H sl.

87

B<sup>b</sup>5 G5 D5

1/2 Full Full Full

T A B

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

sl.



**J Chorus**

103

B $\flat$ 5 C5/G D

Gtr III

Played with slight *let ring*

p

Gtr IV

## **K** Out-Chorus

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The piano part is written in a simplified notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems. The first system shows the guitar part with a key signature change from Bb to C major in the second measure. The piano part is written in a simplified notation with a key signature of one flat (Bb) and a 4/4 time signature. The second system shows the guitar part with a key signature change from C major to D major in the fourth measure. The piano part is written in a simplified notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems. The first system shows the guitar part with a key signature change from Bb to C major in the second measure. The piano part is written in a simplified notation with a key signature of one flat (Bb) and a 4/4 time signature. The second system shows the guitar part with a key signature change from C major to D major in the fourth measure. The piano part is written in a simplified notation with a key signature of one flat (Bb) and a 4/4 time signature.

The musical score for 'The Rose Tree' is presented in three systems. The first system, starting at measure 115, features a treble clef with a key signature of one flat (B-flat). The melody is written in eighth notes, with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree' underneath. The accompaniment consists of a bass line with a single note (B-flat) and a tenor line with a single note (B-flat). The second system continues the melody with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree'. The third system concludes the piece with lyrics 'The rose tree, the rose tree, the rose tree, the rose tree'. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like 'Full'.

Musical score for guitar, showing staves for Gtr III, Gtr IV, and Gtr V. The score includes a melodic line at the top, a guitar III staff with tablature and fret numbers, a guitar IV staff with tablature and fret numbers, and a guitar V staff with tablature and fret numbers. The tempo is marked as 75, and the key signature is one flat. The score is divided into measures by vertical bar lines.

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

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

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

BEZOEK ONZE WEBSITE OM:

