



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

WHITESNAKE

The Definitive Songs

1978-2011

18 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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Ready An' Willing

ALL OR NOTHING

As recorded by Whitesnake

(From the 1984 Album SLIDE IT IN)

Transcribed by Slowhand

Words &
Galley

A Intro

♩ = 138

C5 B♭5 C5 B♭5 C5 B♭5 C5 B♭5

Gtr I

Gtr II

B 1st & 2nd Verses

C5 B♭5 C5 B♭5 C5 B♭5 C5 B♭5

C Chorus

To Coda

21

25

29

D Interlude

34

C5 B♭5 C5 B♭5 C5 B♭5 C5 B♭5

38

C5 B♭5 C5 B♭5 B♭5 C5 B♭5 C5 B♭5 G5

E Organ Solo

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

42

H H 1 3 1 3 1 3 1 3

sl. *sl.*

D.S. al Coda

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

46

H H 1 3 1 3 1 3 1 3

sl. *sl.*

Φ
D5

50

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

54

C5 B $\flat$ 5

T
A
B 7 7 7 7 5 5 5 5 (9) (1)

T
A 7 7 7 7 7 7 5 5 (9) (9) (9) (1)

B 5 5 5 5 5 5 5 5 (9) (9) (9) (1)

F Outro

58

D5 B $\flat$ 5 D5 C5 D5 B $\flat$ 5 D5 C5

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

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

B 5 5 5 5 5 5 5 5 5 5 5 5

62

D5 B $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5

fade out 3x

T
A
B 7 7 9 7 5 5 7 7 9 7 5 5 (9) (9) (9) (1)

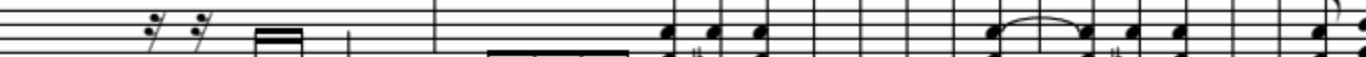
T
A 7 7 9 7 5 5 7 7 9 7 5 5 (9) (9) (9) (1)

B 5 5 5 5 5 5 5 5 5 5 5 5 (9) (9) (9) (1)

As recorded by Whitesnake

As recorded by Whitesnake

♩ = 150

1 

Gtr I

[illegible]

sl.[illegible]

5

8

T
A
B

4 5 4 (4) 5 7 7 7 7 7 (7) 7 7 7 9

3 3 3 (3) 3 5 5 0 0 0 0 5 4 5 0 0 0 0 5 7

5

12

N.H.-----|

T	A	B
	4	3
	5	3
	[5]	[5]
	[5]	[4]
	((4))	[5]
		[5]
		x
		0 0 0 0
		7 5 4 5
		0 0 0 0
		7 5
	(7)	5
	4	5
		7 9
		0 0

N.H.-----|

5

P

P

P

P

P

P

P

F

P

F

1

17

T

A

B

P P P P P P P P 3 3 0 0 0 0 5 4 5 0 0 0 0 5 (7) 7 7 7 9 (5) 4 5 0 0 5 7 sl.

20

T
A
B

7 5 7 5 5 5 7 7 8 8 | 8 8 8 8 | 0 0 0 0 7 5 7 4 7 5 0 0 0 0 7 5

[illegible]

26 

28

Gtr II

T
A
B

12 13 (13) 12 10
14 14 (14) 12 11

[illegible]

32

T 10/12~10 15 (15)

A 10/12~10 15 (15)

B 12 14 13 (13) 12 10

sl. sl.

36

T 10/12~10 15 (15)

A 10/12~10 15 (15)

B 7 9 9 7 7 5 (5) 5 5 5 7 5 0 7 0 2 3 (3) 3 5 7

sl. sl.

39

T (15) (15)

A (15) (15)

B 7 7 7 9 4 5 (5) 3 x 0 0 0 0 5 4 5 0 0 0 0 5

sl.

43

Gtr I

T

A

B

7 7 7 9 7 7 7 7

4 5 0 0 5 7 5 5 5 7 7 8 8 8 8 8 8

sl.

46

T

A

B

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

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

sl.

49

T

A

B

7 7 7 2 2 1 1 4 4 1 1 2 2 1 1 4 4 1 1

8 8 8 8

51

Gtr II

T

A

B

2 2 1 1 4 4 1 1 4 6 4 6 4 6 4

sl. sl.

Gtr I

T

A

B

2 2 1 1 4 4 1 1 2 2 4 4 4 1 1 0 0 2 0 0 0 0 0 0 2 0 0 2 2 2 7 7

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

54

T 12 13 (13) 12 10 (10) 10/12~10 15 (15)
A 14 14 (14) 12 11 (11) 10/12~10 15 (15)
B

sl. sl.

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

H

[illegible]

67

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

A 16 16

B 14

69

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

A

B

H P H P H P H P H P H P H P H P H P H P H P H P H P H

[illegible]

72

Guitar:

Measure 72: Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The fret numbers for the bass line are: 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16. The picking pattern is: H P H P H P H H P H P H P H H P H P H P H.

Measure 73: Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The fret numbers for the bass line are: 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16. The picking pattern is: H P H P H P H H P H P H P H H P H P H P H.

Drums:

Measure 72: Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The fret numbers for the bass line are: 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16. The picking pattern is: H P H P H P H H P H P H P H H P H P H P H.

Measure 73: Treble clef, key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2. The fret numbers for the bass line are: 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16. The picking pattern is: H P H P H P H H P H P H P H H P H P H P H.

[illegible]

79

Gtr IV

T

A

B

Gtr III

Full

21 (21) 19 19 22 Full 21 Full (21)

Gtr II

T

A

B

2 2 4 1 2 4 2 7

2 2 4 1 2 4 2 7

81

T

A

B

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

1 (1) 3 (3) (3) 1

T

A

B

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

88

Gtr II

Full

15 (15)

12 14 13 14 (13) 12 10 11

Gtrs I, Gtr I

5 x (x) 7 5 9 0 2 3 (3) 3 5 7

92

10 12 10 15 (15)

10 12 10 15 (15)

12 14 13 14 (13) 12 10 11

sl. sl.

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

H

96

10 12 10 15 (15)

10 12 10 15 (15)

15 (15)

sl. sl.

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

H H H

99

T
A
B

T
A
B

0 0 0 0 7 5 7 4 5 0 0 0 0 7 5 (7) 5 7 4 5 0 0 7 5 9 7 4 5 5 (5) 3 x

sl.

103

T
A
B

T
A
B

sl. *P* *P*

106

T
A
B

T
A
B

4 0 4 0 4 0 4 0 3 3 0 0 0 0 5 4 5 0 0 0 0 5 (7) 7 7 7 7 9 (5) 4 5 0 0

sl.

109

Gtr I

T
A
B

7 5 7 5 5 5 7 7 8 8 8 8 8 8 8 8 0 0 0 0 7 5 4 5 0 0 0 0 7 5

112

T

A 7 7 7 9

B 4 5 0 0 5 7

sl.

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

115

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef (T), Alto (A), and Bass (B). The Treble Clef part is a melody in G major, starting on G4 and ending on G5. The Alto and Bass parts are a two-part setting in G major, with the Bass part starting on G2 and the Alto part starting on G3. The key signature has one sharp (F#). The time signature is 4/4. The score is divided into two measures. The first measure contains the first four notes of the melody and the first four notes of the two-part setting. The second measure contains the next four notes of the melody and the next four notes of the two-part setting.

T

A

B

117

T

A

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

2 0 4 0 1

p

[illegible]

122

Gtr II

T

A

B

12 14

13 14

(13) (14)

12 12

10 11

(10) (11)

10-12-10 10-12-10

15 15

sl. sl.

Gtr I

T

A

B

2 2 2 7 7

2 2 2 5 5

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

7 9 H

126

Gtr II

T

A

B

12 14

13 14

(13) (14)

12 12

10 11

(10) (11)

10-12-10 10-12-10

15 15

sl. sl.

Gtr I

T

A

B

5 5 5 7 7

3 3 3 5 5

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

7 9 H

130

Gtr II

T

A

B

12 14

13 14

(13) (14)

12 12

10 11

(10) (11)

10-12-10 10-12-10

15 15

sl. sl.

Gtr I

T

A

B

5 5 5 7 7

3 3 3 5 5

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

7 9 H

134

T
A
B

12 14 13 14 (13) 12 11 (10) 10 12 10 15 15

sl. sl.

T
A
B

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

H

138

T
A
B

20 20 20 21 (21)

Full Full Full

T
A
B

3 2 0 3 2 0 0 0 0 9 0 0 0 0 9 8 8 8 8 10 10 7 0

141

T
A
B

(21)

4x

T
A
B

7 9 7 9 7 9 6 (2) 3 3 2 2 0 0 3 3 2 2

H

(From the 2008 Album BAD TO BE GOOD)

9

Gtr I

T

A

B

sl.

sl.

sl.

sl.

Gtr II

T

A

B

sl.

sl.

13

Gtr I

T

A

B

19 21 21 21 21 21 23 23 23 23 23 24 24 24 24 24 24 24 24 24

sl. sl. sl.

Gtr II

T

A

B

16 17 17 17 17 17 19 19 19 19 19 19 21 21 21 21 21 21 21 21

sl. sl. sl.

Gtr III

Continuous Slide

T

A

B

x 12 7

sl. sl.

17

A.H. Full Full

T

A

B

3 0 0 0 3 0 0 0 3 0 0 0 3 0 5 C# (5)

p

21

1/2

T

A

B

3 0 0 0 3 0 0 0 3 0 0 0 7 7 7 7 3 7 7 7

p

25

T
A
B

A.H. Full Full

C#

29

T
A
B

H 1/2

33

Verse 1

T
A
B

A.H. Full Full

C#

37

T
A
B

1/2

41

T
A
B

A.H. Full Full

C#

1.

45

T
A
B

2.

49

T
A
B

53

Gtr I

T
A
B

Gtr II

T
A
B

Gtr III

T
A
B

57

T
A 6 7 8 9
B 4 5 6 7

T
A 2 2 2 2 2 2 2 2
B

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

61

T
A 3 1/2
B

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

A.H. Full Full

C# (5)

65

T
A
B

3 0 2 0 3 0 12 *sl.* 7 *sl.*

B Verse 2

69

T
A
B

3 0 2 0 3 0 5 *A.H.* *Full* (5) *Full*

73

T
A
B

3 0 2 0 3 0 7 1/2

77

T
A
B

3 0 2 0 3 0 5 *A.H.* *Full* (5) *Full*

81

T
A
B

3 0 2 0 3 0 5 7 5 7 3 1/2

85

Gtr I

T 6 7 8 9

A 4 5 6 7

Gtr II

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B

Gtr III

T 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0

B

89

T 7 8 9 10

A 4 5 6 7

B

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B

T 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0

B

93

T 12
A 9
B

1/2

3

A.H. Full
Full

5 C# (5)

97

12

sl.

C Chorus

101

Gtr III

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

109

Gtr I

1/2

7(7) 5 5

7(7) 5 5

7(7) 5 5

Gtr III

T

A 9 9 7 7 5 5 2 2 2

B 7 7 5 5 3 3 0 0 0

12 *sl.*

117

A.H. Full Full

T

A

B 3 0 2 0 3 0 2 0 3 0 5 C# (5)

121

T

A

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

D Verse 3

125

A.H. Full Full

T

A

B 3 0 2 0 3 0 2 0 3 0 5 C# (5)

129



T
A
B

133



T
A
B

137



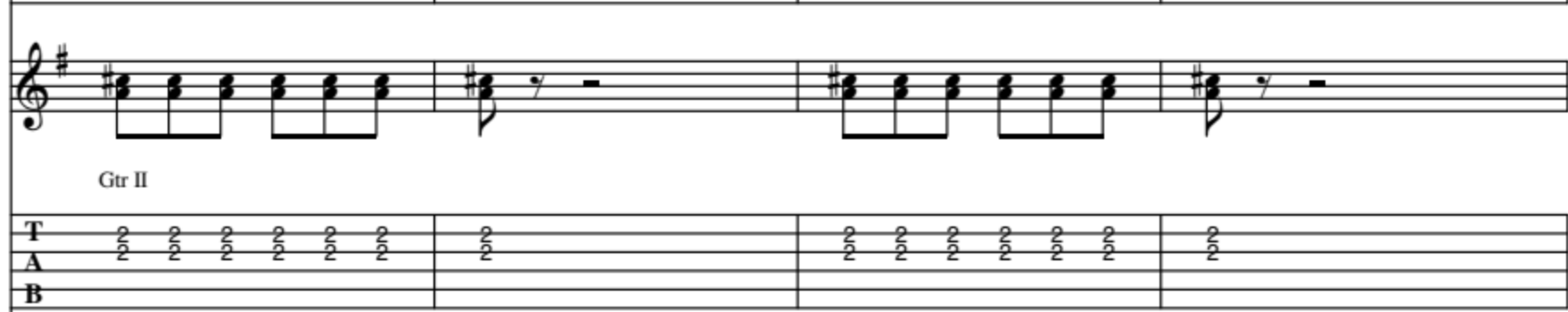
T
A
B

141



Gtr I

T
A
B



Gtr II

T
A
B



Gtr III

T
A
B

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a half note G4, followed by a quarter rest, a half note A4, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the vocal melody with a half note B4, a quarter rest, a half note C5, and a quarter rest. The piano accompaniment remains consistent. The third system (measures 9-12) shows the vocal line with a half note D5, a quarter rest, a half note E5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern. The score concludes with a final measure (measure 13) where the vocal line has a half note F#5 and the piano accompaniment has a final chord.

153

T
A
B

12 *sl.*

E Chorus 2

157

T
A
B

Gtr III

T
A
B

169

T
A
B

Gtr I

1/2

Gtr III

T
A
B

177

Gtr I

1/2

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

Gtr III

9 9 7 7 5 5 0 0 0

7 7 5 5 0 0 0

12 *sl.*

F Interlude

185

Gtrs I, II

1/4

Full

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

189

1/4

Full

Full

Full

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

193

Gtr I

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

Gtr II

sl. *sl.*

197

Gtr I

T

A 19 21 21 21 21 21 23 23 23 23 23 24 (24)

B *sl.* *sl.* *sl.*

Gtr II

T

A 16 17 17 17 17 17 19 19 19 19 19 21 (21)

B *sl.* *sl.* *sl.*

Gtr III

T

A

B

G Solo

201

Gtr III

T

A

B

209

T

A

B

217

T

A

B

225

T
A
B

233

T
A
B

241

T
A
B

249

T
A
B

A.H. Full Full

C#

253

T
A
B

H Verse 4

257

T
A
B

A.H. Full Full

C#

5

T
A
B

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

1/2

9

T
A
B

3 0 2 0 2 0 3 0 2 0 2 0 3 0 5 C# (5)

A.H. Full Full

13

T
A
B

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

1/2

17

Gtr I

T				
A	6	7	8	9
B	4	5	6	7

Gtr II

T				
A	6	7	8	9
B	4	5	6	7

Gtr III

T				
A	2	2	2	2
B	0	0	0	0

21

T	7	8	9	10
A	4	5	6	7
B				

T	7	8	9	0
A	4	5	6	0
B				0

T				
A	2	2	2	2
B	0	0	0	0

25

T 12
A 9
B

1/2

A.H. Full Full

3 0 0 0 3 0 0 0 3 0 0 0 3 0 5 C# (5)

29

T
A
B

3 0 0 0 3 0 0 0 3 0 0 0 12 *sl.*

I Chorus 3

33

T 3 2 0 0 2 0 3 2 0 3

Gtr III

T
A
B

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

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

45

Gtr I

1/2

T

A

B

Gtr III

T

A

B

53

Gtr I

1/2

T

A

B

Gtr III

T

A

B

12

sl.

J Outro

61

Gtr I Guitar 1 plays first time only

Gtr III

1

T

A

B

sl.

BLACK AND BLUE

As recorded by Whitesnake

(From the 1980 Album READY AN' WILLING)

Transcribed by Slowhand

Words & Music by
Micky M

A Intro

$\text{♩} = 132$

C5

1

Gtrs I, II (EL. Gtrs. w/ light dist.)

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

B Pre-Verse

G5

F5

C5

6

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

C 1st & 2nd Verses

G5

F5

C5

G5

10

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

F5

C5

14

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

D Pre-Chorus

18

F C F C G5

22

F C F C G5

T A B

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

(5) 5 7 5 5 5 7 5

E Chorus

26

Am G F C5 F5

30

G5 C5

1.

2. , D.S.

C5 Am G F C5

T A B

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

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

To Coda

38

F5 G5

T
A
B

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

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

G Bridge

42

C5 B $\flat$ 5 F5 C5

T
A
B

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

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

F Piano Solo

46

G5 F5 C5 G5

T
A
B

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

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

D.S. al Coda

50

F5 C5

T
A
B

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

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

54

Am G F C5 G5

T
A
B

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

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

ritardando ♩ = 80 N.C. a tempo ♩ = 132

58

C B $\flat$ F C

T A B

H Outro *fade out*

64

G5 F5 C5

T A B

CAN YOU HEAR THE WIND B

As recorded by Whitesnake

(From the 2008 Album GOOD TO BE BAD)

Transcribed by Axeman72

1

Gtr I

T
A
B

12 7 5 3 sl. sl. 1/2

6

T
A
B

7 5 3 12 sl. 1/2 sl. sl.

A Verse

10

T
A
B

5 0 sl. 1/2 1/2 sl.

14

T
A
B

5 0 sl. 1/2 1/2 sl. sl.

18

T
A
B

sl. 5

22

T
A
B

sl. 5

P.M.

B Pre-Chorus

26

T
A
B

C Chorus

30

T
A
B

P.M. P.M. P.M. Full P.M. P.M. P.M. Full

34

T
A
B

P.M. P.M. P.M. Full P.M. P.M. P.M.

sl. 12

D Verse 2

38

Piano

Alto

Bass

Full

1/2

sl.

sl.

sl.

7

3

42

T

A

B

sl.

$\frac{1}{2}$

sl.

$\frac{1}{2}$

[illegible]

50

T

A

B

sl.

sl.

[illegible]

E Chorus 2

60

P.M. P.M. P.M. Full P.M. P.M. P.M. Full

T

A

B

64

P.M. P.M. P.M. Full P.M. P.M. P.M.

T

A

B

12

sl. sl.

F Bridge[illegible]

[G] Solo

84

T
A
B

88

T
A
B

92

1. 2.

T
A
B

96

T
A
B

[H] Verse 3

100

T
A
B

104

T
A
B

sl. 5 sl. 12 sl.

108

T
A
B

sl. 5 sl. 5

112

T
A
B

sl. 5 P.M.

116

T
A
B

sl. 12 sl.

I Outro Chorus

120

T
A
B

P.M. P.M. P.M. Full P.M. P.M. P.M. Full

124

P.M. P.M. P.M. Full P.M. P.M. P.M. Full

T
A
B

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

Repeat and Fade

128

T
A
B

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

CHEAPAN' NASTY

As recorded by Whitesnake

(From the 1989 Album SLIP OF THE TONGUE)

Transcribed by zwillling99

Words & Music by
Adrian

A Intro

Moderate Rock ♩ = 140
A5

1

Gtr I *f*

P.M.---|

D5 C5 F5 C5 A5

T A B

2 (2) 2 2 2 7 (7) 7 5 2 0 2 3 3 5 2 2 0

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

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

6

A.H. 1/2

D5 C5 F5 A5

T A B

2 2 2 7 (7) 7 5 2 0 2 3 3 (3) 17 2

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

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

B B 0 3 5 7 5 (5) 5 3 2 0 2 3 3 (3) (3) 0

sl.

Gtr II *f*

A.H.-----|

C F F

T A B

8 15 6 8 15 6

C F F

Tapped Harmonics (octave)

B Verse 1

11

P.M.-----|

D5 C5 F5 C5 A5

T A B

2 2 2 7 (7) 7 5 2 0 2 3 3 5 2 2 0

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

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

[C] Pre-Chorus 1

(F7sus2)

(G7sus2)

[illegible]

D Chorus

A5

G5

A5

G5

D5

A5 G5 G5 D5 A5
 27

N.H. A.H. N.H.----

T
 A 0 0 [7]
 B 0 0 3 0 3 0 5 5 3 0
 P P A P P sl.

E Verse 2

32

A.H. ~~~~~ P.M.-----| Full

D5 F5 A5

36

A.H. Full ~~~~~ P.M.-----|

D5 G5 D5

sl. sl.

F Pre-Chorus 2

(F7sus2)

(G7sus2)

8va-----|

40

sl.

2 2 2 2 2 2 2

G Chorus 2A5
8va

G5

G5

Dsus4

D5

44

Pick sl.

sl. P sl. sl.

48

A5 G5 G5 D5

3 1/2

tr

T

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

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

P P

Gtr II

A.H.

3 1/2

tr

T

A 2 2 0 (19)

B A

[H] Bridge

D/E D (E) D/E A D D5 C5

53

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

T 10 7 0 0 [7] [4] [5] 15 14 7 14 12 (12) 7 5

A 11 7 0 0 [7] [4] [5] 14 14 7 14 12 (12) 7 5

B 0 9 9 7 0 2 0 2 0 9 9 7 14 12 (12) 7 5

sl. P sl. sl. P sl.

D/E A D (E7) D/E A D E5

57

P.M. Full

T 15 14 7 0 16 19 16 15 14 7 9

A 14 7 7 0 16 19 16 14 14 7 7

B 16 14 9 7 0 2 0 16 19 16 9 7 9 7

P sl. P sl. sl. P sl.

A5 G5 D5 A5 G5 D5

65

T 13 10 13 10 8
A 12 9 7 14 7 5 17 7 5 17 7 5 19 (19) 5 19 5 19 (19) 5 19 5 19 5
B TP TP P TP P TP P TP P T P TP T P TP TP TP sl. D C A F# F# F# sl.sl.

Full Full A.H. Full 1/2

x x

sl.sl.

20

8va

[illegible][illegible]

A5
8va----- G5 D5 A5

73

T 22 20 22 20 22 20 22 20 22 20 22 20 22 20 22 20 | 22 20 22 20 22 20 22 20 22 20 22 20 22 20 22 20

A

B

P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H

Quickly dive & return bar while slurring

T 3 3 3 3 | 3 3 3 3

A 0 0 0 0 | 0 0 0 0

B 0 0 0 0 | 0 0 0 0

75

G5
8va

D5

Full

T
A
B

P H P H P H P H P H P H P H P H

T
A
B

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The top staff is for guitar, featuring a key signature of one sharp (F#) and a time signature of 4/4. It includes a capo on the 7th fret, indicated by a "77" and a bracket. The guitar part starts with a "Bar snap & flutter" (1 1/2) and a "8va" (8va) instruction. The vocal part (Vocal) is written in a single staff with a key signature of one sharp (F#) and a time signature of 4/4. It includes a "N.C. (E)" instruction and a "7" (7) instruction. The piano part (Piano) is written in a single staff with a key signature of one sharp (F#) and a time signature of 4/4. It includes a "7" (7) instruction. The bottom staff is for guitar, featuring a key signature of one sharp (F#) and a time signature of 4/4. It includes a "7" (7) instruction and a "0" (0) instruction.

J Pre-Chorus

(F7sus2)

(G7sus2)

K Outro

A5

G5

G5

D5

95

Full

Pick sl.

P

sl.

[illegible]

103

8va

Full

sl.

P

P

3

CHILDREN OF THE NIGHT

As recorded by Whitesnake

(From the 1987 Album WHITESNAKE)

Transcribed by B. Johnson

Words &
Arranged

A Intro

Fast Rock ♩ = 148

B^b5/F

C5/G

F

B^b5/F

F

P.M.

P.M.

P.M.

P.M.

B^b5/F C5/G

F

B^b5/F

F

B^b5/F

C5/G

F

B^b5/F

F

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

B^b5/F C5/G

F

B^b5/F

F

B^b5/F

C5/G

F

B^b5/F

F

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

B^b5/F

C5/G

F

B^b5/F

F

P.M.

P.M.

P.M.

B 1st, 2nd Verses

The image displays two systems of a musical score for guitar and three-part vocal harmony. The guitar part is written in standard notation on a single staff, featuring a key signature of one flat (B-flat) and a 4/4 time signature. The chords indicated above the staff are Bb5/F, C5/G, F, Bb5/F, F, Bb5/F, C5/G, F, Bb5/F, and F. The guitar notation includes a double bar line with repeat dots, a wavy line indicating a tremolo or sustained note, and various chord voicings. The vocal parts are arranged in three staves: Tenor (T), Alto (A), and Bass (B). The lyrics 'The Sound of Silence' are written below the vocal staves. The first system covers measures 14 to 17, and the second system covers measures 18 to 21. The vocal parts feature a mix of whole, half, and quarter notes, with some measures containing rests. The Bass part includes a wavy line indicating a sustained note in measure 15.

C Pre-Chorus

22

E^b5 E^b5/B^b F5 D D B^b G D

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

8 8 8 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 8 6 (6) 5 6 3 5

sl. sl.

26

E^b5 E^b5/B^b F5 F5/C B^b5 F/A G5 F5

P.M.-----|

8 8 8 10 10 10 10 10 10 10 10 10 7 7 7 5 5 5 5 3 3 3 6 5 3 6

sl. sl. sl.

To Db. Coda To Coda

30

F B^b5/F F B^b5/F F

x 1 13 1

sl. sl.

D Chorus

32

B $\flat$ 5/F C5/G F B $\flat$ 5/F F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

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

36

B $\flat$ 5/F C5/G F B $\flat$ 5/F F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

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

D.S. al Coda

E Bridge

40

Gm C5/G

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

T A B

3 3 3 3 3 3 3 3

42

Gm F

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

T A B

3 3 3 3 3 3 3 3

44

Gm C5/G

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

T A B

3 3 3 3 3 3 3 3

The musical score consists of three systems. The first system features a guitar melody in G minor (Gm) and a bass line. The guitar part includes a melodic line with a final measure containing a whole note chord, and a lower line with a series of eighth notes. The bass line is a simple eighth-note accompaniment. The second system continues the guitar melody and bass line. The third system shows the guitar playing a sustained chord (F) while the bass line continues. The score is written for a guitar (Gtr II) and a bass (B).

F Guitar Solo

48

E5 A5 E5 A5

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

T

A

B

tr 20 (15) 21 (15) tr 22 (15) 19 (15) 20 (15) 21 (15) tr 20 (15) 19 (15) 17 (15)

52

E5 A5 E5 A5

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

8va-----

8va

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

56

E5 A5

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

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

58

E5 A5

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

17 17 17 19 17 17 17 21 17 17 17 19 14 16 17 14 16 17 16 17 19 15 19 15 14 17 14 17 16 17 16 14 13

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

60

E5

A5

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

T

A

B

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

6 6 7 7 6 7 6 7 6 6 6

T

A

B

141617 1416 17 1517 19 1517192017 201917 191716 1917 16 19 17 19 16 1719 16171819 17 1920 1719201917 201917 191716 191716 19

HH H H H H HH P PP PP PP P H HH HH sl. HH HH P PP PP PP

62

E5

A5

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

T

A

B

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

16 19 17 16 19 17 20 22

Full

G Interlude

64

F F# G G# A A# B C

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

mp 3

sl.

T
A 7 7
B 5 7 5 4 7 7 7 5 7 6 8 9 8 7 9 7 8

T
A 11 (11)
B

68

p

sl. *sl.* *sl.*

T
A
B (8) (8) 8 *sl.* x 13 *sl.* *sl.*

p

T
A 10 8 (8) (8)
B *sl.* *sl.* *sl.*

H Chorus

72

B^b5/F C5/G F B^b5/F F B^b5/F C5/G F B^b5/F F

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

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

76

B $\flat$ 5/F C5/G F B $\flat$ 5/F F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

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

I 3rd Verse

80

B $\flat$ 5/F C5/G F B $\flat$ 5/F F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

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

D.S.S. al Dbl. Coda

84

B $\flat$ 5/F C5/G F B $\flat$ 5/F F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

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

J Outro

88

F B $\flat$ 5/F C5/G F B $\flat$ 5/F F

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

T A B

2 8 sl. 3 3 3 1 1 1 3 3

4x

91

B $\flat$ 5/F C5/G B $\flat$ 5/F B $\flat$ 5/F

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

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

95

B^b5/F C5/G B^b5/F F5

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

T

A

B

99

B^b5/F C5/G B^b5/F B^b5/F

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

T

A

B

103

B^b5/F C5/G B^b5/F F

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

T
A
B

[illegible]

The musical score is written for a vocal part and guitar accompaniment. The vocal line is in the treble clef with a key signature of one flat (B-flat). It consists of three measures: the first measure has a whole rest, the second measure has a whole rest, and the third measure has a whole note G5, marked with an 8va (octave up) and a fermata. The guitar part is in the bass clef and consists of three measures. The first two measures are empty, and the third measure contains a whole note G2, marked with a 20 (fingering) and a sl. (slide) instruction.

As recorded by Whitesnake

As recorded by Whitesnake

♩ = 140

1 

The musical score for 'The Rose Tree' is presented in three systems. The first system is a vocal melody in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest and a quarter note. The second system is a guitar accompaniment in standard tuning (E, A, B). It features a series of chords and arpeggios, with a final measure containing a quarter rest and a quarter note. The third system is a guitar accompaniment in standard tuning (E, A, B). It features a series of chords and arpeggios, with a final measure containing a quarter rest and a quarter note.

13

T

A

B

0 0 0 0 4 2 3 2

0 0 2 2 0 5 2 2

15

T

A

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

18

T
A
B 0 0 2 9 0 5 2 9 4 2 9 3 2 9 0 2 9 0 0 2 9 0 5 2 9

21

T
A
B 4 2 9 3 2 0 2 3 0 0 2 9 0 5 2 3 4 2 9 3 2 0 2 3

24

T
A
B 0 0 2 9 0 5 2 9 4 2 9 3 2 0 2 9 2 2 2 0 2 3 0 3 2

27

T
A
B 2 2 2 2 3 2 0 9 0 0 2 9 0 5 2 9 4 2 9 3 2 0 2 9

30

N.H.-----|

T
A
B 5 9 [5] [5] [5] [5] 2 2 4 2 2 2 2 x 3 2 3 2 3 2 3 2 3 2 3 4

33

T
A
B 5 7 9 7 9 x 0 0 0 7 9 5 7 (7) 12 10 8 7 12 11 9 7

36

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

[illegible]

57

T
A
B 5 7 9 7 9 7 x 0 0 0 7 9 5 7 (7) 12 10 8 7

H

60

T
A
B 0 0 0 7 9 5 7 (7) 12 10 8 7 (5) x 0 0 0 7 9 5 7

63

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

65

Gtr II

T 15 12 15 12 15 12 15 12 15 12 15 12 14 11 14 11 14 11 14 11 14 11
A
B P H P H P H P H P H P H P H P H P H P

Gtr I

T
A
B

66

T 13 10 13 10 13 10 13 10 13 10 13 10 12 9 12 9 12 9 x

A

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

T

A 7

B 5 x (x)

68

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

A

B

T

A

B

69

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

A

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

T

A

B

70

T
A
B

P H P H P P H P H P P H P H P P H P H P

71

T
A
B

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

72

T
A
B

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

73

T
A
B

P H H P

Full Full Full Full Full Full Full Full

75

T
A
B

P H P P H P H P P H P H P

Full

76

84

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

A

B

P P P P P P H P H P H

85

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

A

B

H P H P H P H H P H P H P H P

86

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

A

B

P P P P

Full

87

T 14 12 14 12 14 12

A

B 12 10 12 10 12 10 12 10 12 10 12 10 14 12 14 12 14 12

P H P H P H P H P H P P H P H P

88

T 16 12 16 12 16 12 16 12 16 12 17 12 17 12 17 12 16 12 16 12 16 12

A

B

P H P H P P H P H P P H P H P P H P H P

89

T 17 13 17 13 17 13 19 15 19 15 19 15 20 15 20 15 20 15 19 15 19 15 19 15

A

B

P H P H P P H P H P P H P H P P H P H P

90

T
A
B

17 14 17 14 17 14 19 15 19 15 19 15 22 17 22 17 22 17 22 17 22 17

P H P H P P H P H P P H P H P

7 5 9 7 5 3 7 5

Gtr I

92

T
A
B

7 5 9 7 5 3 7 5

94

T
A
B

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

7 5 9 7 5 3 7 5

96

T
A
B

8 9 9 7 9 7 9 7 5 9 7 5 (7) (5) x

99

T
A
B

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

102

T
A
B

4 2 3 2 0 2 3 5 3 [5] [5] [5] [5] 2 0 2 0 4 2 2 2 2 0 x

N.H.-----|

p

105

T
A
B 3 2 3 2 3 2 3 2 3 2 3 4 5 7 9 7 9 7 x 0 0 0 5 7 5 5 7

108

T
A
B 12 10 8 7 12 11 9 7 0 0 0 7 5 9 7 5 7 5

110

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

112

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

115

T
A
B 2 0

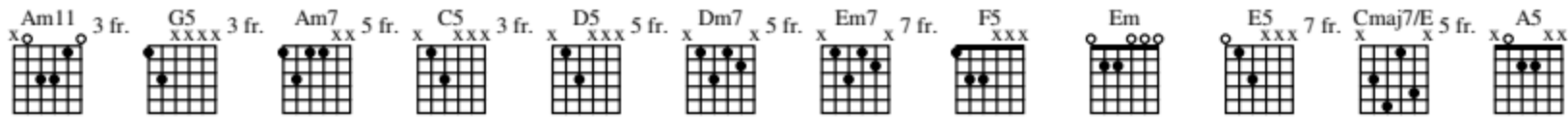
FOOL FOR YOUR LOVING

As recorded by Whitesnake

(From the 1989 Album SLIP OF THE TONGUE)

Transcribed by CaliforniaHamer

Words &



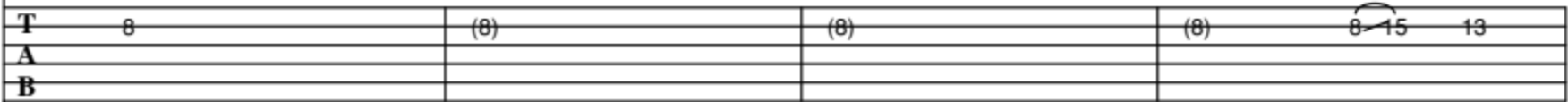
A Intro

Moderate Rock ♩ = 120

Am11 G5 Am7 C5 D5 G5



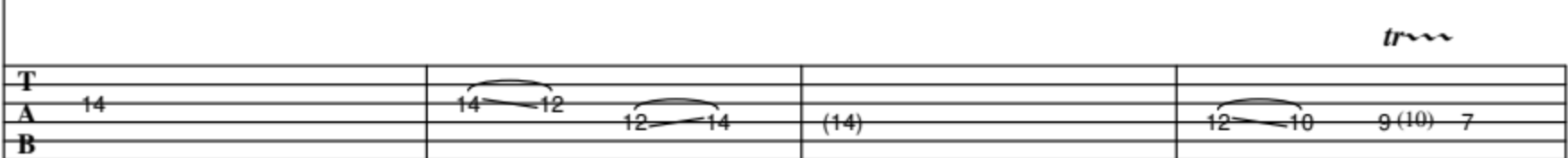
Gtr I
let ring



Gtr II P.M. P.M.



Am7 C5 G5 Am7 C5 D5 G5



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



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two systems of staves. The first system includes a guitar staff and a three-part vocal harmony (Tenor, Alto, Bass). The guitar part begins with a treble clef, a key signature of one flat (Bb), and a 9-measure phrase. It features a melodic line with a slur over measures 2-4 and a 2 1/2-measure phrase in the final measure. The vocal parts are in three parts (T, A, B) and follow the same melodic structure. The second system includes a piano staff and a three-part vocal harmony. The piano part begins with a treble clef, a key signature of one flat (Bb), and a 9-measure phrase. It features a melodic line with a slur over measures 2-4 and a 3-measure phrase in the final measure. The vocal parts are in three parts (T, A, B) and follow the same melodic structure. The score is written in a standard musical notation style, with a key signature of one flat (Bb) and a time signature of 4/4.

B Verse

Am7 C5 D5 G5 Am7 C5 G5

13

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

T
A
B

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

Am7 C5 D5 G5 Am7 C5 G5

17

P.M. P.M. PickScrapes

T

A

B

sl. sl. sl. sl.

Am7 C5 D5 G5 Am7 G5

21

P.M. P.M.

T

A

B

sl.

sl.

sl.

sl.

Am7 C5 D5 G5 Am7 C5 G5

25

P.M. P.M.

T
A
B

Dm7 Em7 Am7

29

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

T
A
B

Dm7 Em7 Am7

33

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

T
A
B

C Chorus

F5 G5 Am7 F5 G5 Am7

37

sl. sl. sl. sl.

T
A
B

To Coda

F5 G5 Em A5 Dm7 E5

41

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

T
A
B

45

E5 A5

Gtr I

Full Full

sl.

Gtr II

1/4 P.M. P.M.

sl.

D Verse

49

Am7 C5 D5 G5 Am7

A.H.-----

sl.

E E

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

sl.

53

C5 G5 Am7 C5 D5 Am7 C5 G5 *D.S. al Coda*

T A B

E E

P.M. Full P.M.

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

sl. P P sl.

58

Em7 A5

T A B

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

sl.

P.M. P.M.

12 12 2 0 7 5 (5) 3 2 2 0 (2) (0) 7 5

sl. sl.

Am7

62

Full

Full

sl.

Gtr III

P.S.

sl.

sl.

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

sl.

sl.

sl.

E Guitar Solo

C5 D5 Am7 8va----- C5 G5

66

Gtr III 1/4 Full Full Full Full

T P

sl.

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

sl.

69

A5 C5 D5 A5

Full Full Full Full Full A.H. 1 1/2

sl. sl. D sl. sl. P sl.

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

T A B

10 8 10 (10) 8 10 (10) 8 10 (10) 8 10 15 13 14 19 19 19 5 8 5 8 5 6 7 8 0

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

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

72

C5 G5 Dm7 Em7 Am7

1

12 0 12 10 8 7 12 10 8 7 10 12 10 8 7 5 12 7 5 8 12 8 7 12 7 5 4 5 7

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

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

Gtr IV

242222202019 19 (19) 191717151742 (12)

211919171716 16 (16) 16141412149 (9)

sl. sl. sl. sl. sl.

Gtr II

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

T A B

5 4 5 5 6 6 6 6 8 (8) 0

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

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

sl. sl.

76

77

78

79

80

Dm7

Em7

8va-----|

P.M.-----|

P.M.

P.M.

P.M.

[illegible]

F Chorus

89

A5

6

1/4

P.M.

P.M.

T

A

B

0 0 3 2 7 5 (5) (5) 3 2 3 0

sl.

A5

92

Gtr I

Full

T

A

B

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

sl.

Gtr II

P.M.

P.M.

P.M.

P.M.

T

A

B

7 5 (5) (5) 3 2 3 0 (2) (0) 7 5 (5) (5) 3 2 3 0

sl.

A5

96

Full

Full

T

A

B

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

sl.

Gtr III

P.M.

P.M.

P.M.

P.M.

T

A

B

7 5 (5) (5) 3 2 3 0 (2) (0) 7 5 (5) (5) 3 2 3 0

sl.

Full

Full

T

A

B

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

The image displays a page of musical notation for guitar, organized into three systems. Each system consists of a single melodic line and two-part harmony staves (T, A, B).

- System 1 (Measures 100-102):**
 - Melody:** Starts with a whole note, followed by eighth notes, and ends with a quarter note.
 - Harmony (T, A, B):** Features fingerings such as 7-9, 7, (7), 5, 7, (7), 5, 7, (7), and slurs. Includes the instruction "Full" with a slur and "Gtr V".
- System 2 (Measures 103-105):**
 - Melody:** Continues with eighth notes and quarter notes.
 - Harmony (T, A, B):** Includes fingerings like 8, 7, (7), 5, 5, (5), 4, 5, (5), and 8, 7. Includes the instruction "Full" with a slur.
- System 3 (Measures 106-108):**
 - Melody:** Continues with eighth notes and quarter notes.
 - Harmony (T, A, B):** Includes fingerings like 5, 4, (4), 2, 3, (3), 2, 3, (3), and 5, 4. Includes the instruction "Full" with a slur.

The notation includes various musical symbols such as notes, rests, and slurs, as well as guitar-specific instructions like "Full" and "Gtr V".

8va-----|

rit.
Cmaj7/E

A5

Gtrs V, VI

N.H.---|

N.H.-----|

T 19 15 12 (12) 8 13 (13) [5] [5] [5] 8 8 [7] [5]
A 15 12 (12) 8 13 (13) [5] [5] [5] 5 5 [0] [7] [5]
B [5] [5] [5] 7 7 [5] [9] [7] [5] [9] [5] [0] [5]

sl.

Gtrs III, IV

T (7) 12 8 5 5 (5)
A (7) 12 9 (9) 5 5 (5)
B (7) (7) 7 (7) (7)

sl. *sl.*

Gtrs I, II

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

sl.

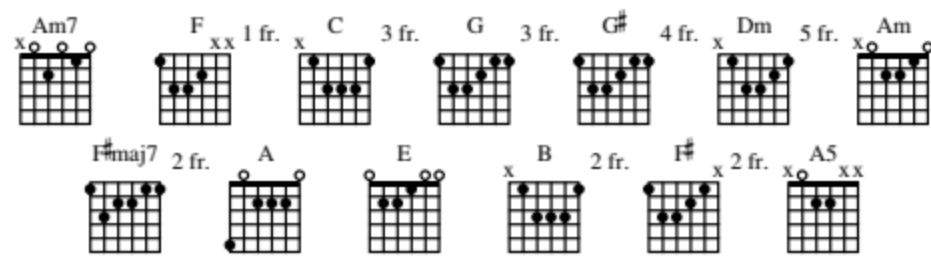
GIVE ME ALL YOUR LOVE

As recorded by Whitesnake

(From the 1987 Album WHITESNAKE)

Transcribed by pschaffman

Music b



A Intro

♩ = 120

A5 F5 C5 G5 G#5

1

Gtr I

T

A

B

Gtr II

T

A

B

B Verse

A5

6

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

T

A

B

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

T

A

B

11

F5

D5

P.M.

P.M.-1

T

A

B

0 4 5 5

0 1

3 3 1

6 5 6

1 1

5 7

P.M.

P.M.-1

T

A

B

5 4 5 5

0 1

3 3 1

5 7 7 7

1 1

5 7 5

x x x

15

C5

G5

G#5

A5

A5

P.M.----|

P.M.

P.M.----|

P.M.

T

A

B

3

4

0 0 0

4 5 5

7 7 5

0 3 2

0 0 0

4 5 5

0

P.M.----|

P.M.

P.M.----|

P.M.

T

A

B

5

5 6 4

0 0 0

4 5 5

7 7 5

0 3 2

0 0 0

4 5 5

0

19

F5

P.M.--|

T

A 4 4 5

B 0 3 2

0 1

0 2

3 3 1

4 4 2

1 1

P.M.--|

T

A 4 4 5

B 0 3 2

1 1

3

4 4 2

5 5 3

22

D5 C5 G5 G#5 1. A5 N.C.

P.M.----|

Full

A.H.

G

P.M.----|

Full

A.H.

G

C

Chorus

A5

F5

26



P.M.----|

P.M.----|

P.M.~|

T

A

B

0 0 0

4 5

4 4 5

0 0 0

0 3 2

1 1

0 1

3 3 1

4 4 2



P.M.

P.M.~|

T

A

B

0 0 0

3 0

0 3 0

0 3 0

0 0

4 5

4 4 5

0 3 2

1 1

3 3

4 4 2

5 5 3

D5

C5

G5

G#5

A5

N.C.

30



P.M.----|

Full

T

A

B

6 5 6

3

4

0 0 0

4 5

5

5 5 3 5 3

5 0 3



P.M.----|

Full

T

A

B

7

5

5

5 6

4

0 0 0

4 5

5

5 5 3 5 3

5 0 3

2., 3.

A5 N.C. A5

34

P.M.-| A.H. Full A.H. P.M.---| P.M.---|

T A B

D G

P.M.-| Full

T A B

P

To Coda
D.C. al Coda

F5 D5 C5 G5 G#5

38

P.M.---|

T A B

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

T A B

42

A5

N.C.

N.H.-----|

T

A

B

T

A

B

D Guitar Solo

F#5

N.C.

F#5

N.C.

A.H. Full Full 4/2

1 A.H.

A.H. Full Full Full Full Full

T

A

B

G G G G G E

E C C G G E E E E E

sl. sl. sl.

P.M.---|

P.M.↓

P.M.---|

P.M.↓ Full

T

A

B

H

H

50

F#5 N.C.

T 7 5 6 5 6 5 7 10 7 10 7 8 11 8 11 8 9 12 9 12 9 10 13 10 13 10 11 14 11 14 11 12 15 12 15 12 13 16 13 16 13

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

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

T 0 0 0 0

A 2 2 2 2 4 7 6

B 2 2 2 H 2 2

52

F#5 N.C. F#5

8va-----

T 14 17 14 17 14 15 18 15 18 15 16 19 16 19 10 17 20 17 20 17 21 21 (21) 21 21 14 14 16 14 14 16 16 17 19 19

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

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

T 0 9 9 9 9

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

B 2 2 2 H 7 0 0 2 2 2 H 2 2

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and piano.

Guitar Part: The guitar part is written in standard notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth-note chords, primarily triads, which are often beamed together. The score includes a measure number "62" at the beginning. The guitar part concludes with a final chord, a whole note, and a double bar line.

Vocal Part: The vocal part is written in standard notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth-note chords, primarily triads, which are often beamed together. The score includes a measure number "62" at the beginning. The vocal part concludes with a final chord, a whole note, and a double bar line.

Piano Part: The piano part is written in standard notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth-note chords, primarily triads, which are often beamed together. The score includes a measure number "62" at the beginning. The piano part concludes with a final chord, a whole note, and a double bar line.

Lyrics: The lyrics are written below the vocal staff. The first line of lyrics is "F5 8va-----E". The second line of lyrics is "8va-----E". The third line of lyrics is "191215191215191215". The fourth line of lyrics is "191215191215191215". The fifth line of lyrics is "191215191215191215". The sixth line of lyrics is "191215191215191215". The seventh line of lyrics is "191215191215191215". The eighth line of lyrics is "191215191215191215". The ninth line of lyrics is "191215191215191215". The tenth line of lyrics is "191215191215191215". The eleventh line of lyrics is "191215191215191215". The twelfth line of lyrics is "191215191215191215". The thirteenth line of lyrics is "191215191215191215". The fourteenth line of lyrics is "191215191215191215". The fifteenth line of lyrics is "191215191215191215". The sixteenth line of lyrics is "191215191215191215". The seventeenth line of lyrics is "191215191215191215". The eighteenth line of lyrics is "191215191215191215". The nineteenth line of lyrics is "191215191215191215". The twentieth line of lyrics is "191215191215191215". The twenty-first line of lyrics is "191215191215191215". The twenty-second line of lyrics is "191215191215191215". The twenty-third line of lyrics is "191215191215191215". The twenty-fourth line of lyrics is "191215191215191215". The twenty-fifth line of lyrics is "191215191215191215". The twenty-sixth line of lyrics is "191215191215191215". The twenty-seventh line of lyrics is "191215191215191215". The twenty-eighth line of lyrics is "191215191215191215". The twenty-ninth line of lyrics is "191215191215191215". The thirtieth line of lyrics is "191215191215191215". The thirty-first line of lyrics is "191215191215191215". The thirty-second line of lyrics is "191215191215191215". The thirty-third line of lyrics is "191215191215191215". The thirty-fourth line of lyrics is "191215191215191215". The thirty-fifth line of lyrics is "191215191215191215". The thirty-sixth line of lyrics is "191215191215191215". The thirty-seventh line of lyrics is "191215191215191215". The thirty-eighth line of lyrics is "191215191215191215". The thirty-ninth line of lyrics is "191215191215191215". The fortieth line of lyrics is "191215191215191215". The forty-first line of lyrics is "191215191215191215". The forty-second line of lyrics is "191215191215191215". The forty-third line of lyrics is "191215191215191215". The forty-fourth line of lyrics is "191215191215191215". The forty-fifth line of lyrics is "191215191215191215". The forty-sixth line of lyrics is "191215191215191215". The forty-seventh line of lyrics is "191215191215191215". The forty-eighth line of lyrics is "191215191215191215". The forty-ninth line of lyrics is "191215191215191215". The fiftieth line of lyrics is "191215191215191215". The fifty-first line of lyrics is "191215191215191215". The fifty-second line of lyrics is "191215191215191215". The fifty-third line of lyrics is "191215191215191215". The fifty-fourth line of lyrics is "191215191215191215". The fifty-fifth line of lyrics is "191215191215191215". The fifty-sixth line of lyrics is "191215191215191215". The fifty-seventh line of lyrics is "191215191215191215". The fifty-eighth line of lyrics is "191215191215191215". The fifty-ninth line of lyrics is "191215191215191215". The sixtieth line of lyrics is "191215191215191215". The sixty-first line of lyrics is "191215191215191215". The sixty-second line of lyrics is "191215191215191215". The sixty-third line of lyrics is "191215191215191215". The sixty-fourth line of lyrics is "191215191215191215". The sixty-fifth line of lyrics is "191215191215191215". The sixty-sixth line of lyrics is "191215191215191215". The sixty-seventh line of lyrics is "191215191215191215". The sixty-eighth line of lyrics is "191215191215191215". The sixty-ninth line of lyrics is "191215191215191215". The seventieth line of lyrics is "191215191215191215". The seventy-first line of lyrics is "191215191215191215". The seventy-second line of lyrics is "191215191215191215". The seventy-third line of lyrics is "191215191215191215". The seventy-fourth line of lyrics is "191215191215191215". The seventy-fifth line of lyrics is "191215191215191215". The seventy-sixth line of lyrics is "191215191215191215". The seventy-seventh line of lyrics is "191215191215191215". The seventy-eighth line of lyrics is "191215191215191215". The seventy-ninth line of lyrics is "191215191215191215". The eightieth line of lyrics is "191215191215191215". The eighty-first line of lyrics is "191215191215191215". The eighty-second line of lyrics is "191215191215191215". The eighty-third line of lyrics is "191215191215191215". The eighty-fourth line of lyrics is "191215191215191215". The eighty-fifth line of lyrics is "191215191215191215". The eighty-sixth line of lyrics is "191215191215191215". The eighty-seventh line of lyrics is "191215191215191215". The eighty-eighth line of lyrics is "191215191215191215". The eighty-ninth line of lyrics is "191215191215191215". The ninetieth line of lyrics is "191215191215191215". The ninety-first line of lyrics is "191215191215191215". The ninety-second line of lyrics is "191215191215191215". The ninety-third line of lyrics is "191215191215191215". The ninety-fourth line of lyrics is "191215191215191215". The ninety-fifth line of lyrics is "191215191215191215". The ninety-sixth line of lyrics is "191215191215191215". The ninety-seventh line of lyrics is "191215191215191215". The ninety-eighth line of lyrics is "191215191215191215". The ninety-ninth line of lyrics is "191215191215191215". The hundredth line of lyrics is "191215191215191215".

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system includes a vocal line (treble clef) and three guitar staves (labeled T, A, B). The second system includes a piano line (treble clef) and three guitar staves (labeled T, A, B). The vocal line starts with a treble clef and a key signature of one flat (B-flat). The first system has a tempo marking of 68. The guitar staves are labeled T, A, and B, representing Treble, Alto, and Bass. The piano line is in treble clef. The guitar staves in the second system show fret numbers in parentheses: (5) for Treble, (5) for Alto, and (0) for Bass.

E Bass/Keyboard Interlude

72

4 5

T
A
B

T
A
B

F OutroD.S. Φ
F5

81

A5 N.C.

Full

T
A
B

T
A
B

85

G5 A5 F5

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

T
A
B

T
A
B

[illegible]

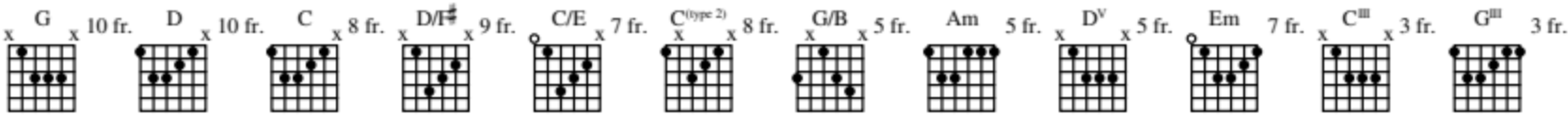
HERE I GO AGAIN

As recorded by Whitesnake

(From the 1994 Album WHITESNAKE'S GREATEST HITS)

Transcribed by
guitargod78@qwest.net

Words & Music by
Bernie Taupin
Arranged by
peekaboo

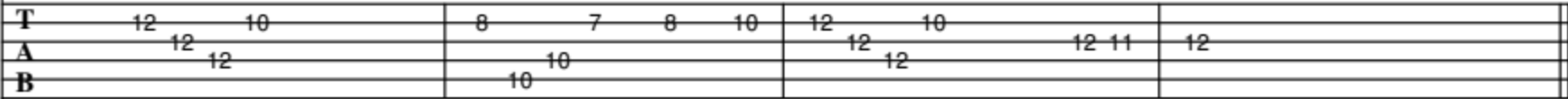


A Intro

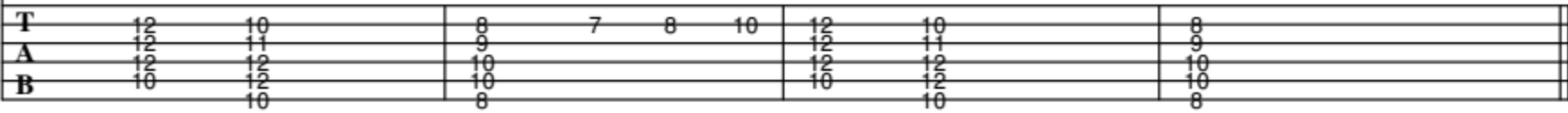
Moderately Slow Rock ♩ = 92



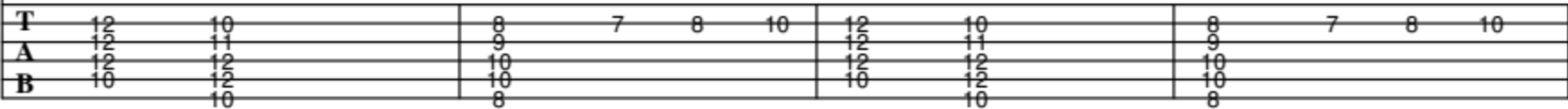
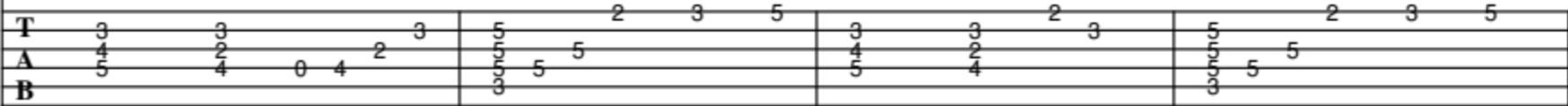
Gtr I *Keyboards arranged for Guitar*



Gtr II



B 1st Verse



9

Gtrs I, II

T	10	10	8	8	8	7	7
A	12	11	10	10	10	7	7
B	10	9	7	5	8	7	5

13

Gtr I

T	7	7	12	12	12	5	5	8	8
A	7	7	12	12	12	5	5	9	9
B	5	5	12	14	14	14	10	10	10

Gtr II

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

C 2nd Verse

17

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

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

21

T 12 12 10 10 8 7 8 10 0 2 0 1 0 1 3
A 12 12 11 11 9 9 10 0 0 0 0 0 0 0
B 12 12 12 12 10 10 0 0 0 0 0 0 0 0

T 12 10 8 7 8 10 12 10 8 8 8
A 12 11 9 9 10 12 11 9 9 7
B 10 12 10 10 10 10 9 7 5 10 5 8 7

25

(Electric Guitar In)
Gtr III

T 1 2 2 1 7 7 7 10 8 7 8 5 8 8 7 7 7 7 7 7 7
A 2 2 2 2 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5
B 0 0 0 0 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 7
A 7
B 5

D Chorus

29

T 7
A 7
B 5

sl. sl.

33

T
A
B

sl.

P.M.-----|

36

T
A
B

sl.

P.M.-----|

sl.

sl.

E 3rd Verse

39

T
A
B

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

T
A
B

46

P.M.-----|

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

sl. sl. H

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

F Chorus
§

49

T
A
B

sl.

To Coda

53

53

T

A

B

sl.

P.M.-----|

1/2

1/2

sl.

sl.

G Bridge

57

P.M.-----|

T 5 5 5 5 5 5 5

A 5 5 5 5 5 5 5

B 0 0 0 0 0 0 0

sl. H P P

60

A.H.-----|

T 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0

sl. Full

63

N.H.-----|

T 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7

B 0 0 0 0 0 0 0

sl. P

H Guitar Solo

66

Full

T 5 7 7 7 5 7 7

A 5 7 7 7 5 7 7

B 0 0 0 0 0 0 0

sl. Full

69

Full

T 10 10 10 10 10 10 10

A 12 12 12 12 12 12 12

B 17 17 17 17 17 17 17

Full

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with triplets and a repeat sign. Below this are three staves for the vocal parts: Tenor (T), Alto (A), and Bass (B), with lyrics written underneath. The guitar part (Gtr IV) is shown on a treble clef staff, featuring a solo section with a key signature change to two sharps (F# and C#) and a solo section marked "P.M." with a wavy line. The harmonica part (H) is shown on a bass clef staff, with notes and a wavy line. The bottom staff is a bass clef with a key signature of one sharp (F#), containing a melodic line with triplets and a repeat sign.

[illegible]

I Chorus

[illegible]

83

P.M.-----|

~~~~~

~~~~~

P.M.-----|

~~~~~

H

sl.

sl.

H

86

89

Fade Out

1/2

sl.

sl.

(2)

# I NEED YOU (SHINE A LIGHT)

As recorded by Whitesnake

(From the 2011 Album FOREVERMORE)

Transcribed by Axeman72

Words &  
Arranged

1

Gtr I

P.M.

1/4

T

A

B

sl.

sl.

Gtr I and II pluck with fingers

Gtr II

1/4

1/4

T

A

B

4

Full

P.M.

H

sl.

H

H

P.M.

T

A

B

H

sl.

x

x

7

T  
A  
B

H

12

sl. sl.

(0)

sl.

P.M. P.M.--|

1/2

Gtr. I and II with pick

T  
A  
B

sl.

(0)

sl.

P.M. P.M.--|

1/2

Pre-dive with trem bar

Gtr IV

T  
A  
B

0

(0)

10

Gtrs I, II

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

T  
A  
B

sl.

sl.

sl.

13

T  
A  
B

12

sl.

1/2

**A** Verse 1

16

1/2

T

A

B

*sl.*

20

P.M. P.M.

T

A

B

*sl.*

24

P.M. P.M.

Full

P.M.

P.M.

1/2

P.M.-----|

T

A

B

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

**B** Chorus

28

P.M. P.M.

P.M. P.M.~|

1/2

T

A

B

*sl.* *sl.*



32

Gtrs III, IV

T

A

B

Gtrs I, II

P.M.

P.M.--|

P.M.--|

P.M.

sl.

sl.

sl.

Full

35

Full

sl.

P.M.

P.M.

1/2

sl.

## C Verse 2

38

Gtr V

T

A

B

12 12 12 14 14 (14) 10 9 11 9 11

sl. P sl.

Gtrs I, II

T

A

B

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

42

Full Full Full Full

T

A

B

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

P.M. P.M.

T

A

B

4 6 4 (4) 4 6 2 (2) 3 3 2 (2) 3 0 2 4 6 4 6 0 0

sl. sl.

46

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

T

A

B

4 4 4 4 2 4 6 4 0 2 4 4 6 4 4 4 6 4 4 4 6 4 2 2 4 6 2 0 0 (2) 2 2 2 (2) 2 2 2 2 4 4 2 2 0 0

sl. sl. sl. sl. sl. sl. sl. 1/2 P.M.-----

**D Chorus**

50

Gtrs I, II P.M. P.M. P.M. P.M.-1

T  
A  
B

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

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

2 2 2 0 0 (0) 0 0 0 2 0 (0) 7 2 2 2 0 0 2 4 2 0

sl. 12 sl. sl. 1/2

Gtrs I, II

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

T

A

B

0

sl.

2 0 0 0 0 2 2 4

sl.

0

sl.

57 

The image shows a musical score for the song "The Rose Tree". It features a guitar accompaniment and a three-part vocal harmony (Tenor, Alto, Bass). The guitar part is in G major (one sharp) and includes a "P.M." (Pizzicato) instruction. The vocal parts are in a three-part setting with lyrics in German. The score is divided into three measures.

**Guitar Part:**

- Measure 1: G4, B4, D5 (P.M.)
- Measure 2: G4, B4, D5 (P.M.)
- Measure 3: G4, B4, D5 (P.M.)

**Vocal Parts:**

- Tenor (T):** G4, B4, D5 (Measure 1); G4, B4, D5 (Measure 2); G4, B4, D5 (Measure 3)
- Alto (A):** G4, B4, D5 (Measure 1); G4, B4, D5 (Measure 2); G4, B4, D5 (Measure 3)
- Bass (B):** G4, B4, D5 (Measure 1); G4, B4, D5 (Measure 2); G4, B4, D5 (Measure 3)

**Lyrics:**

Einmal, einmal, einmal  
 Einmal, einmal, einmal  
 Einmal, einmal, einmal

**Performance Instructions:**

- P.M.:** Pizzicato
- 12:** Twelfth fret
- sl.:** Slur

[illegible][illegible]

E Solo

68

Gtr V

A.H. Full Full Full Full Full Full Full Full

19 21 19 19 21 19 17 16 17 19 17 (17) 17 16 17 16 14 16 14 14

C C C C

Gtrs III, IV

(19) (16)

Gtrs I, II P.M. P.M. P.M.

T A B

9 4 4 4 2 2 2 2 9 4 4 4 9 4 4 4 7 2 2 2 2 0 0 0 0 0 (0) 0 7 2 2 2 2

0 0 sl. 0 0 0 0 0 0 sl.

71

Gtr V

(14) 12 11 12 14 16 14 16 17 19 19 22 (22) 12 14 14 14

A 14 x x

B

A.H. Full Full Full

B<sup>7</sup> sl.

Gtr IV

9 11 11 11

Full

Gtrs I, P.M.

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

T 2 4 6 9 4 4 6 6 9 9 4

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

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

sl. sl.

74

Gtr V Full

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

H sl. sl.

Gtr IV Full

(11) 9

Gtr I With Fingers P.M.

0 0 4 6 6 4 2 4 4

sl. sl.

Gtrs I, P.M.

P.M.

Gtr II With Fingers

4 2 4 2 4 0

77

Full

sl.

H

P.M.

H

P.M.

H



81

Full

Gtrs IV, V

Full

With Pick

H

sl.

**F** Chorus

84

Gtrs I, II

P.M.

P.M.-

1/2

P.M.

P.M.-

P.M.-

sl.

**G Chorus**

92

Gtr III

12 10 13 13 (13) 14 14 14 (14) (14) 14 14 14 12

Gtr IV

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

Gtrs I, II

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

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

sl. sl.

96

Full

Full

Full

Full

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

A

B

Full

P.M.

Full

Full

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

A

B

P.M.

T 9 4 6 (6) 4 4 (4) 2 2 4 (4) 6 2

A 9 4 6 (6) 4 4 (4) 2 2 4 (4) 6 2

B 7 2 4 4 (4) 7 2 2 2 (2) 0 0 2 (2) 4 0

sl.

100

Full

Feedback

T 12 12 14 14 10 (10) (10) 9 (9)

A

B

Full

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

A

B

T 12 2 4 4 2 (2) 4 0 (2) (2) (0)

sl.



Chords: C, Bm, Am, G, G/F, F, Verse Em, D

9

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

A 9 7 5 4 0 0 0 3 0 0 0 0

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

H

Chords: Bm, C, Em, Bm, C, D/F#, Em

12

T 0 3 0 [7] [7] 0 3 0 [7] [7]

A 4 0 4 0 4 (4) [7] [7] 4 0 4 (4) [7] [7]

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

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

Chords: Bm, C, C, Bm, Am, G, G/F, 1. F, 2. G/D, F

16

T 0 3 0 8 7 5 3 0 (0) 1 0 3 0 1 1

A 4 0 4 9 7 5 4 0 0 0 3 0 2 2

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

H H

\*Tied notes from measure 18

**C** Chorus

**C** **C**  
C/E(type 2)  
Gtr VI *mf*

**D/C**  
D(type 2)

**Bm**

Gtr II *f* Slight palm muting on 6th string

Gtr V *f*

**C** **Bm** **Am** **G**  
C Bm Am G

**C** **D/C** **Bm**  
C/E(type 2) D(type 2) D(type 2)

8va-----

2 Guitar Harmony - Gtr. III (below) & Gtr. IV (above)  
Gtr III

**C Bm Am G F**

*To Coda*

**D Bridge**

**Em**

*mp* Gtr V  $\zeta$  D/F#

*f* Gtr I N.H.-----|

8va-----|

*Gtr.V (E.Piano) cont. in slashes* Gtr IV

14  $\frac{1}{2}$ -----|  $\frac{1}{2}$ -----|  $\frac{1}{2}$ -----|

(14) 14 (14) 14 (14) 14

8va-----|

*Gtr.IV (above) cont. in middle staff* Full-----| Full-----| Full-----|

14 (14) 14 (14) 14

31

**Bm** **C** **Em** **D/E** **Bm** **C**

**D/F#** **C/G** **D/F#** **C/G**

N.H.-----|

8va-----|

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

8va-----|

sl. sl. sl. sl.

**E** Verse **mp** **Em** **Bm** **C** **Em**

**D/F#** **C/G** **D/F#**

**mf** N.H.-----| N.H.-----|

34

**Bm** **C** **Em** **Bm** **C**

**D/F#** **C/G** **D/F#** **C/G**

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

37

**Bm** **C** **Em** **Bm** **C**

**D/F#** **C/G** **D/F#** **C/G**

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



C Bm Am G G/F F G/F D.S. al Coda F  
 G/E<sup>VII</sup> D C<sup>(type 3)</sup> G/D Am/E F/C G/D Am/E F/C  
*mf* *f*  
 40  
 T 8 7 5 3 0 (0) 1 1 0 (0) 1 0  
 A 9 7 5 4 0 (0) (0) 2 0 (0) 2 0  
 B (3) 3 3 (3) 3 (3)  
 H H

**F** Guitar Solo

$\text{Em}$

*mf*  $\zeta$   $\text{D}$

$\text{Bm}$   $\text{C}$   $\text{Em}$   $\text{Bm}$   $\text{C}$

$\text{D/F}\sharp$   $\text{C/G}$   $\text{D/F}\sharp$   $\text{C/G}$

43

Gtr III *ff*

Full Full

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

*sl.*

Gtr I *mf*

N.H.-----|

T A B

T A B

Em  
D/F#

Bm

C

D/F#

Em

Bm

C

8va

47

T

A

B

7 7 8 10 12 12 (12) 10 (10) 15 (15) (15) 15 15 14 14 12 15 14 12 14 12 12 14 (14) x x

sl.

sl.

sl.

T

A

B

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

Em  
D/F#

Bm

C

D/F#

Em

Bm

C

8va

51

T

A

B

(15) 15 14 15 (15) 12 12 14 15 12 17 (17) 17 (17) 15 17 15 15 20

sl.

T

A

B

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

Em D/F# Bm C/G C

8va

55

Full 1/2 Full Full Full Full

T (20) 19 (19) 20 17 19 19 (19) 17 17 17 20 19 17 20 20 17 17 19 17 16 19 17 19 16

A 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

B 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17

T 2 4 0 3 0 4

A 2 4 0 3 4 0 4

B 2 4 0 3 4 0 4

C Bm Am G G/F Am/E F/C F G/F Am/E F/C F

G/EVII D C(type 3) G/D

8va 8va

57

Gtr IV ff

sl.

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

A 17 15 13 12 12 (12) 13 13 (13)

B 17 15 13 12 12 (12) 13 13 (13)

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

9 7 5 4 0 (0) 1 1 0 (0) 1 0

B 9 7 5 4 0 (0) 1 1 0 (0) 1 0

H H

**G Chorus C**

 $C/E^{(\text{type } 2)}$ Gtr VI<sub>mf</sub>

mf

**D/C**

D(type 2)

**Bm**

**C Bm**

Am

## G

[illegible]

64

C/E(type 2) D/C D(type 2) Bm C Bm Am G

8va

8va-----8va

sl.

C C/E(type 2) D(type 2) D/C Bm D(type 2) C Bm Am G

68 *Begin Fade*

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

T 7 8 10 7 8 10 7 8 10 7 5 8 7 6 7  
 A 4 5 7 4 5 7 4 5 7 9 7 5 7 6 7  
 B 4 5 7 4 5 7 4 5 7 9 7 5 7 6 7

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

T 13 15 14 12 15  
 A 12 17 15 13 12  
 B

*sl.*

1. THIS LOVE - Whitesnake  
 C/E(type 2) D/C D(type 2) Bm C Bm Am G Page 12 of 12  
 Fade Out

# KITTEN'S GOT CLAWS

As recorded by Whitesnake

(From the 1989 Album SLIP OF THE TONGUE)

Transcribed by B. Johnson

Words &  
Arranged

B5  
x    x x

B5<sup>(type 2)</sup>  
x    x x x

E5  
o    x x x x

E  
x    x x x    6 fr.

E5<sup>(type 2)</sup>  
o    x x x

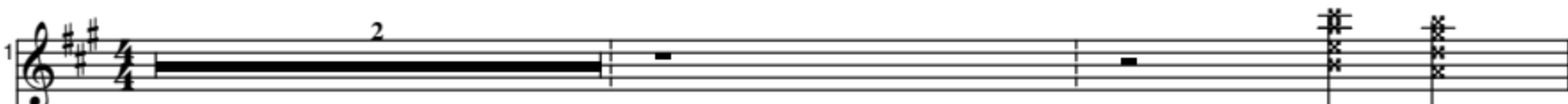
A5  
x o    x x

D5/A  
x x    x x    7 fr.

**A** Intro

Moderate Rock ♩ = 152

1



\* Many Studio Added Kitty Cat sounds By Steve Vai and His Guitar

Gtr III

T

A

B

sl.

sl.

D/A

Em G5/D    G5 F#5

A5

5



Gtr II

*f*

Full

Full

A.H.

Full

Full

T

A

B

sl.

H

TP P H TP T E TP

H

H



Gtr I *f*

1/4

P.M.

P.M.

A.H.

Full

P.M.

P.M.

T

A

B

P

P

sl.

A sl G

G

3

3

sl.



[illegible]**B** 1st Verse

A5

13

A5

D/A

Em/A D

G5 F#5

Gtr I *f*

1/4

2

P.M.

P.M.

A.H. -1

T

A

B

P

sl.

P

sl.

Asl. G

A5

29

D5 Am G5 D5 D5

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

sl. sl.

A.H. 1 1 1/2 1 1/2

(3) (3) (3)

A A A A A

## A5

A5 D/A D/A D/A Em/A D

37

1/4 P sl. P sl. P sl. P sl.

P.M. let ring

A5 D Em D G5 F#5

41

1 1/2 P sl. P sl. P sl. P sl.

P.M. let ring

A5 D G/D

45

2 P sl. P sl. P sl. P sl.

8vb-1 A.H.-1

**D** Pre-Chorus

49

D C/D G5 D A5 A5

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

Gtrs II, V *mf*

B5 A5 D5/G D5 G5

53

let ring P.M. P.M. P.M.

D5

57

1

**E** Chorus

59

A5 D G/D A5 G5 G5 C5 G/D

P.M.

63

A5 D G/D G5/C G5 G5 D5 C5 D5 C5/G

*f* P.M.

sl. sl. sl. sl.

Gtr V Full Full

sl. sl. sl.

67

A5

Gtr I

Gtrs I, II, V N.H. V-----

sl.

**F** 3rd Verse

70

D/A Em D/A G5 F#5 G5 A5

Gtr I

2 1/4 A.H. P.M. P.M.

sl. P sl. D T P sl. sl.

74

A5 D/A D/A B5/A Em/AD

~~~~~

P.M. 1 1 1/2 P.M.N.H.-----| 2

T 7 7 7

A 9 7 7 7 7

B 0 0 7 0 0 0

H P sl sl P

[illegible]

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of chords: D5/A, G5, and D/A. The bottom staff is a guitar tablature with six strings labeled T, A, B from top to bottom. It shows fingerings and techniques such as P.M., 1/4, x, 5, 8, TP, P, H, and sl.

G Pre-Chorus

[illegible]

The musical score is divided into measures with the following chord labels: B5, A5, D5/G, and G5. The guitar line includes a solo section with a 'P.M.' (Pedal Point) instruction.

94

T
A
B

sl. *sl.* *sl.*

H Chorus

96

A5 D/A D G/D A5 G5 G5 C G/B

P.M.-1

T
A
B

sl. sl. sl. sl.

I Interlude

105

B5 E/A^b B/F# B5 B5 A5

let ring-----

sl. P P P

109

B5 E/A^b B/F# B5 B5 A5

Gtr I let ring----- P.M.-----

sl. P sl.

J Guitar Solo

113

B5 B5(type 2) E5 E E5(type 2) A E5 A5 A A5 AD5/AA N.C.

Gtr I P.M. P.M. P.M. P.M. P.M.

8va-----

Gtr II *f*

Full Full Full Full Full Full Full

21 21(21) 21 (21) 21(21)19 21 21 (21) (21)(21)19 21 19 12 12 12 14 (14) 12 14 14 12 16 12 16

P P sl. H H

8va-----

Gtr V *f*

Full

16 16 16 17 (17) 16 15 15 14 17 14 17

H H

117

B5 E E5 D5/A

P.M. P.M.

T

A

B

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

P P P P P P P sl. P P P sl.

121

B5 E5 E E5 A5 D5/A

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

T

A

B

1/2 Full Full Full Full Full Full Full Full

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

Gtr III

125

B5 E E5 A5

Gtr III

T

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

B 2 x 2 x 2 x x 7 0 x 7 7 0 x 0 x 0 12 10 5 sl. sl. sl.

Gtr II

H&II

1/2

Gtr III

T 10 7 10 7 10 7 10 7 10 7 10 7 9 9 7 9 7 9 7 9 7 7 x 17 14 23 23 23 21 19 17 14 19

A 10 7 10 7 10 7 10 7 10 7 10 7 9 9 8 9 8 9 8 9 8 7 x 16 (23) (23) 21 16

B P P P P P P P P P P P 12 12 12 sl.

Gtr V

Full

T 17 16 19 19 19 17 19 17 16 19

A 16 16 16

B P

129

E5 A5 C5 G5

Gtr I

T

A

B

sl. sl. sl. sl.

Gtr II

Full

T

A

B

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

Gtr V

1 1/2

T

A

B

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

D5 D

133

Full Full Full Full Full

T

A

B

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

Gtrs II, V

T

A

B

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

K 4th Verse

A5

D/A

Em D

A5

D/A

D/A $\sharp$ /A $\flat$

D/A

D/A

L Pre-Chorus

153

D C/D G5 D5 A5

P.M. P.M. P.M. Gtrs II, V

T 7 5 19 20 21 (21)

A 7 0 x x 19 20 21 (21)

B 0 0 x x 3 0 3 0

sl. sl. sl. sl.

157

B5 A5 D5/G G5

Gtr $\text{p.M.}-|$ 1/2 *let ring*-----|

T 0 0 0 2 0

A 4 4 6 4 2 0 7 7 7

B 2 2 2 4 6 6 4 2 0 (0) x x 0 0 0

sl. sl. P

The musical score for 'D5' is presented in three staves. The top staff is a piano melody in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a measure containing a whole note chord and a half note, followed by a series of eighth and quarter notes. The middle staff is for guitar, labeled 'Gtrs II, V', and features a rhythmic pattern of eighth and quarter notes with a 'Full' dynamic marking. The bottom staff is a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The Tenor part has a 'Full' dynamic marking, while the Alto and Bass parts have a '1/2' dynamic marking. The score concludes with a 'sl.' (sustained) marking.

Chorus

163

A5 D/A D G/D A5 G5 G5 C G/B

Gtr I_{P.M.}-1

T

A

B

sl. sl. sl. sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 167, features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, with chords indicated above: A5, D/A, D, G/D, and C5. The melody includes various note values, including eighth and sixteenth notes, and rests. The second system shows the guitar accompaniment for three parts: Treble (T), Alto (A), and Bass (B). The Treble part uses a standard guitar tuning (E, A, D, G, B, E) and includes a 'P.M.' (Pedal Point) marking. The Alto and Bass parts use a standard guitar tuning (E, A, D, G, B, E) and include a 'P.M.' (Pedal Point) marking. The Bass part includes a 'P.M.' (Pedal Point) marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando).

171

A5 D/A D G/D A5 G5 G5 C G/B

Gtr *lp.M.-1*

T

A

B

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

175

A5 D/A D G/D D G5/C G5

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

sl. sl.

Gtrs II, V

mf Full Full Full

P sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

System 1 (Measures 179-182):

- Vocal Part (Treble Clef):** Features a melodic line with eighth and sixteenth notes, accented with slurs and breath marks. The lyrics "The sound of silence" are written below the notes.
- Guitar Part (T, A, B Stems):**
 - Gtr I, II, III, V:** Plays a rhythmic pattern of eighth notes, accented with slurs and breath marks.
 - mf:** Dynamic marking.
 - 15, 21:** Fingering numbers for the guitar.
 - sl.:** Slur marking.

System 2 (Measures 183-186):

- Vocal Part (Treble Clef):** Continues the melodic line with eighth and sixteenth notes, accented with slurs and breath marks. The lyrics "The sound of silence" are written below the notes.
- Guitar Part (T, A, B Stems):**
 - Gtr I:** Plays a rhythmic pattern of eighth notes, accented with slurs and breath marks.
 - Gtr II, III, V:** Plays a rhythmic pattern of eighth notes, accented with slurs and breath marks.
 - mf:** Dynamic marking.
 - 14, 14:** Fingering numbers for the guitar.
 - sl.:** Slur marking.

(From the 1978 Album TROUBLE)

Words &
Micky M

♩ = 146

5

1

4/4

C F/C C F/C C F/C C F/C C G C

Gtr I (EL. Gtr. w/ dist.)

T A B

Gtr II (EL. Gtr. w/ light dist.)

T A B

6

F/C C F/C C F/C C G C

T A B

T A B

10

F/C C F/C C F/C C C C G C

T
A
B

T
A
B

B 1st & 2nd Verses

E^b5 B^b5 E^b5 B^b5

14

T
A
B

T
A
B

18

D^b A^b B^b Gsus4 G

T
A
B

T
A
B

22

C F/C C F/C C F/C C F/C C G C

T
A
B

T
A
B

1.

C F/C C F/C C F/C C F/C C G C

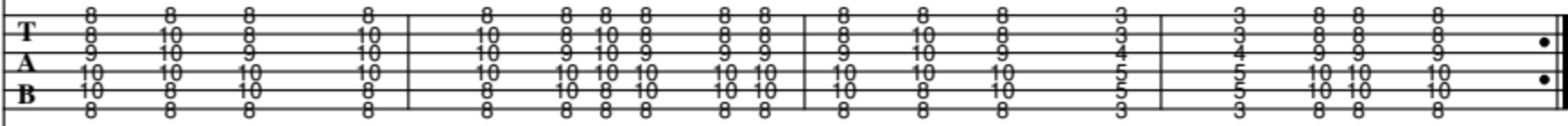
26



T

A

B





T

A

B



2.

G C D G C/G G

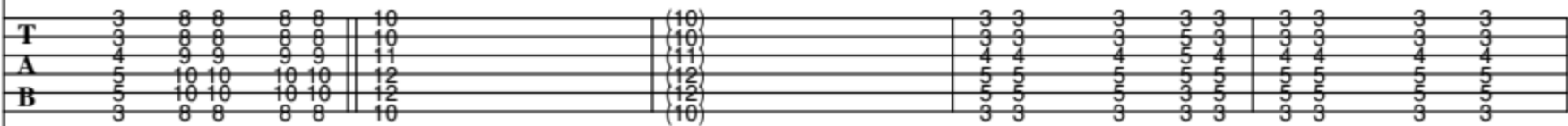
30



T

A

B

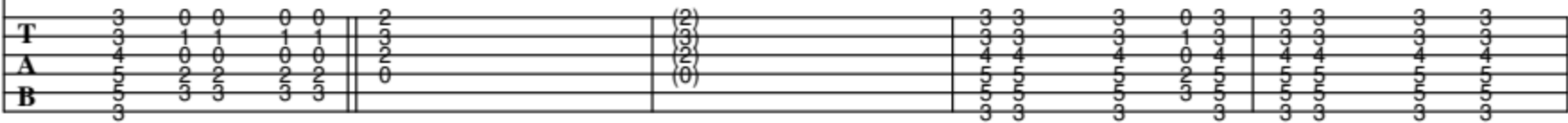




T

A

B



35

D G C/G G

T A B

E Bridge

Am G F G Am G F

39

T A B

Am G F E^bsus4 E^b Gsus4 G *To Coda*

43

T
A
B

T
A
B

[F] Chorus
C F/C C F/C C F/C C F/C C G C

47

T
A
B

T
A
B

51

F/C C F/C C F/C C F/C C G C

Full

G Guitar Solo

D5

G5

55

Full Full Full Full Full Full Full Full Full Full

58

D5

Full

Full

Full

Full

Full

61

G5

D5

Full

Full

Full

Full

Full

Full

Full

Full

Full

64

G5

Full

1/2

1/4

1/4

Full

1/4

1/4

P

D.S. al Coda

[illegible]

H Chorus

71

C F/C C F/C C C C F/C C G C

T
A
B

T
A
B

75

F/C C F/C C 1. F/C C G C 2. C F/C C G

T
A
B

I Outro

G C Bb C

80

T
A
B

sl.

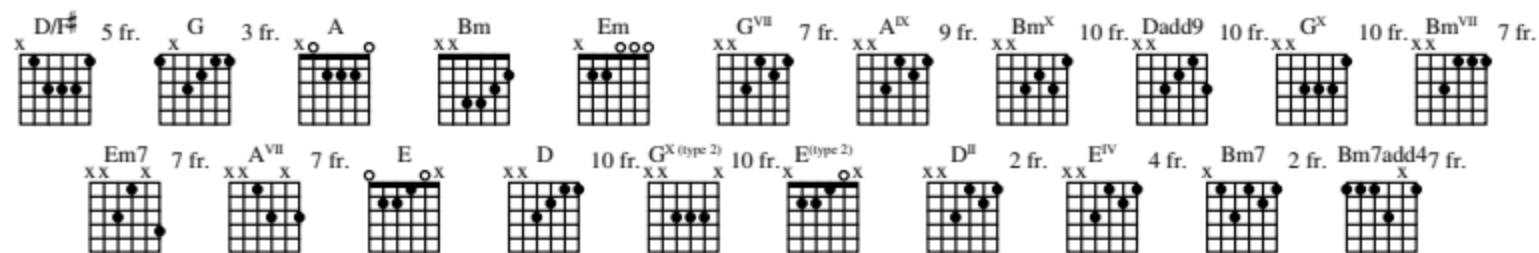
LOVE AIN'T NO STRANGER

As recorded by Whitesnake

(From the 1984 Album SLIDE IT IN)

Transcribed by *erroneous*

Words by
Music by
Arranged by



A Intro

Tempo: ♩ = 109

Gtr IV *p* D/F# G A Bm D/F# Gvii AIX BmX

Gtr V *p*

T
A
B

2 3 0 2 2 3 0 2

B Vocal Enters

1. D/F# G A Bm D/F# Gvii AIX BmX

T
A
B

2 3 0 2 2 3 0 2

2. Em A *rit.*

T
A
B

0 0

C Guitar Enters

11

Dadd9 G^x A^{ix} Bm^{vii} Dadd9 G^x A^{ix} Bm^{vii}

Gtr IV

Gtr I

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

T

A

B

H

H

Gtr V

T

A

B

15

Dadd9 G^x A^{ix} Bm^{vii} Dadd9 G^x A^{ix} Bm^{vii}

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

T

A

B

H

H

T

A

B

Dadd9 G^x A^{ix} Bm^{vii} Em7 A^{vii}

19 Gtr II

T
A
B

14
14 *sl.*

Gtr I
let ring¹ let ring-----¹ let ring¹ let ring let ring¹

T
A
B

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

Gtr V

T
A
B

2 3 0 2 0

D 1st Pre-Verse

Faster ♩ = 127

Gtr VI *p* Bm A Bm

Gtr II *f*

P.M.

T

A

B

Gtr II

P.M.

T

A

B

E Verse

1., 3.

29

Bm A Bm Bm A Bm E(type 2) D^{II} Bm A Bm

sl.

F Chorus

2., 4.

33

Bm A Bm G^X (type 2) D A^{IX} G^X (type 2) D A^{IX}

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

sl. *sl.*

To Coda

To Dbl. Coda

38

G^X (type 2) D A^{IX} G^X (type 2) D A^{IX}

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

sl. *sl.*

G 2nd Pre-Verse

D.S. al Coda

42

Bm A Bm Bm A Bm A E(type 2)

sl. *sl.*

H Guitar Solo

49

p *D* *G^x* *A^{ix}* *Bm^{vii}* *7* *D* *G^x* *A^{ix}* *Bm^{vii}*

Gtr III *f* Full

sl.

Gtr II *mp* let ring

H

53

D G^x A^{ix} Bm^{vii} D G^x A^{ix} Bm^{vii}

Full P.M.

let ring let ring let ring let ring let ring let ring let ring

H H

57

D G^x A^{ix} Bm^{vii} D G^x A^{ix} Bm^{vii}

8va 8va

P.M.

1 1/2 1 1/2 Full

sl.

let ring let ring let ring let ring let ring let ring let ring

H H

Chords: D, G^x, A^{ix}, Bm^{vii}, D, G^x, Gtr IV, A^{ix}, Dadd9

Slower ♩ = 112

8va

61

Full

Full

Full

1 1/2

let ring

let ring

let ring

let ring

p

I Breakdown

Chords: Dadd9, G^x, A^{ix}, Bm^{vii}, Dadd9, G^x, A^{ix}, Bm^{vii}

66

Gtr I

let ring

let ring

let ring

let ring

let ring

let ring

let ring

let ring

let ring

H

H

Gtr V

Dadd9 G^x A^{ix} Bm^{vii} Em7 A^{vii} **Faster** ♩ = 127

70

Gtr II

T
A
B

Gtr I
let ring¹ let ring-----¹ let ring¹ let ring let ring

T
A
B

Gtr V

T
A
B

I 3rd Pre-Verse

Gtr VI *p* Bm A Bm Bm A Bm Bm A Bm A E(type 2)

74

Gtr II *f* P.M.

T
A
B

D.S.S. al Dbl. Coda

78

Bm A Bm Bm A Bm Bm A Bm A E^{IV} D^{II} E^{IV}

T
A
B

4 2 4 x x 4 2 4 x 4 2 4 (2) 0 7 0 (0)
4 4 4 x x 4 4 4 x 4 4 4 (2) 7 7 (2)
2 0 2 x x 2 0 2 x 2 0 2 0 5 5 (7)

sl. sl.

83

P

G^x (type 2)

D

A^{ix}

f

P.M.

T

A

B

(0)

K Tag

85

Gtrs I, II *mp*
let ring | let ring----- | let ring | let ring----- | let ring----- | let ring | let ring | let ring |

T
A
B

Gtr III

T
A
B

Chord progression: D, G^x, A^{ix}, Bm^{vii}, D, G^x, A^{ix}, *rit.* Gtr IV, VI, Bm7

89 *let ring* *let ring* *let ring* *let ring* *let ring*

T
A
B

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

H

T
A
B

2 3 0 2 2 3 0 0 2 2

93 *Slower* ♩ = 109 Bm7 Bm7add4 Gtr IV *p* *mp* *mp*

T
A
B

T
A
B

(From the 2011 Album FOREVERMORE)

[illegible]

6

P.M.-----| Pinch Harmonics -----|

T
A
B

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

A Verse 1

8

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

T
A
B

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

10

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

T
A
B

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

12

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

T
A
B

3 0 3 0 3 0 3 0 5 3 0 5 (1) 1 6 6 6 7 3 0 3 5 5 5 5 5 5

14

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

T
A
B

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

The image displays a musical score for three guitar parts, labeled Gtr I, Gtr II, and Gtr III. Each part is written in standard notation on a treble clef staff and includes a corresponding six-line guitar tablature below it. The score is divided into four measures.

- Gtr I:** The first two measures feature a tremolo effect (indicated by a wavy line) on the 8th and 10th frets. The third measure contains a descending eighth-note scale: 13, 12, 10, 8. The fourth measure contains an ascending eighth-note scale: 5, 3, 1, 0.
- Gtr II:** Similar to Gtr I, the first two measures have a tremolo effect on the 8th and 10th frets. The third measure contains a descending eighth-note scale: 14, 12, 9, 7. The fourth measure contains an ascending eighth-note scale: 5, 4, 2, 0.
- Gtr III:** The first two measures feature a tremolo effect on the 7th and 5th frets. The third measure contains a descending eighth-note scale: 7, 5, 5, 5. The fourth measure contains an ascending eighth-note scale: 7, 5, 5, 5.

The tablature for each part is as follows:

- Gtr I Tablature:**
 - Measure 1: 8, 10
 - Measure 2: 10, 12
 - Measure 3: 13, 12, 10, 8
 - Measure 4: 5, 3, 1, 0
- Gtr II Tablature:**
 - Measure 1: 8, 10
 - Measure 2: 10, 12
 - Measure 3: 14, 12, 9, 7
 - Measure 4: 5, 4, 2, 0
- Gtr III Tablature:**
 - Measure 1: 7, 5
 - Measure 2: 7, 5
 - Measure 3: 7, 5, 5, 5
 - Measure 4: 7, 5, 5, 5

B Chorus

20

Full

sl.

24

Full

Full

Full

P.M.-1

P.M.-1

28

Full

Full

Full

Full

T 10

A

B

Full

P.M.-----|

P.M.

5

5

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

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

P.M.-----|

P.M.

T

A 7 7 7 9 9 5 5

B 5 5 5 5 5 5 5 7 7 7 7 7 12 3 0 3 0 3 0 3 0 5 3 0 5

sl. sl.

31

8va-----

Full Full Full Full Full

T 3 6 3 6 3 6 3 6 5 (5) 3 6 15 10 10 9 8 7 6 7 8

A x x x

B x

P.M.-----

T 3

A 5 5 5 5 5 7 5 7 5

B sl. 3 0 3 0 3 0 3 0 sl. 3 0 3 0 3 0 3 0 5 3 0 3 5 5 4 3 2 1 2 3

P.M.-----

T 3

A 5 5 5 5 5 7 5 7 5

B sl. 3 0 3 0 3 0 3 0 sl. 3 0 3 0 3 0 3 0 5 3 0 3 5 5 4 3 2 1 2 3

C Verse 2

34

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

T 5 (5) 5 5 7

A 5 (5) 5 5 7

B 3 0 3 0 3 0 3 0 5 3 0 3 0 sl. 3 0 3 0 3 0 3 0 sl.

36

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

T 5 5 (5) 5 5 6 7 5 7 5 7 Full

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

B 3 0 3 0 3 0 3 0 5 3 0 5 5 5 5 5 6 7 5 7 5 7

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

T 5

A 5

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

38

Full

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

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

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

sl. sl.

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

T 1 1 (1) 1 6 6 8

A 1 1 (1) 1 5 5 7

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

sl. sl.

40



T  
A 7  
B

2 2 1 0 3 1 2 0  
4 3 4



T  
A 5  
B

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

42

Gtr I



T 8 10 7 5 13 12 10 8 5 3 1 0  
A 10 8 6  
B

sl.

Gtr II



T  
A  
B

14 12 9 7 5 4 2 0

Gtr III



T  
A 3 3 2 7 7 7 7 5 5 7 5 5 5 3 3 5 5 3 3 1 1 0 0  
B 3 3 2 5 5 5 5 5 5 7 5 5 5 3 3 5 5 3 3 1 1 0 0

D Chorus

46

Full

sl.

Full

sl.

P.M.-1

sl.

50

Full

Full

Full

Full

P.M.-----|

[illegible]

58

8va-----

Full

15 (15)

x 5 (5)

sl.

15ma---

Flutter bar

1 1 1

24

A.H.

Hold wammy bar while picking to vibrate notes

G

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

T

A

B

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

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



[illegible][illegible]



73 *8va*-----

**System 1:**

Guitar: *tr* *tr* Full *sl.* *sl.*

Piano: T 17 15 17 (19) 16 (17) 14 (16) 12 (14) 9 (12) 7 (9) 7 (7) 2 9 10

**System 2:**

Guitar: *tr* *tr* 1/2 *sl.* *sl.*

Piano: T 13 12 10 (12) 8 (10) 9 (12) 7 (9) 10 (12) 9 (10) 9 (9) 2 10 9

**System 3:**

Guitar: P.M. - 1 P.M. - 1 P.M. - 1 P.M. P.M. - 1 P.M. - 1 P.M. - 1

Piano: T 5 5 5 6 6 6 5 5 5 5 0 5 5 5 5 0 0 5 0 0 5 0 0

76

Full

1/2

sl. sl. sl.

77

Full

Full

sl. sl. sl.

78

Full

Full

Full

Full

Full

Full

1 1/2

8va

79

1/2

1/2

1/2

1/2

1/2

1/2

Full

8va

80

P.M.---

P.M.---

P.M.

P.M.---

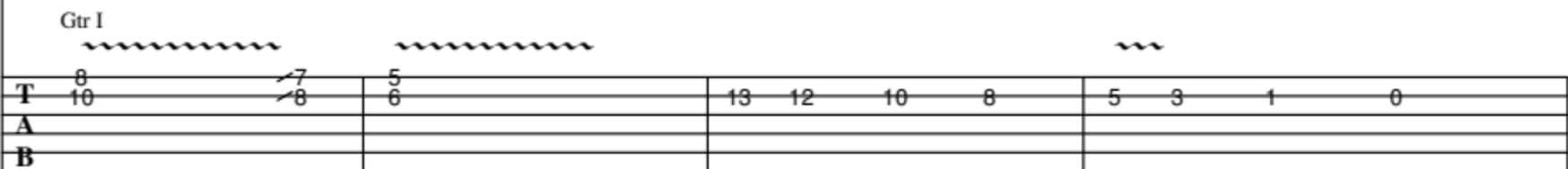
P.M.---

P.M.---

80



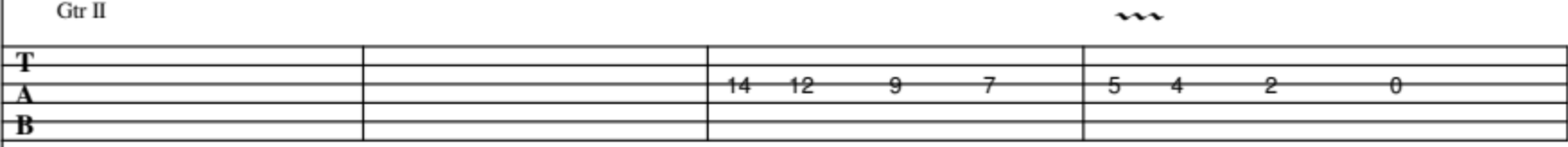
Gtr I



sl.



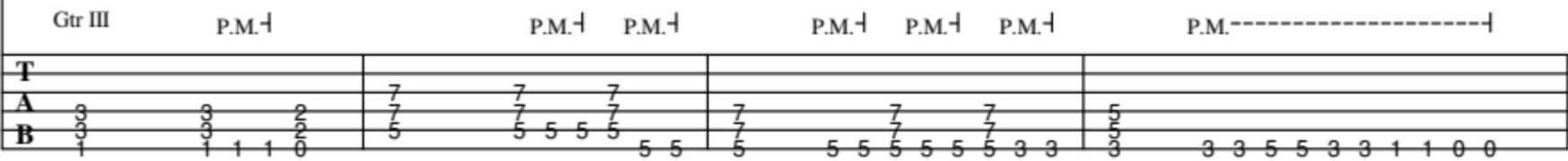
Gtr II





Gtr III

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



D Chorus

84

1/2

Full

Full

Full

P.M. -

88

Full

Full

Full

P.M. -

P.M. -

P.M. -

F Chorus

92

Full

Full

Full

Full

Full

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

sl.

sl.

96

Full

Full

Full

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

T A B

T A B

T A B

The musical score for "The Rose Tree" is presented in two systems. The first system shows the vocal melody and guitar chords. The second system shows the vocal melody and guitar accompaniment with fingerings and slurs. The guitar part includes a "Full" marking and a "P.M." (Percussion Marking) section.

**System 1:**

- Vocal:** Treble clef, key of G major. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. A slur with a "1" indicates a first ending.
- Guitar:** Treble clef, key of G major. The chords are G (10), A (7), and B (10). A "Full" marking is present above the A chord.

**System 2:**

- Vocal:** Treble clef, key of G major. The melody continues with a half note G4, followed by a half note A4, and then a half note B4. A slur with a "1" indicates a first ending.
- Guitar:** Treble clef, key of G major. The chords are G (10), A (7), and B (10). A "Full" marking is present above the A chord. The guitar part includes a "P.M." (Percussion Marking) section.

1

A.H.

3

B

sl.

P.M.

P.M.

sl.

sl.

The musical score is written for guitar and bass. The guitar part is in the first system, featuring a melody with a wavy line above it labeled 'A.H.' and a triplet of eighth notes labeled '3'. The bass part is in the second system, featuring a melody with a wavy line above it labeled 'P.M.' and a triplet of eighth notes labeled '3'. The guitar solo is in the third system, featuring a melody with a wavy line above it labeled 'P.M.' and a triplet of eighth notes labeled '3'. The bass line is in the fourth system, featuring a melody with a wavy line above it labeled 'sl.' and a triplet of eighth notes labeled '3'. The score is marked with 'sl.' (sustained) and 'P.M.' (piano melody).



(From the 1980 Album **READY AN' WILLING**)

Words &  
Moody,

Gm7

1 Musical score for Gtr I, II ff (El. Gtrs. w/ dist.). The score is in 4/4 time, key of B-flat major. It features a melodic line with eighth and sixteenth notes, and a bass line with a repeating eighth-note pattern. The score is divided into four measures.

Gtrs I, II *ff* (El. Gtrs. w/ dist.)

**T**

**A**

**B**

Gm7

The image shows a musical score for the song "The Rose Tree". It consists of a piano accompaniment and three vocal parts: Tenor (T), Alto (A), and Bass (B). The piano part is written in 3/4 time, while the vocal parts are in 1/2 time. The key signature has one flat (B-flat). The piano part features a melody with eighth and sixteenth notes, and the vocal parts provide a simple harmonic accompaniment. The score is divided into three measures, with a double bar line after the first measure.

9

Cm7

Gm7

1/2

T

A

B

[illegible]

**C Pre-Chorus**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and vocal parts. The guitar part is in the key of F major and 4/4 time. The vocal part is in the key of F major and 4/4 time. The score is divided into four measures. The first measure is marked with a 24, indicating the start of the second system. The guitar part features a complex chord structure, including F, Cm7, and D7+9. The vocal part features a melody with a descending line. The score is written for guitar and vocal parts. The guitar part is in the key of F major and 4/4 time. The vocal part is in the key of F major and 4/4 time. The score is divided into four measures. The first measure is marked with a 24, indicating the start of the second system. The guitar part features a complex chord structure, including F, Cm7, and D7+9. The vocal part features a melody with a descending line.

D Chorus

To Coda

Gm7

28

1/2

1/2

H

32

w/ octave effect

fff

Full

H

**E Guitar Solo**

Cm7

Gm7

[illegible]

The image displays a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for piano (p) and guitar (g). The piano part is in the treble clef, and the guitar part is in the bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato". The score is divided into two systems. The first system starts with a measure of piano introduction, followed by a guitar solo. The second system continues the piano melody and guitar accompaniment. The guitar part includes a complex solo section with many bends and vibrato. The piano part features a melodic line with some grace notes and a final chord. The score is written in a standard musical notation style with a key signature of one flat and a tempo marking of "Moderato".

Gm7

D.S. al Coda

Gm7

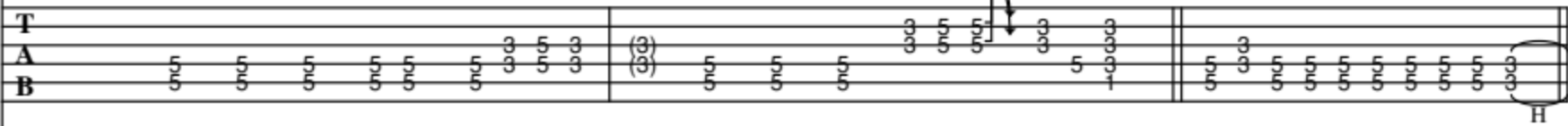
42



T

A

B

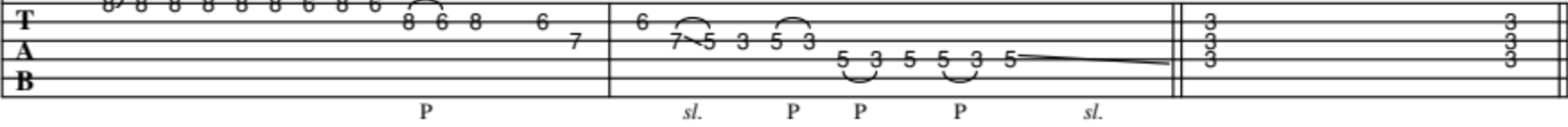




T

A

B



P

sl.

P

P

P

sl.

**F** Outro

Gm7

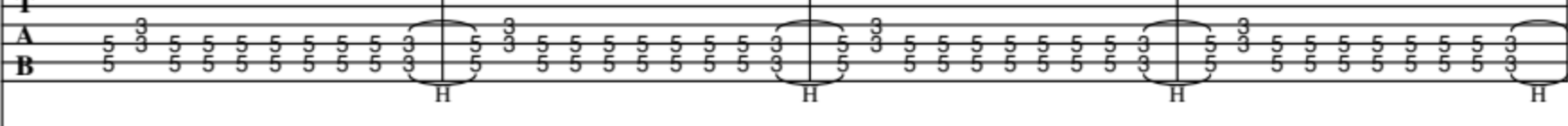
45



T

A

B

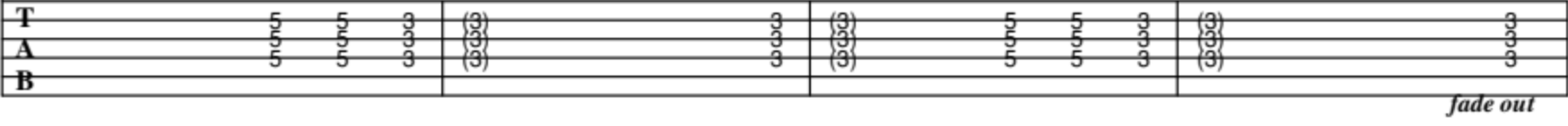




T

A

B



fade out

7x

49



T

A

B

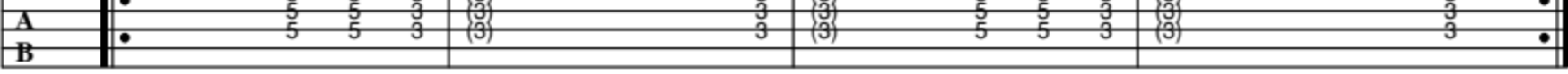




T

A

B



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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:

