



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

ZZ TOP

Best of ZZ Top

1970-2009

31 partituren

Beschrijving support module:

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

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

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ARRESTED FOR DRIVING W

As recorded by ZZ Top

(From the 1976 Album TEJAS)

Words

A Intro

$\text{♩} = 134 (\text{♩} - \text{♩}^3)$

1

Gtr III

T

A

B

Gtrs I, II

P.M.

5 3 5 4 3 1 3

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

Full

(3)

B Verse

4

Gtr IV

T

A

B

Gtrs I, II

P.M.

9 10 8

1 2 3

sl.

C5

7

T
A
B

5
3

11
12
10

11
12
10

let ring-----|

P.M.-----|

T
A
B

1

10 10 10 10 10 10 10 10 10 10 10 10 0
8 8 8 8 8 8 8 8 8 8 8 8 0

1

sl.

[illegible]

1.

13

T
A
B

let ring-| let ring-|

P.M.-----|

T
A
B

sl. 5 7 5 7 x x 3 5 5 0 0 3 3 3 3 3 3 3 3 3 3 1 2 0 3 0 1

2.

16

Gtr III

let ring

T
A
B

let ring-| let ring-|

P.M.-----|

T
A
B

sl. 5 7 5 7 x x 3 5 5 5 (5) (5) 3 3 3 3 3 3 3 3 3 3 1 2 0 3 0 1

C Guitar Solo

19

G7 B7 G7

let ring let ring let ring

3 6 3 6 3 6 3 5 (5) 5 3 6 3 6 3 6 3 5

P.M.-----|

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

Gtr IV

6 9 6

7 10 7

5 8 5

22

F5 C5 C7 B7 G7

let ring let ring let ring

8 11 8 11 8 11 8 10 (10) 6 6

sl. sl.

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

1 1 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8

sl.

11 6

12 7

10 5

25

G7 B⁷ G7

let ring let ring let ring

3 6 3 6 3 3 3

(5) (5) 12

10 12 10 12 12 11 10 (10)

sl. sl.

P.M. P.M. let ring

5 5 5 5 5

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

6 9 6

7 10 7

5 8 5

28

G7

let ring

P

sl.

let ring

P.M.

31

G7

B7

G7

let ring

1/2 let ring

1/4

sl.

P.M.

P.M.

sl.

34

F5 C7 B7

1/4 1/4

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

sl. P P sl.

let ring P.M.

sl.

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8

5 3 11 12 10 9 10 8

37

G7 B7 G7

let ring let ring let ring

sl. sl.

P.M. P.M.

3 3 3 3 3 3 3 3 3 3 3 3 1 3 4 5 7 7 7 7 7 7 7 5

6 7 5 9 10 8 6 7 5

40

G7

1/2 1/2 1/2

P.M.

sl. sl.

let ring let ring

P.M.

sl.

H H

T A B

T A B

T A B

D Verse 3

43

G7 B7 G7

Gtr V

T A B

sl. sl. sl.

Gtr IV

T A B

Gtrs I, II

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

T A B

3 3 3 3 3 3 3 3 3 3 3 1 2 3 3 3 3 3 3 3 2

sl.

46

F5 C7 B^b7

sl.

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

49

G7 B^b7 G7

sl. sl.

let ring-----

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

52

Gtrs IV, V *let ring*-|

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

P.M.-----|

sl.

H

E Outro

55

Gtr III *Full* *P.M.*-| *P.M.* *Full*

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

sl.

Gtr IV

58

sl.

let ring-----|

P.M.-----|

61

sl.

H

sl.

sl.

P.M.-----|

P.M.-----|

64

Gtr III

1/2

T

A

B

H

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

P.M.-----|

sl.

8va-----|

67

T

A

B

sl.

P.M.-----|

sl.

8va-----|

70

Full

Full

Full

Full

T

A

B

P

P

H P

P

P.M.-----|

82

8va-----

Full Full Full P.M. 1/2

13 10 10 10 10 13 15

13 15 20 15 (15) 13 15 13 13 13 15

sl. P

85

13 14 13 14 12 12 12 10 12 10 12 11 10 8 10 12 10 10 12 10 10 12 10 10 12 10

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

88

Full

10 12 10 10 12 10 10 12 10 10 12 10 10 12 8 10 8 12 12 10

sl. sl. sl. sl. sl. sl. sl. sl. P 8 P

[illegible][illegible]

96

T

A

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

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

P.M.-----

T

A

B 7 7 7 7 7 7 7 8 7 7 7 7 7 7 6 4

sl.

(From the 1983 Album ELIMINATOR)

Words
& Frank

♩ = 160

A A5

The image shows a musical score for the song "The Rose Tree". It includes a treble clef melody, a guitar accompaniment, and a three-part vocal harmony. The guitar part features a "P.M." (Pizzicato) marking. The vocal parts are labeled T (Tenor), A (Alto), and B (Bass). The score is written in 3/4 time and includes a key signature of one sharp (F#).

B 1st - 3rd Verses

D5

10

P.M.-----|

T
A
B

T
A
B

14

A5

P.M.-----|

T
A
B

T
A
B

T
A
B

Gtr III 3rd time only

T
A
B

16 *sl.*

18

D5

P.M.-----|

T
A
B

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

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

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

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

22

A5

P.M.-----|

T
A
B

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

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

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

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

Gtr III

2nd time only

16-----5

sl.

C Guitar Solo

[illegible]

C5

46

Measures 46-49, C5 section. The score includes a vocal line, guitar tablature for Telecaster (T), Acoustic (A), and Bass (B), and piano accompaniment. The guitar parts feature triplets and a 'Full' pickup. The piano part consists of chords. Measure numbers 46, 47, 48, and 49 are indicated at the start of each measure.

D5

50

Measures 50-53, D5 section. The score includes a vocal line, guitar tablature for Telecaster (T), Acoustic (A), and Bass (B), and piano accompaniment. The guitar parts feature triplets and a 'Full' pickup. The piano part consists of chords. Measure numbers 50, 51, 52, and 53 are indicated at the start of each measure.

D Interlude

A5

54

Measures 54-57, D Interlude section. The score includes a vocal line, guitar tablature for Telecaster (T), Acoustic (A), and Bass (B), and piano accompaniment. The guitar parts feature triplets and a 'Full' pickup. The piano part consists of chords. Measure numbers 54, 55, 56, and 57 are indicated at the start of each measure.

57

P.M.

T
A
B

T
A
B

60

P.M.

T
A
B

T
A
B

D.S. al Coda

64

E5

A5

P.M.

T

A

B

T

A

B

T

A

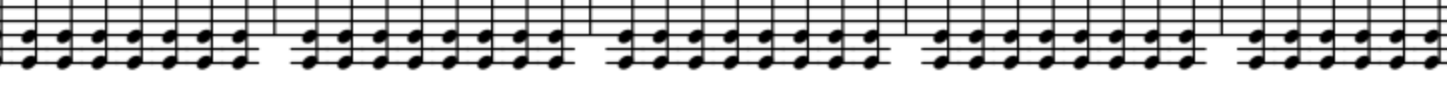
B

Gtr III

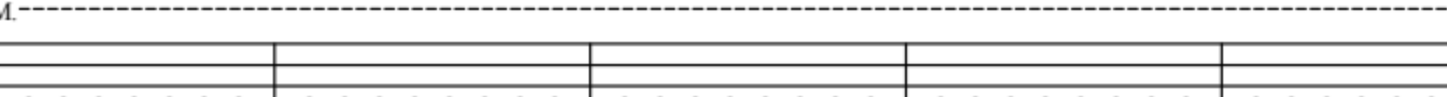
T

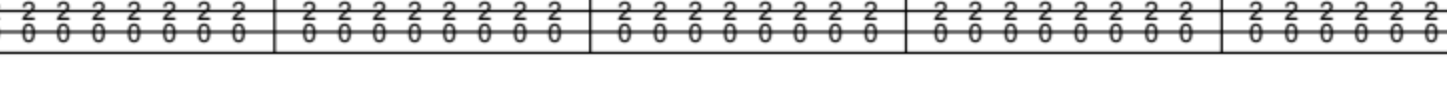
A

B

68 

P.M.





P.M.



E Outro

A5

73

P.M.

T
A
B

Gtr III

T
A
B

T
A
B

(7)

73

P.M.

T
A
B

T
A
B

(7)

81

P.M.-----|

85

A

P.M.-----|

BEER DRINKERS & HELL RA

As recorded by Z Z Top
(From the 1979 Album TRES HOMBRES)

Transcribed by Tone Jone's
(Updated 7-6-10)

Words
Hill and

A Intro

Moderately Blues Rock ♩ = 144

Natural Harmonic's and Artificial Harmonic's sub for (Pinch Harmonic's)

1

Gtr III *mf*

Gtr II *mf*
P.M.-----|

Gtr I *mf*
P.M.↓ P.M.---↓ P.M.---↓ P.M.---↓ P.M.---↓ P.M.↓ P.M.---↓ P.M.---↓ P.M.-----↓ ~~~~~

sl.

[B] Verse



5

Gtr III

T A B

Gtr II

P.M.-----|

T A B

Gtr I

P.M.-|

P.M.----|

P.M.----|

P.M.----|

P.M.----|

P.M.-|

P.M.----|

P.M.----|

T A B

8



T A B

P.M.-----|

T A B

P.M.----|

P.M.----|

P.M.-|

P.M.----|

P.M.----|

P.M.----|

P.M.----|

T A B

[C] Chorus

11

No Chord

T A B

12 10

13 12 13 12 13 12 13 12

sl.

P.M.

T A B

5 3

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

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

T A B

5 3

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

sl.

15

T A B

8 7 8 7 8 7 15 14 15 14 13 12 13 12

P.M.

T A B

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

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

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

10 10 10 10 10 10 10 8 8 8 8 8 8 8

To Coda

19

T
A
B

8 7 8 7 8 7

P.M.-----|

T
A
B

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

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

T
A
B

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

D Guitar Solo

21

Gtr III *fff* 1/4 Full

T
A
B

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

P *sl.* *sl.*

Gtr II *mp* P.M.-----|

T
A
B

3 3

Gtr I *mp* P.M.----| P.M.----| P.M.----| P.M.----| P.M.----| P.M.----| P.M.----|

T
A
B

3 3

24

Gtr III *fff*

6 8 8 6 7 8 8 7 6 7 8 7 8 8 6 8

1/4 Full Full

Gtr II *mf*
P.M.-----|

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

Gtr I *mf*
P.M.-| P.M.----| P.M.----| P.M.----| P.M.----| P.M.-| P.M.----| P.M.----|

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

30

Full

1/4

T

A

B

T

P

P

P

P.M.

T

A

B

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T

A

B

sl.

sl.

33

Full

Full

Full

Full

Full

H

T

A

B

P.M.

T

A

B

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T

A

B

36

sl.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a treble clef and features a mix of eighth and sixteenth notes. The guitar part is written in a bass clef and includes a "P.M." (Pedal Point) instruction, indicating a sustained low note. The guitar part is divided into four measures, each containing a sequence of notes and rests.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The guitar part is written in standard notation with a treble clef and includes a bass line with fret numbers. The melody is in G major and features a mix of eighth and quarter notes. The guitar accompaniment includes a melodic line and a bass line with fret numbers. The score is divided into four measures, each with a guitar part and a vocal part. The guitar part includes a melodic line and a bass line with fret numbers. The vocal part includes a melody line and a bass line with fret numbers. The score is in 3/4 time and G major.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system shows the vocal melody continuing, with a wavy line indicating a continuation of the melody. The third system shows the vocal melody continuing, with a wavy line indicating a continuation of the melody. The lyrics are written below the vocal staff. The piano accompaniment is written for three staves: Treble (T), Alto (A), and Bass (B). The piano part includes chords and arpeggios, with some notes marked with 'Full' and 'P' (piano). The piano part also includes a wavy line indicating a continuation of the accompaniment.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in eighth notes. The bottom staff is a tenor clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tenor line is written in eighth notes. The lyrics "The Rose Tree" are written below the tenor staff. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", and the third measure contains "The Rose Tree".

Musical Score for "The Rose Tree"

Staff 1 (Treble Clef): Melody line in G major (one flat). The melody consists of eighth notes.

Staff 2 (Bass Clef): Bass line in G major (one flat). The bass line consists of eighth notes.

Staff 3 (Tenor Clef): Tenor line in G major (one flat). The tenor line consists of eighth notes.

Lyrics: The Rose Tree

[illegible]

43

Full P.M. Full

T
A
B

0 5 3 5 3 5 5 5 3 3 5 0 5 3 0 5 3 0 3 5 5 3 3 6 8

P P P P sl.

P.M.

T
A
B

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

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

46

Full A.H. Full N.H. Full

T
A
B

6 7 8 7 8 7 8 6 8 6 8 [7] 6 8 (8) 6 7 7 6

E F#

P.M.

T
A
B

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

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

T
A
B

8 8 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

8 8 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D.S. al Coda

E Outro-Guitar Solo

53

Gtr III

Full Full Full Full Full Full Full Full

Gtr III

sl. sl.

P.M.-----|

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

56

Full Full Full Full Full

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

P.M.-----|

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

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

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

58

Full Full

T P T P T P T P T P T P T P T P T P T P T P T P T P T P T P

P.M.-----|

3 3

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

3 3

60

Full Full Full Full Full Full Full (8) 1/2

TP TP TP TP TP TP H P P P P P

P.M.-----|

63

Full Full Full 1/2

P sl. H P

P.M.-----|

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

67

T
A
B

5 3 5 3 5 5 3 1 3 1 3 5 3 5 7

sl. sl.

P.M.

T
A
B

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

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

70

Full

H P

P.M.

T
A
B

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

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

73

T
A
B

Full

1/2

1/2

p

P.M.

T
A
B

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T
A
B

76

1/2

Full

Full

sl.

sl.

P.M.

P.M.

T
A
B

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T
A
B

The musical score for "The Rose Tree" is presented in three systems. Each system consists of a vocal line (treble clef) and three-part harmony for Tenor (T), Alto (A), and Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

System 1: The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The Tenor part has a series of eighth notes, with some marked "Full" and others "1/2". The Alto and Bass parts have a series of eighth notes, with some marked "6" and others "8".

System 2: The vocal line continues with a series of eighth notes, followed by a half note and a quarter note. The Tenor part has a series of eighth notes, with some marked "P.M." and others "6". The Alto and Bass parts have a series of eighth notes, with some marked "3" and others "6".

System 3: The vocal line continues with a series of eighth notes, followed by a half note and a quarter note. The Tenor part has a series of eighth notes, with some marked "P.M." and others "6". The Alto and Bass parts have a series of eighth notes, with some marked "3" and others "6".

BROWN SUGAR

As recorded by ZZ Top

(From the 1970 Album ZZ TOP'S FIRST ALBUM)

Words

A Intro Tune half step down

$\text{♩} = 96 (\text{♩} - \text{♩}^{\flat})$

1

Gtr I

Full let ring

1/4 1/4

Full let ring

p

4

H P

H P

1/2 1/2

$\text{♩} = 144 (\text{♩} - \text{♩}^{\flat})$

7

sl.

sl.

H P

H P

$\text{♩} = 76 (\text{♩} - \text{♩}^{\flat})$

10

let ring P.M.

1/2 1/2

P.M.

A5 F#m/A A5 F#m/A

H P

A5 F#m/A A5 F#m/A

♩ = 144 (♩-♩♩)

♩ = 96 (♩-♩♩)

13

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

T
A
B

♩ = 76 (♩-♩♩)

F#m/A

C

16

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

T  
A  
B

♩ = 96 (♩-♩♩)

A5 F#m/A Gsus2/A F#m/A

E5 F#5/E E5

19

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

T  
A  
B

♩ = 144 (♩-♩♩)

♩ = 76 (♩-♩♩)

22

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

T
A
B

25

F#m/A C A5 F#m/A A5 F#m/A E5

P.M.-----|

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

1/2

T

A

B

3 4 0 x 4 4 4 4 4 4 6 0 3 2 2 4 4 2 0 4 0 2 0

28

E5

$\text{♩} = 96 (\text{♩} - \text{♩} \text{♩})$

P.M. P.M. P.M. 1/2 1/2 1/4 1/4 P.M.-----|

~~~~~

T

A

B

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

P P P

31

$\text{♩} = 164 (\text{♩} - \text{♩} \text{♩})$

~~~~~

T

A

B

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

sl. sl. sl.

34

$\text{♩} = 120 (\text{♩} - \text{♩} \text{♩})$   $\text{♩} = 148$

let ring-----|

Full

T

A

B

0 2 0 2 0 0 2 0 0 2 0 2 0 15 (15) 12 15 12 15 14 12 14

H P H P H P 3 0

Moderately ♩ = 107

[illegible]

**B** Verse

40

P.M.-----|

P.M.-----|

T

A

B

0 0 0 0 0 0 0 3 p 0

5 0 0 0 0 0 0 3 p 0

0 0 12 12 x x 6 7 x x 6 7 sl.

P.M.-----|

P.M.-----|

P.M.-----|

T

A

B

0 0 0 0 2 0 0 0 2 3

0 0 0 0 2 0 0 0 2 3

0 0 x x x x 3 0 5 7

H

H

43

E5

P.M.-----|

P.M.-----|

T

A

B

0 0 0 0 0 0 0 3 p 0

5

0 0 0 0 0 0 3 p 0

0 0

12 x 6 6 7

12 x 6 6 7

sl.

P.M.-----|

P.M.-----|

P.M.-----|

T

A

B

0 0 0 0 0 0 0 3

2

0 0 2 2 0 0 0 3

0 0 x x 3 0 5 7

H

46

B5 G#m/B B5 G#m/B B5

P.M.---|

P.M.-----|

T

A

B

0 0

11 12 x x 6 7

11 12 x x 6 7

sl.

sl.

2 4 4 2 4 2

P.M.---|

P.M.-----|

T

A

B

0 0 x x 3 0 5

5

9 9 11 11 9 9 11 9

7 7 7 7 7 7 7 7

sl.

48

A5 F#m/A A5

*let ring*

P.M.-----|

1/2

P.M.---|

12 12 x x 6 7 6 7

0 0 0 0 0 0 0 0

*sl.*

P.M.-----|

P.M.---|

7 7 9 9 7 7 5 7 3

5 5 5 5 5 5 5 3

0 0 x x x 3 0 5 7

**C Verse 2**

E5

50

P.M.-----|

P.M.-----|

T  
A  
B

0 0 0 0 0 0 0 3 p 0

5 0 0 0 0 0 0 3 p 0

0 0

12 12 x x 6 7

6 7

sl.

P.M.-----|

P.M.-----|

P.M.-----|

T  
A  
B

0 0 0 0 0 0 0 3 2

0 0 2 2 0 0 0 3

0 0 x x x x 3 0 5 7

53

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

T  
A  
B

0 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 12 12 x 6 6 7 7 *sl.*

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

T  
A  
B

0 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 x x x x 3 0 5 7 *H*

56

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

T  
A  
B

0 0 11 11 12 12 x x 6 6 7 7 *sl.* *sl.* 2 4 4 4 2 4 2 4

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

T  
A  
B

0 0 x x 3 0 5 5 9 9 11 11 9 9 11 9 *sl.*

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 D major (indicated by two sharps) and 12/8 time. The vocal part is in the key of D major and 4/4 time. The guitar part includes a melodic line with a wavy line indicating a tremolo effect, and a bass line with a wavy line indicating a tremolo effect. The vocal part includes a melodic line with a wavy line indicating a tremolo effect, and a bass line with a wavy line indicating a tremolo effect. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar staff includes a melodic line and a bass line. The vocal staff includes a melodic line and a bass line. The score is written for guitar and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and 12/8 time. The vocal part is in the key of D major and 4/4 time. The guitar part includes a melodic line with a wavy line indicating a tremolo effect, and a bass line with a wavy line indicating a tremolo effect. The vocal part includes a melodic line with a wavy line indicating a tremolo effect, and a bass line with a wavy line indicating a tremolo effect. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar staff includes a melodic line and a bass line. The vocal staff includes a melodic line and a bass line.

**D Guitar Solo**

E5

61

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

sl. sl. sl. sl. sl.

P.M.-----|

62

E5

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

sl. sl. sl. P

P.M.-----|

T A B

2 2  
2 2  
0 0

63

8va-----|

Full P.M. Full

15 12 15 12 15 14 12 14 14 12 14

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

H 0 0 x x x x 9 9 9 9 9 9 9 9 9 9

65

T  
A  
B

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

P H P

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

T  
A  
B

7 9 9 9 x 9 x x 9 9 7 9 9 x 9 x x 9 9

H 0 0 x x x H 0 0 x x x sl.

67

1/2

1/2

T

A

B

12 14 14 14 12 14 12 14 12 14

12 14 14 14 12 14 12 14

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

T

A

B

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

0 0 0 0 0 0 0 0

sl. sl.



[illegible][illegible]

73

8va-----

Full

let ring

Full

Full

sl.

P

H

H

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

76

let ringlet ring--

1/2

sl.

H

H

H

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

sl.

79

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

T  
A  
B

H

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

T  
A  
B

sl. H

82

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

T  
A  
B

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

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

T  
A  
B

H sl.

85

$\delta va$

T  
A  
B

(17) 17 15 17 15 17 17

(17)

12 12 12 12 12 12

14 x 14 14 x 12

P.M.

*sl.*

T  
A  
B

7 9 9 x 9 x x 9 9

7 9 9 x 9 x x 9 9

7 9 9 x 9 x x 9 9

H 0 0 x x x

P.M. P.M.

*sl.*

## **E Interlude**

89

B5 G#m/B B5 B5 G#m/B

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

T  
A  
B

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

0 0 0 3 0 2 2 0 2 0 0 9 9 11 11 9 9 11 0

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

T  
A  
B

0 0 0 3 0 2 2 0 2 0 0 9 9 11 11 9 9 11 0

91

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

T  
A  
B

2 2 4 0 4 0 4 5 4 2 (2) x 6 6 7 12 12 x x 6 7

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

sl. sl. sl. sl.

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

T  
A  
B

2 2 4 0 4 0 4 5 x 0 0 x x 3 0 5 7 0 0 x x 3 0 5 7

sl. sl. H H

## F Verse 3

94



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

T  
A  
B

0 0 0 0 0 0 0 3 0 5 0 0 0 0 0 3 0 0 0 12 12 x x 6 7 6 7 sl.

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

97



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

T  
A  
B

0 0 0 0 0 0 0 3 0 5 0 0 0 0 0 3 0 0 0 12 12 x x 6 7 6 7 sl.

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

100

B5 G#m/B B5 G#m/B A5 F#m/A A5 F#m/A

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

T A B

0 0 sl. sl. 2 4 4 4 2 4 2 0 4 0 sl. sl.

P.M. -| P.M.

T A B

0 0 x x 3 0 5 5 sl. 9 9 11 11 9 9 11 0 2 2 4 2 2 2 4 0 0 p

103

E5

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

T A B

0 0 x x 3 0 5 0 0 x x 3 x x 7 7

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

T A B

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

**G** Outro

105

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

T  
A  
B

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

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

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

T  
A  
B

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

0 0 0 3 0 3 0

107

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

T  
A  
B

3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3

sl. sl. sl. sl. sl.

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

T  
A  
B

2 2

0 0 0 3 0 3 0

108

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

T  
A  
B

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

sl. P P H H H

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

T  
A  
B

2 2 2 2

0 0 0 3 0 3 0 3 0



110

P.M. P.M.

1 1/2

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

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

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

H H sl. P

112

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

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

A 5 3 5 4 x 5 3 5 4 3 5 4 3 5 4 3 5 5 (5) (5) 3 5 5 3 5

B 5 3 5 4 x 5 3 5 4 3 5 4 3 5 4 3 5 5 (5) (5) 3 5 5 3 5

P

114

P.M. 1 1/2

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

A 5 5 5 3 5 5 4 3 5 4 5 5 3 5 5 4 3 5 (5) 3 5 5

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

H sl. P

116

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

Full 1/2 Full *let ring* Full Full Full Full

T 15 (15) (15) 12 5 15 15 x 12 14 14 14 12 14 15 14 15 14 15 14

A

B

P

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

T 2 2 2 2

A 0 0 0 3 p 0 3 p 0 3 p 0 3 p 0

B

8va-----

118

Full

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

A

B

H P

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

T 2 2 2 2

A 0 0 0 3 p 0 3 p 0 3 p 0 3 p 0

B

# CONCRETE SND STEEL

As recorded by ZZ Top

**A** Intro

♩ = 127

1

Gtr I

Gtr I notation: Treble clef, 4/4 time. Measure 1: whole rest. Measure 2: quarter rest, eighth note G4, quarter note A4. Measure 3: eighth note G4, quarter note A4, quarter note B4. Measure 4: quarter note A4, quarter note G4, quarter note F#4. Measure 5: quarter note E4, quarter note D4, quarter note C4. Measure 6: quarter note B3, quarter note A3, quarter note G3.

Gtr II notation: Treble clef, 4/4 time. Measure 1: whole rest. Measure 2: quarter rest, eighth note G4, quarter note A4. Measure 3: whole rest, eighth note B4, quarter note A4. Measure 4: whole rest, eighth note G4, quarter note F#4. Measure 5: whole rest, eighth note E4, quarter note D4. Measure 6: whole rest, eighth note C4, quarter note B3.

Chord diagrams for Gtr I:

| Measure | T | A | B |
|---------|---|---|---|
| 1       |   | 7 | 7 |
| 2       |   | 9 | 9 |
| 3       |   | 8 | 8 |
| 4       |   | 7 | 7 |
| 5       |   | 9 | 9 |
| 6       |   | 7 | 7 |

Chord diagrams for Gtr II:

| Measure | T | A | B |
|---------|---|---|---|
| 1       |   |   |   |
| 2       |   |   |   |
| 3       |   |   |   |
| 4       |   |   |   |
| 5       |   |   |   |
| 6       |   |   |   |

Annotations: "Full" with an arrow pointing to the 7th fret on the A string in measure 3. "12" with a slur over the 12th fret on the B string in measure 5. "sl." at the end of the system.

5

Gtr I

Gtr I notation: Treble clef, 4/4 time. Measure 1: quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note A4, quarter note G4, quarter note F#4. Measure 3: quarter note E4, quarter note D4, quarter note C4. Measure 4: quarter note B3, quarter note A3, quarter note G3. Measure 5: quarter note F#3, quarter note E3, quarter note D3. Measure 6: quarter note C3, quarter note B2, quarter note A2.

Gtr II notation: Treble clef, 4/4 time. Measure 1: whole rest, eighth note G4, quarter note A4. Measure 2: whole rest, eighth note B4, quarter note A4. Measure 3: whole rest, eighth note G4, quarter note F#4. Measure 4: whole rest, eighth note E4, quarter note D4. Measure 5: whole rest, eighth note C4, quarter note B3. Measure 6: whole rest, eighth note A2, quarter note G2.

Chord diagrams for Gtr I:

| Measure | T | A | B |
|---------|---|---|---|
| 1       |   | 7 | 7 |
| 2       |   | 9 | 9 |
| 3       |   | 8 | 8 |
| 4       |   | 7 | 7 |
| 5       |   | 9 | 9 |
| 6       |   | 7 | 7 |

Chord diagrams for Gtr II:

| Measure | T | A | B |
|---------|---|---|---|
| 1       |   |   |   |
| 2       |   |   |   |
| 3       |   |   |   |
| 4       |   |   |   |
| 5       |   |   |   |
| 6       |   |   |   |

Annotations: "3" with an arrow pointing to the 3rd fret on the A string in measure 1. "5" with a slur over the 5th fret on the B string in measure 5. "sl." at the end of the system.

**[B] Verse 1**

9

T  
A  
B

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

3 5 5 7 5 7

5

sl.

13

T  
A  
B

5 5  
9 8 8 9  
7 7 9  
7 7

5 5 7 (7)

**[C] Chorus 1**

17

T  
A  
B

5 5  
2 2 0 0 2 2 0 0  
9 9  
7 7

7 5 7 7

21

T  
A  
B

9 10  
9 9

2 2 0 0 2 2 0 0

9 9 7 8  
7 7 7 7

T  
A  
B

7 5 5

7

**D** Verse 2

25

T  
A  
B

9 10  
9 9

9 8 8 9 7 7 9 7 7 9 7 7

T  
A  
B

(5) (3) (5)

29

T  
A  
B

5 5 9 8 8 9 7 7 9 7 7

T  
A  
B

5 5 7 (7)

sl.

sl.

**E** Chorus 2

33

T  
A  
B

5 5 2 2 0 0 2 2 0 0 9 9 7 8

7 9 9 7 7

37

T  
A  
B

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

7 5 5 (5) sl.

**F** Guitar Solo 1

41

Gtr II

T  
A  
B

9 10 2 5 5 7 5 3 4 (4) 4 2 4 5 5 7 5 3 5 3 5 3

sl. sl. sl. sl. H P

49

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

A 5 7

B

sl. sl. sl. sl.

53

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

A (2)

B

sl.

**G** Interlude

57

Gtr I

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

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

B

Gtr II

T 0 2 0 3 0 5

A

B

sl.

**H** Verse 3

61

T (3) (3) (5) ((5)) (9) (9)

A

B

[illegible]

**I Chorus 3**

69

T  
A  
B

T  
A  
B

73

73

T

A

B

7

5

5

(5)

sl.



## J Guitar Solo 2

77

Gtr II

sl. sl. sl.

81

sl. H sl. sl.

85

sl. sl. sl.

89

sl. sl.

93

Full

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

97

sl. sl. sl. sl.

101

*sl.* *sl.*

105

Gtr I

T  
A  
B

Gtr II

T  
A  
B

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

109

Gtr II

T

A

B

5 7 5 5 7

5 7

5 7 5 5 7

5 5 3

[illegible]

1

T  
A  
B

T  
A  
B

# DOUBLEBACK

As recorded by ZZ Top

(From the 2001 Album GREATEST HITS)

Words  
and Fra

## A Intro

Moderately Fast Rock ♩ = 124

Chord progression: E<sup>b</sup>5 F5 C5/G C5 F5/C B<sup>b</sup>5/F E<sup>b</sup>5 C5/G C5 F5/C B<sup>b</sup>5/F

Gtr III

Gtrs I, II

let ring

let ring

Chord progression: E<sup>b</sup>5 F5 C5/G C5 B<sup>b</sup>5/F E<sup>b</sup>5 F5 C5/G C5 F5/C B<sup>b</sup>5/F

Gtr IV

1/2

1/4

Full

Gtrs I, II

let ring

let ring

**B** Verse

10

E<sup>b</sup>5 C5/G C5 F5/C B<sup>b</sup>5/F F5 C5/G C5 C5 B<sup>b</sup>5/F

8va-----1

3x

Full

11

let ring<sup>1</sup>

let ring<sup>1</sup>

sl. H sl. H

**C** Chorus

14

C Am/C E<sup>b</sup>5 A<sup>b</sup>5/E<sup>b</sup> F5 B<sup>b</sup>5/F F5 B<sup>b</sup>5/F

8va

Gtr IV

Full

11

Gtr II

Gtr I

18

C 8va F5/G Eb Ab5/Bb F Bb5/C F Bb5/C 8va

Full

13

T

A

B

T

A

B

T

A

B

T

A

B

## **D Interlude**

The musical score for "To Coda" is presented in three systems. The first system features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The melody is marked with chords: E<sup>b</sup>5 F5, C5/G, C5, F5/C, B<sup>b</sup>5/F, E<sup>b</sup>5 F5, and C5. A wavy line indicates a "To Coda" section. The guitar part consists of a single line with a "Gtr. IV" marking and a (13) fret position. The second system shows a guitar line with a "Gtrs I, II" marking and a "let ring" instruction. The third system continues the guitar line with a "let ring" instruction and a "H" marking. The score is written for a vocal line and a guitar line.

## [E] Verse 2

26

E<sup>b</sup>5 F5 C5/G C5 F5/C B<sup>b</sup>5/F E<sup>b</sup>5 F5 C5 F5/C B<sup>b</sup>5/F

let ring<sup>1</sup> let ring<sup>1</sup>

sl. H sl. H

30

E<sup>b</sup>5 F5 C5 F5/C B<sup>b</sup>5/F E<sup>b</sup>5 F5 C5/G C5 F5/C B<sup>b</sup>5/F

*D.S. al Coda*

let ring<sup>1</sup> let ring<sup>1</sup>

sl. H sl. H

**G** Guitar Solo

34

E<sup>b</sup>5 F5 C5 F5/C Gm E<sup>b</sup>5 F5 C5 F5/C F5/C

~~~~~ *let ring*-----| ~~~~~ <sup>1/2</sup> *let ring*-----|

T 11 10 10 8 10 6 8 8 10 10 8 8 10 8 10 10

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

B H H sl. H

let ring *let ring*

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

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

B sl. H sl. H

38

E^b5 F5 C5 F5/C C5/G F5

Full ~~~~~ ^{1/2} *let ring*-----| ~~~~~

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

A 10 10 8 10 8 10 8 10 8 10 8 10 10 10 12 10 8

B H H H sl. sl.

let ring

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

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

B sl. H sl.

42

E^b5 F5 C5 F5/C Gm E^b5 F5 C5 F5/C Gm

1/4 1/4

sl. H sl. sl. sl. sl. sl. sl.

let ring let ring

46

E^b5 F5 C5 F5/C Gm E^b5 F5 F5

Full

sl. H sl. sl. sl.

let ring

sl. H sl.

F Chorus 2

C F5/G E^b A^b5/B^b F B^b5/C F B^b5/C
8va

50

Gtr IV

T

A

B

Full

Gtr II

T

A

B

Gtr I

T

A

B

54

C
8va

F5/G

E^b

A^b5/B^b

F

B^b5/C

F

B^b5/C
8va

Full

13

T

A

B

T

A

B

T

A

B

58

C 8va F5/G Eb A♭5/B♭ F B♭5/C F B♭5/C

Full

10

T
A
B

T
A
B

T
A
B

62

C F5/G E^b A^b5/B^b F B^b5/C F *8va*----- B^b5/C

Full Full Full

T
A
B

T
A
B

T
A
B

T
A
B

H Bridge

[illegible]

I Outro Solo

74

E^b5 F5 C5 F5/C E^b5 F5 C5 C5

Gtr IV

1/4

Full

P

sl.

sl.

sl.

Gtrs I, II

sl.

sl.

78

E^b5 F5 C5 F5/C E^b5 F5 C5/G F5

1/4

sl.

sl.

82

E^b5 F5 C5 F5/C E^b5 F5 C5 F5/C

15ma-----

1/2 N.H.----- 1/2 N.H.----- Full

sl.

86

E^b5 F5 C5 F5/C E^b5 F5 F5

15ma-----

Full Full Full 1/2 N.H. A.H.----- N.H. A.H.-----

C C C B^bPG AP sl.

sl.

sl.

91

E $\flat$ 5 F5 8va-7 C5 F5/C E $\flat$ 5 F5 8va-7 C5 F5/C

sl. G sl. P sl. P

1/4

sl.

95

E $\flat$ 5 F5 C5 F5/C E $\flat$ 5 F5 F5

N.H. N.H.

sl.

sl.

99

E^b5 F5 C5 F5/C E^b5 F5 C5 F5/C

A.H. A.H.-----|

1/4

sl.

sl.

103

E^b5 F5 C5 F5/C E^b5 F5 C5

1/4

sl.

sl.

P sl.

99

E^b5 F5 C5 F5/C E^b5 F5 C5 F5/C

A.H. A.H.-----|

1/4

sl.

sl.

103

E^b5 F5 C5 F5/C E^b5 F5 C5

1/4

sl.

sl.

P sl.

B. GIBBO

As recorded by ZZ Top

(From the 1972 Album RIO GRANDE MUD)

Words
S. Perro

A Intro

♩ = 125

F#mGm F/C G# A#5/C B5/E#5/G F#mGm F/C G# A#5/C B5/E#5/G

1

B Verse



C5/G

6

Gtr III

P.M.

P.M.

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.

Gtr I

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

H

H

To Coda

10

G5

C5/GF/A

Em/G

C5/G

F/A

Em/G

AmC5/G

Gtrs II, III

let ring

let ring

let ring

Gtr I

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

C Chorus

G5

C5/GF/A

Em/G

F/A

Em/G

F5/C

[illegible]

D Bridge

1.

C5/F#mGm F/C G# AnF5/C B5/E5/G

F#mGm F/C G# AnF5/C B5/E5/G

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three parts: a vocal line (labeled 18), a guitar part for Gtrs II, III, and a guitar part for Gtr I.

Gtrs II, III: This part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a repeat sign at the end. The guitar part is written on a six-string staff with a treble clef. It features a series of chords and single notes, with a wavy line indicating a tremolo effect. The part is marked with "sl." (slide) and includes fingerings (e.g., 10, 11, 12, 9, 10).

Gtr I: This part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a repeat sign at the end. The guitar part is written on a six-string staff with a treble clef. It features a series of chords and single notes, with a wavy line indicating a tremolo effect. The part is marked with "P.M." (palm mute) and includes fingerings (e.g., 5, 3, 5, 3, 5, 3, 5, 3).

2.

F5 F5/CF/A C5/G F5/C F/A C/G F5/CF/A C5/G F5/C C5/G C5

Gtrs II, III *let ring*

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

H H P

Gtr I

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

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

sl. sl.

26

F5 F/A C5/G F5/C F/A G5

let ring-----|

H

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

sl.

E Interlude

C5/G#m Gm F/C G# AmF5/C B5/K#5/G F#m Gm F/C G# AmF5/C B5/K#5/G

30

Gtrs II, III

Gtr I

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

sl.

sl.

sl.

sl.

sl.

F Guitar Solo

F5 Dm/F F5 Dm/F F5 Dm/F F5 Dm/FB5 C5 C5/G#m/C C5 Am/C C5 Am/C C5 Am/C C5 Am/C

34

Gtr III

Gtr II

Gtr I

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

Full

1/2 Full

1/4

Full

Full

H

sl.

sl.

sl.

sl.

sl.

38

F5 Dm/F F5 Dm/F F5 Dm/F F5 Dm/F G5/G5/D D5 G5/D D5 G5/D

P.M. Full *let ring* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. *let ring* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. *let ring* *sl.*

[illegible]

46

F/A Em/G F/A Em/G C/G F/A C/G G5

Gtr III

let ring-----|

T

A

B

17 17 16

Gtr II

let ring-|

let ring-----|

let ring-----|

T

A

B

6 5 7 5 x x

6 5 7 5 5 5 5 5

0 0

3

P

P

Gtr I

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

T

A

B

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

5 3 5 3

H

The musical score for "The Wind" by Peter Dinklage is presented in three systems. The first system shows the guitar part in treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

The second system shows the guitar part in treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

The third system shows the guitar part in treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The guitar part is accompanied by a bass line in bass clef with a key signature of one flat and a 4/4 time signature. The bass line begins with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

52

G5

F/A Em/G F/A Em/G C/G F/A C/G

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

T

A 16

B 17 17 16

(16) 17 16

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

T

A 0 0

B 3 3

(0) 0 0

6 6 5 6 5 5 6 5

5 5 5 5 5 5 5 5

7 7 5 x 7 5 5 7 5

P P

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

T

A 5

B 5

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

3 5 3 5 3 5 3 5

3 5 3 5 3 5 5 3 5

P

56

F/A Em/G F/A Em/G C/G F/A C/G

8va-----

let ring-----

let ring N.H.

T 15 (15) 15 (15) 15

A 16 17 17 17 17

B 17 x 17 17 17

let ring-----

let ring

let ring-----

T 0 (0) 6 6 5 6 5 5 6 5

A 0 0 (0) 0 0 5 5 5 5 5 5

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

P P

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

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

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

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

P

8va-----

F/A Em/G F/A Em/G C/G F/A C/G

60

let ring-----

T 16 15 15 17 17 17 15

A 17 17 17 17 17 17 17

B 17 17 17 17 17 17 17

let ring-----

let ring¹ let ring-----

T 0 0 (0) 0 0 6 6 5 6 5 5 6 5

A 0 0 (0) 0 0 5 5 5 5 5 5 5 5

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

P P

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

T 5 5 5 5 5 5 5 5

A 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5

P

64

8va-----

C5/GF/A 8va----- Em/G F/Æm/G C5

let ring-----

let ring-----

T 16 15 (15) 15 17 15 (15) 15

A 16 17 16 17 17 17 17

B 17 17 17 17 17 17 17

let ring¹

let ring¹

T 6 6 5 x x 6 5 8 (8)

A 6 6 5 x x 6 5 8 (8)

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

P P P P P P P P sl.

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

T

A (5) (5) (5) (5) (5) (5) (5) (5)

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

P

G Outro

C5/GF/A 8va----- Em/G F/A Em/G

68

let ring-----

let ring-----

T 15 (15) 17 15 17

A 16 (16) 17 16 17

B 17 17 17 17

let ring-----

let ring-----

let ring

let ring-----

T 6 6 5 x 6 6 5 8 8 9

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

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

p p

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

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

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

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

p

C5/GF/A Em/G F/A Em/G F/Æm/G C5/G
8va-----

72

let ring-----

let ring-----

T 16 15 (15) 16 15 17 15 17 (17) 17 17

A 16 15 16 17 17

B 17 17 17 17

let ring-----

let ring-----

let ring

let ring-----

T 0 0 x 6 6 5 x 6 6 5 6 5

A 0 0 x 5 5 5 x 5 5 5 5 5

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

p p p

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

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

A (5) (5) 5 5 5 5 5 5 5 5 5

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

p

B⁵/E⁵/G⁵/A Em/G B⁵/E⁵/G⁵ F/A Em/G F/A Em/G
 δva -----

[illegible]

G5

B^b5/E5/GF/A Em/G B^b5/E5/G F/A Em/G F/A Em/G
8va-----|

1

let ring-----|

let ring-----|

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

A 16 16 16 16 17 17 17 17 17

B 17 17 17 17 17 17 17 17 17

let ring

let ring-----|

T 6 6 5 6 5 6 5 5 5

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

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

sl. sl. sl. P sl. P P

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

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

A (5) (5) (5) (5) (5) (5) (5) (5)

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

p

GIMME ALL YOUR LOVIN'

As recorded by ZZ Top

(From the 1983 Album ELIMINATOR)

Transcribed by Isaias Garcia
(TexasFury)

Words
Arranged

A Intro

1

4

Gtr I

T

A

B

3 5 5

6

Gtr I

T

A

B

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

Gtr II

Full

T

A

B

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

10

T

A

B

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

Full

T

A

B

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

B Verse 1

14

T
A
B

Gtr II

10 15 *sl.*

Gtr III

T
A
B

18

T
A
B

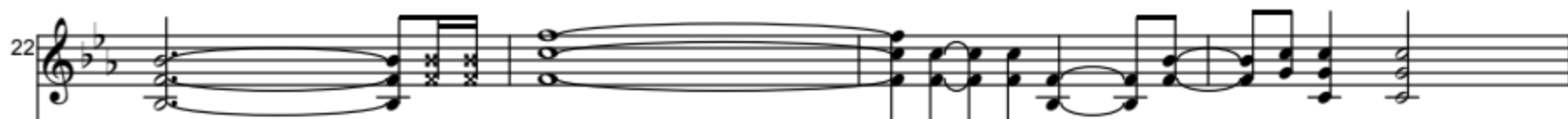
T
A
B

15 *sl.*

T
A
B

[C] Chorus 1

22



T
A
B



P.M.

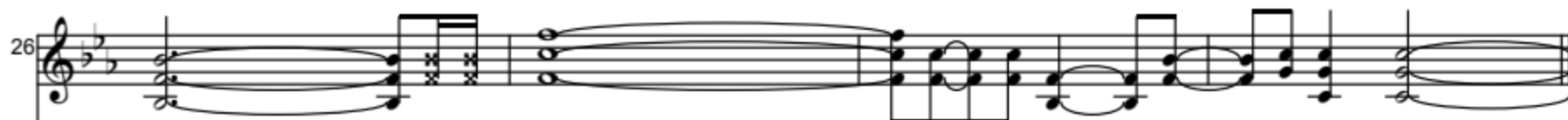
T
A
B



T
A
B



26



T
A
B

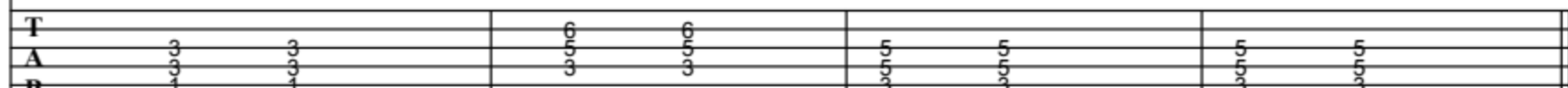


P.M.

T
A
B



T
A
B



D Verse 2

30

Gtr I

| T | A | B |
|---|---------|-----------|
| | 5 5 3 3 | (3) 5 5 5 |
| | | (3) 5 3 3 |

34

Gtr I

| T | A | B |
|---|---------|-----------|
| | 5 5 3 3 | (3) 5 5 5 |
| | | (3) 5 3 3 |

Gtr II

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

15 *sl.*

E Chorus 2

38

Gtr I

T

A

B

Gtr II

P.M.

P.M. - †

T

A

B

15 *sl.*

1 6 8 6 8 (8) (8) 15 *sl.*

Gtr III

T

A

B

42

T
A
B

3 1 x x 6 (6) (5) (3) 3 3 3 3 (3) 3 3 3 3

15 *sl.* 1 6 8 6 8 (8) (8)

P.M. P.M.-1

T
A
B

3 3 6 6 3 3 3 3 3 3 3 3

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

46

Gtr II

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

T
A
B

8 8 6 8 8 6 8 8 6 8 8 10 10 6 8

F Guitar Solo

48

Gtr I

T

A

B

Gtr II

1/4

P.M.

1/4

H

H

Gtr III

P.M.

T

A

B

52

T

A

B

let ring

1/4

let ring

Full

let ring Full

H

H

P.M.

T

A

B

Detailed description: This page contains the guitar solo section for measures 48-55 of the song 'Gimme All Your Lovin'' by ZZ Top. It features three guitar parts: Gtr I, Gtr II, and Gtr III. Gtr I and Gtr II are in treble clef, while Gtr III is in bass clef. The key signature has two flats (Bb and Eb). The notation includes various guitar-specific symbols such as fret numbers (e.g., 8, 10, 11), accidentals, and performance instructions like 'let ring', 'P.M.' (pick mute), and 'Full'. The page is divided into two systems, with measures 48-51 in the first system and measures 52-55 in the second system. The bottom of the page shows the beginning of measure 56.

56

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

Full *let ring* Full Full P.M. A.H. Full P.M.----- 1/4
T 10 8 10 8 10 (10) 8 10 10 8 10 8 10 x 13
A (10) 8 10 8 10 (10) 8 10 10 8 10 8 10 10
B 10 10 10 8 6 (6) 8 10 10 10 10 10 H

D *sl.*

P.M.-----

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

60

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

P.M. 1/4 *let ring* Full Full Full 1/4 1/4
T 13 16 13 13 15 18 18 18 11 8 8 8 11 8 10 (10) 8 10 8 10
A 14 14 14 16 16 16 16 16 8 8 8 8 10 10 10 10 10
B 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

sl. *sl.*

P.M.-----

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

64

T
A
B

T
A
B

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

P.M. 1/4

8 3 6 8 10 10 10 10 8

sl. H sl. H

68

T
A
B

T
A
B

sl. H

G Verse 3

72

T
A
B

The Rose Tree
The Rose Tree

Full

11

(11)

x
x

15

[illegible]

H Chorus 3

84

T
A
B

3
3
1

x x
x x

6
5
5

(6)
(5)
(3)

5 5 3 5 (3) 5 5 5

1

T
A
B

6 8 6 8 (8) (8)

1/4

88

Gtr II

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

~~~~~

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

T

A

B

8 8 6 8 8 6 8 8 8 10 6 (6) 8 8 6 8 8 6 8 8 6 8 10 13 13

## I Outro

92

Gtrs I, III  
P.M.

Gtr II

1/4 P.M.

sl.

p

[illegible]

[illegible]

112

P.M.

T  
A  
B

6 3 6 3 3 (3) 6 3 6 3 3 3 (3) 6 3 6 3 3 3 (3) 3 3 3 6 3 3

116

T  
A  
B

8 8 (8) 8 8 8 8 (8) 8 8 8 8 (8) 8 8 8 8

T  
A  
B

6 3 3 6 3 3 (3) 6 3 3 6 3 3 (3) 6 3 3 6 3 3 (3) 6 3 3 6 3 3

# GIVE IT UP

As recorded by ZZ Top

$\text{♩} = 124$

1

Gtrs I, II

$\frac{1}{2}$

T  
A  
B

5

T  
A  
B

9

T  
A  
B

13

T  
A  
B

15 15 3  
sl.

17

T  
A  
B

sl.

21

Gtr I

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

sl.

Full

Gtr II

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

sl.

25

Full

Full

Full

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

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

sl.

29

Gtrs I, II

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



33

T

A

B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

15 15 3

sl.

37

T

A

B

sl.

41

Gtr I

T

A

B

Full

sl.

Gtr II

T

A

B

sl.

[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 (top), a vocal part (middle), and a piano part (bottom). The guitar part is written in standard notation with a treble clef and a key signature of one flat (B-flat). The vocal part is written in standard notation with a treble clef and a key signature of one flat. The piano part is written in standard notation with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings. The guitar part features a prominent arpeggiated figure in the first system, which is repeated in the second system. The vocal part begins with the lyrics "Hello, hello, good-bye" and "The sound of silence". The piano part provides a harmonic accompaniment for the guitar and vocal parts. The score is labeled with the number "49" in the top left corner.

[illegible]

61

T

A

B

[illegible][illegible]

73

T

A

B

sl.

77

Gtr I

T

A

B

sl.

Gtr II

T

A

B

81

1/4

T

A

B

1/4

[illegible][illegible]

93

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

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507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

101

T

A

B

105

T

A

B

H

# GOIN' DOWN TO MEXICO

As recorded by ZZ Top

(From the 1971 Album ZZ TOP'S FIRST ALBUM)

Transcribed by Slowhand

Words  
& Bill H

## A Intro

$\text{♩} = 83$   
B<sup>♭</sup>5 C5

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

3x

B<sup>♭</sup>5 C5

H

H

5 7 5

## B 1st - 3rd Verses

$\text{♩} = 83$   
F5 G5

F5 G5

Gtr I

Gtr II

H

H

H

H



The image displays a musical score for the song "The Rose Tree" on guitar. It is organized into two systems, each with a guitar melody, a vocal line for Tenor (T), Alto (A), and Bass (B), and a piano accompaniment.

**System 1: F5 G5**

- Guitar Melody:** The first system starts with a treble clef and a key signature of one flat. The melody is written in a 4/4 time signature. It begins with a whole note chord (F5, G5) and continues with a series of eighth and sixteenth notes. The second system continues the melody with similar rhythmic patterns.
- Vocal Line:** The vocal line is written for Tenor (T), Alto (A), and Bass (B). It features a series of notes with slurs and ties, indicating a melodic line. The notes are primarily whole and half notes.
- Piano Accompaniment:** The piano part is written in a 4/4 time signature. It features a series of chords and single notes, with some notes marked with "x" to indicate specific fingerings or techniques. The accompaniment includes a "P.M." (Piano Melody) section.

**System 2: C5**

- Guitar Melody:** The second system starts with a treble clef and a key signature of one flat. The melody is written in a 4/4 time signature. It begins with a whole note chord (C5) and continues with a series of eighth and sixteenth notes. The second system continues the melody with similar rhythmic patterns.
- Vocal Line:** The vocal line is written for Tenor (T), Alto (A), and Bass (B). It features a series of notes with slurs and ties, indicating a melodic line. The notes are primarily whole and half notes.
- Piano Accompaniment:** The piano part is written in a 4/4 time signature. It features a series of chords and single notes, with some notes marked with "x" to indicate specific fingerings or techniques. The accompaniment includes a "P.M." (Piano Melody) section and a "let ring" section.

### *To Coda*

[illegible]

13

B $\flat$ 5 C5

Gtr II

T

A

B

H

H

H

15

2.  
D5

C5

Gtr I

T

A

B

5

0

3

1

Gtr II

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

T

A

B

7 x 7 8 9 7 5 7 10 7 9 7 8 9 5 x 5 6 7 5 1 3 3

H

P

P

H

H

**C Interlude**

Faster ♩ = 168

17

B<sup>b</sup>5 C5

B<sup>b</sup>7

A7

B<sup>b</sup>7

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

T

A

B

7 6 5 4 3 2 1 0 5 0 5 7 0 0 0 0 0 0 7 5 0

H

P

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

T

A

B

3 3 x x 5 5 x 5 5 7 6 5 4 3 2 1 0 7 6 5 4 3 2 1 0

H

20 A7 N.C.

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

T  
A  
B 0 0 0 3 5 0 0 (0) 0 0 0 3 5 0 0 3 5 (5) 3

T  
A  
B 6 5 4 5

24

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

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

T  
A  
B 6 5 4 5

**D** Guitar Solo

N.C.

28

Full

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

T  
A  
B 6 5 4 5

32

5 7 7 5 7 7 5 3 5 3

sl. p sl. sl.

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

36

Full lat ring 1/4

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

sl. sl.

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

f

40

1/2 1/2

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

sl. sl. H sl. sl.

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

44

1/2 1/4

let ring

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

sl. sl. H H

T  
A  
B

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

48

let ring

1/4

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

sl. sl. H sl. sl. H

T  
A  
B

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

52

1/2 Full

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

sl. sl. P H sl. sl.

T  
A  
B

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

56

T  
A  
B

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

57

T  
A  
B

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

D5

60

T  
A  
B

5 sl. sl. P H sl. (5)

61

T  
A  
B

0 0 0 3 5 0 (0) 0 0 3 5 3 5 5 x 7 8 9 7 5 (5) 5 5 7 9 7 8 9

ff P.M.----|let ring-----| P.Met ring-----| P.M.-|

C5 B<sup>b</sup>5 N.C. B<sup>b</sup>5 C5

64

T  
A  
B

3 1 3 5 3 5 5 x x x x 3 5 3 5 5 7 5

65

T  
A  
B

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

♩ = 83  
D5 C5

68

T  
A  
B

3 5  
H

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

T  
A  
B

7 5 x 7 5 8 9 7 5 7 5 10 7 9 7 8 9 5 3 x 5 3 6 7 5 1 3 3  
H P P H

**E** Outro

B♭5 C5 B♭5 C5

70

Gtr II

T  
A  
B

3 5 x 5 5 x 5 5 3 5 x 5 5 x 5 5  
H H

B♭5 C5 G5

Free time ♩ = 76

72

Gtr I

Full Full

T  
A  
B

3 6 3 3 6 3 5 6 3 3 6 3 5 3  
H P H P

Gtr II

f

T  
A  
B

3 5 x 5 5 x 5 5



1

The musical score is divided into three systems. The first system features a guitar melody on a single staff, a guitar fretboard diagram with strings T, A, and B, and a piano accompaniment on a grand staff. The guitar melody starts with a treble clef, a key signature of one sharp (F#), and a 1/4 note G4. It continues with a series of eighth and sixteenth notes, including a sixteenth-note triplet marked with a '6'. The fretboard diagram shows fingerings (6, 3, 3, 6, 3, 3, 5, 3, 3, 5, 3, 5, 5, 5, 3, 4, 5, 3, 5, 4, 3, 1, 3) and includes the instruction 'Full let ring-----' with a dashed line. The piano accompaniment consists of a grand staff with treble and bass clefs, showing sustained chords and a final melodic phrase. The second system shows the continuation of the guitar fretboard diagram and piano accompaniment. The third system shows the final measures of the guitar fretboard diagram and piano accompaniment, ending with a double bar line.

Full let ring-----

T  
A  
B

H P H H P

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

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

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

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

# GOT ME UNDER PRESSURE

As recorded by ZZ Top

(From the 1983 Album ELIMINATOR)

Words  
Hill and

## A Intro

Moderately Fast Rock ♩ = 164

E5

E5

E5

1

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

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

\*See Performance Notes.

5

E5 D5/E E5 D5/E

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

P.M.-----|

9

E5 D5 E5 D5 E5

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

1/4 1/4

T

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

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

P.M.-----|

T

A 9 9 9 9 9 9 9 9

B 7 7 7 7 7 7 7 7

**B** Verse (1)

E5 E5

Gtr I

1/2 1/2

T

A 9 9 9 9 9 9 9 9 2 9 9 9 9 9 2

B 0 7 7 7 7 0 3 0 7 7 7 7 7 0 3

Gtr III

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

T

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

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

18

E5 E5 N.C.

1/2

P.M. P.M.

22

**C** Chorus (1)

E5 D5/E E5 D5/E E5 A5 E5 D5/E E5 D5/E E5

Gtrs I, II *let ring ring let ring ring let ring*

Gtr III P.M. P.M. P.M.

**D Verse (2)**

E5

26

Gtr I

1/2

1/2

T

A

B

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

P.M.-----|

P.M.-----|

T

A

B

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

E5

30

1/2

1/2

T

A

B

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

P.M.-----|

P.M.-----|

T

A

B

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

34

E5

1/2

P.M.

1/2

P.M.

The musical score is for three guitars (Gtr I, Gtr II, Gtr III) in E major. The key signature has one sharp (F#). The score is divided into three systems, each corresponding to a guitar part.

**Gtr I:** The first system shows a melodic line with chords E5, D5/E, E5, D5/E, and E5. The second system includes a "let ring" instruction. The third system shows a melodic line with a "P.M." (Palm Mute) instruction.

**Gtr II:** The first system shows a melodic line with chords E5, D5/E, E5, D5/E, and E5. The second system includes a "let ring" instruction. The third system shows a melodic line with a "P.M." (Palm Mute) instruction.

**Gtr III:** The first system shows a melodic line with chords E5, D5/E, E5, D5/E, and E5. The second system includes a "let ring" instruction. The third system shows a melodic line with a "P.M." (Palm Mute) instruction.

The score includes various musical notations such as treble clefs, key signatures, chords, melodic lines, and performance instructions like "let ring" and "P.M." (Palm Mute).

N.C.

42

Gtr I

1/2

T

A

B

Gtr III

P.M.-----|

T

A

B

**E** Chorus (2)

E5 D5/E5 D5/E E5 A5 E5 D5/E D5/E E5

46

Gtrs I, II

let ring ring let ring ring let ring ring

T

A

B

H P H 5 5 0 H P H

Gtr III

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

T

A

B

## [F] Guitar Solo

50

E5 D5 E5

Gtr I Gtrs I, II

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

Gtr III *fff*  $\frac{1}{2}$   $\frac{1}{2}$

T A B 8 7 0 3 0 5 (5) 3 2 0 2 4 2 *sl.* *sl.* *sl.* *sl.*

55

E5 D5 E5

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

$\frac{1}{4}$

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

H

59

E5 D5 E5

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

$\frac{1}{2}$  Full

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



63

E5 D5 E5

T A B

8 0 9 7 8 7 5 5 7 5 5 5 5

sl. sl. p

67

E5 D5 E5

T A B

2 2 2 2 2 x 2 5 (5) 2 2 6 7 (7) 5 7

sl.

71

E5 D5 E5

T A B

5 5 5 7 5 5 7 7 5 7 5 7 7 0 1

Full Full 1/4 sl. sl.

75

E5 D5 E5

T

A 9 7 9 (9)

B 7 5 7 (9) (7)

A.H.  $\frac{1}{4}$  A.H.-----

T

A *sl.* 2 2 2 2 2

B *sl.* 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

B *sl.* B B B E D D E

The harmonics are "pick harmonics" and sounded in the same octave.

79

E5 D5 E5

Gtr I

T

A 9 7 9 9

B 7 5 7 7

Gtr III A.H.  $\frac{1}{4}$  Full

T

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

B 0 3 *sl.* 0 0 0

D

Gtr II *f*

T

A

B

12

G/D G5/D 8va---

83

Gtrs I, II

T x 12 12 15 12 12 x x x 12 12 12 x

A x 12 12 12 (12) 12 x x x 12 12 12

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

P sl. sl.

Gtr III

T

A

B (0) (0)

**G Bridge**

A5 F#5

86

Gtrs I, II

T

A 7 (7) x 4 (4) x

B 5 (5) x 2 (2) x

E5 A5

90

Gtrs I, II

T

A 9 (9) x 7 (7) x

B 7 (7) x 5 (5) x

0 (0)

F#5 E5 N.C.

94

Gtrs I, II

T

A 4 (4) x 9 (9) (9)

B 4 (4) x 7 (7) (7)

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

### **H Chorus (3)**

99

E5 D5/E E5 D5/E E5 A5 E5 D5/E E5 D5/E E5

Gtrs I, II *let ring* *ring* *let ring* *let ring* *let ring* *ring* *let ring* *let ring* *let ring* *ring*

Gtr III *mf*  
P.M.-----|

103

E5 D5/E E5 D5/E E5 A5 E5 D5/E D5/E E5

Gtrs I, II *let ring* *ring* *let ring* *let ring* *let ring* *ring* *let ring* *let ring* *let ring* *ring*

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

16

---

*sl.*

**I** Outro Guitar Solo

107

E5 D5 E5

Gtrs I, II

T

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

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

Gtr III *fff*  $\frac{1}{2}$

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

A

B

H *sl. sl.* *sl.*

111

E5 D5 E5

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

T

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

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

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

A

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

H *sl.*

115

E5 D5 E5

T

A

B

1/2 P.M.-----| Full P.M.-----| Full P.M. 1/4 P.M.-|

T

A

B

119

E5 D5 E5

T

A

B

P.M.----| P.M.-----| 1/4 1/2 1/4

T

A

B

123

E5 D5 E5

T

A

B

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

T

A

B

127

E5 D5 E5

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

T A B

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

H P

131

D5 E5 D5

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

T A B

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

P sl. sl.

135

E5 D5 E5

P.M.-----Full-----Full 1/2 P.M.

139

E5 D5 E5

Full P.M. 1/2 P.M. P.M.---- P.M.---- P.M.-----

sl. sl. sl.

Begin Fade Out.

The musical score is written for guitar and includes a vocal line. The guitar part is in the key of D major (one sharp) and 4/4 time. The bass part is in the same key and time. The score is divided into two systems, starting at measures 135 and 139. Each system has a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a solo section with a 'Full' and 'P.M.' (Palm Mute) marking. The bass part includes a solo section with a 'Full' and 'P.M.' marking. The score ends with a 'Begin Fade Out.' instruction.



147

E5 D5 E5

T  
A  
B

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

P H sl.

[illegible]

Fade Out.

# HEARD IT ON THE X

As recorded by Z Z Top  
(From the 1979 Album FANDANGO! )

Transcribed by Tone Jones

Words  
and Fra



## A Intro

Fast Blues Rock ♩ = 228

Chord progression for Intro: A5 8va, C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, D5 C5, G5.

Billy Gibbons 1&2 Distortion Gtr  
Gtrs I, II *f*

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

T A B

P P 3 P 3 P 3 P 3 P

## B Verse

Chord progression for Verse: C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, D5 C5, G5.

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

T A B

P P 3 P 3 P 3 P 3 P

Chord progression for Verse: C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, C5 A5 8va, G5 8va, D5 C5, G5.

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

T A B

P P 3 P 3 P 3 P 3 P

14

C5 A5 8va----- G5 C5 A5 8va----- G5 C5 A5 8va----- G5 D5 C5 G5

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

T  
A  
B

P P 3 P 3 P 3 P 3 P

18

C5 A5 8va----- G5 C5 A5 8va----- G5 C5 A5 8va----- G5 D5 C5 A5 C5

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

T  
A  
B

P P 3 P 3 P 3 P 3 P x 3 2

22

N.C. D5 8va----- F5 D5 N.C. 8va----- E5 G5 E5 8va-----

Gtr I Distortion Gtr

1/4

T  
A  
B

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

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

Gtr II Distortion Gtr

1/2 1/4

T  
A  
B

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

**C Chorus**

The image displays a guitar score with two systems. Each system consists of a treble staff, a guitar tablature staff, and a bass staff. The first system (measures 26-29) features a treble staff with notes and accidentals, a guitar tablature staff with fret numbers, and a bass staff with notes and accidentals. The second system (measures 30-33) includes a first ending bracket and a double bar line. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

**System 1 (Measures 26-29):**

- Measure 26:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 27:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 28:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 29:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.

**System 2 (Measures 30-33):**

- Measure 30:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 31:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 32:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.
- Measure 33:** Treble staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Bass staff has a dotted quarter note G5, an eighth note A5, and a quarter note G5. Guitar tablature shows fret 5 on the 5th string, fret 0 on the 4th string, and fret 0 on the 3rd string.

**D Interlude**

34

C5 A5 8va----- G5 8va----- C5 A5 8va----- G5 8va----- C5 A5 8va----- G5 8va----- D5 C5 G5

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

T  
A  
B

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

P P 3 P 3 P 3 P

38

2.  
C5 8va----- G5 A5 8va

P.M.

T  
A  
B

2 0 2 2

3

**E Guitar Solo**

40

C5 A5 G5 C5 A5 G5 C5 A5 G5 D5 C5 G5

Gtr III Billy Gibbons-Overdriven Gtr w / slide & wah-wah (as filter)

sl. sl.

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

T  
A  
B

14 14 14 (14) 14 14 14 14 14 12/13 14 12/13

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

P P 3 P 3 P 3 P

44

C5 A5 G5 C5 A5 G5 C5 A5 G5 D5 C5 G5

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

*sl.* *sl.*

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

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

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

P P 3 P 3 P 3 P 3 P

48

C5 A5 G5 C5 A5 G5 C5 A5 G5 D5 C5 G5

T  
A 14 14 14 (14) 14 14 14 14 14 17~13 12~13  
B

sl. sl.

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

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

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

P P 3 P 3 P 3 P

52

C5 A5 G5 C5 A5 G5 C5 A5 G5 D5 G5

T  
A  
B

14 14 14 (14) 14 14 14 14 14 17 10 x

sl. sl. sl.

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

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

T  
A  
B

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

P 0 P 3 P 0 P 3 P 0 P 3 P 0 x 3 2

56

N.C. D5 8va----- F5 D5 8va----- N.C. E5 8va----- G5 E5 8va-----

Gtr III

T  
A  
B

7 7 6 5 7 9 9 9 8 7 9 9 9

sl. sl. sl.

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

Gtr I

T  
A  
B

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

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

Gtr II

T  
A  
B

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

1/2 1/4



60

C5 G5  $\delta va---_1$  C5 G5  $\delta va---_1$  C5 G5 A5

sl. sl. sl. sl.

8va-----

~~~~~ P.M.

~~~~~ P.M. ~~~~~ P.M.

64

C G  $\delta va---_1$  C G  $\delta va---_1$  C G A

sl. sl. sl. sl.

8va-----

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

~~~~~ P.M. ~~~~~ P.M. ~~~~~ P.M.

F 2nd Interlude

C5 A5 8va-----₁ G5 8va-----₁ C5 A5 8va-----₁ G5 8va-----₁ C5 A5 8va-----₁ G5 8va-----₁ D5 C5 8va-----₁ G5

67

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

T A B

P P 3 P 3 P 3 P 3 P 3 P 3 P

G Half-Time Feel

N.C. 8va-----₁

71

T A B

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

H Free Time

8va-----₁

75

T A B

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

8va-----₁

79

T A B

(0) (0)

I Outro

C5 A5 8va-----₁ G5 8va-----₁ C5 A5 8va-----₁ G5 8va-----₁ C5 A5 8va-----₁ G5 8va-----₁ D5 C5 8va-----₁ G5

82

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

T A B

P P 3 P 3 P 3 P 3 P 3 P 3 P

IT'S ONLY LOVE

As recorded by ZZ Top

(From the 1978 Album TEJAS)

Words

A Intro

$\text{♩} = 110$

1

Gtr I

B7 C#7 D/A A/E

let ring-----|

5

Gtr II

F#m/B E/B D/A A/E B/F# E/A# B5 B/F#

1/2

Gtr I

let ring-|

8

B/F# E/A# B/F# E/A# B/F# E/A#

1/2 Full Full

H sl.

T A B

[B] Verse

11

B/F# E/A# B/F# E/A# F#C# B/E#

T

A

B

T

A

B

4 5 5 4 4 5 5 4 11 12 12 11

4 4 4 4 4 4 4 4 11 11 11 11

4 6 6 4 4 6 6 4 11 13 13 11

7 7 7 14

14

F#C# B/E# B/F# E/A# E/A# B/F#

T

A

B

6 10

sl.

T

A

B

11 12 12 11 4 5 5 4 4 5 5 4

11 11 11 11 4 4 4 4 4 4 4 4

11 13 13 11 4 6 6 4 4 6 6 4

7 7 7 7

17

F#C# B/E# F#5

Gtr I

T

A

B

11 12 12 11 11 11 11

11 13 13 11 11 9

C Chorus

19

E/B A/C# E5 B/F# E/A^b B5

8va 8va 8va

Gtr II

let ring

10 12 12 (12) 5 7 7

sl. sl.

Gtr I

9 10 10 9 9 9 9 10 10 9 4 5 5 4 4 4 4

9 9 9 9 9 9 9 11 11 9 4 4 4 4 4 4 4

9 11 11 9 7 9 11 11 9 4 6 6 4 4 2

7 7

22

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

8va 8va 8va

To Coda

let ring

let ring

let ring

12 14 12 14

10 12 13 14

sl. sl.

4 5 5 4 9 10 10 9 11 12 12 11

4 4 4 4 9 9 9 9 11 11 11 11

4 6 6 4 9 11 11 9 11 13 13 11

7 7

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and features a complex arrangement of chords and melodic lines. The piano part is in the key of D major and features a complex arrangement of chords and melodic lines. The vocal part is in the key of D major and features a complex arrangement of chords and melodic lines. The score is divided into three systems, each containing a guitar staff, a piano staff, and a vocal staff. The first system is labeled "B5" and "B5/C#". The second system is labeled "P.M. - 1" and "Full". The third system is labeled "Full". The score includes various musical notations such as chords, melodic lines, and dynamic markings.

2.
Bm/D Asus2B A#5 B5 C5

31

let ring

7

let ring

sl.

sl.

sl.

sl.

sl.

1/4

1/4

sl.

sl.

sl.

D Guitar Solo

35 **Guitar Solo**

C#5 A#m/C# F#5/C# F#C# B/E⁷

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

P.M.-----|

T
A
B

11 12 12 11 11 11 11 11 11 13 13 11 11 12 12 11 11 13 13 11

14 14

39

C#5 A#m/C# G#m E#m/C# F#C# B/E# B/E# F#C#

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

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

14 14

43

C#A# F#B# C#A# F#B# E/B A/C#

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

H H sl.

9 9

46

F#C# B/E7 F#m/B E/B D/A A/E

let ring

sl. sl. sl.

let ring

sl. sl. sl.

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

D.S. al Coda

8va-----]

Full
let ring-----|

T A B

7 6 4 6 4 6 5 6 2

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

sl.

sl.

1/4

T A B

4 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4

4 6 6 4 4 6 6 4 7 7 5 2 2 5 2 2 0 (0)

sl.

53

Bm/D

E5

9x

T

A

B

T

A

B

57

E/B A/C# E5 8va----- A/C# E/B B/F# E/A^b 8va----- B/F# E/A^b

let ring-----

let ring-----

3x

10 12 12 (12)

5 7 7 (7)

sl.

sl.

T

A

B

T

A

B

61

Full

1/2 1/2

1/4 1/2

T

A

B

T

A

B

JUST GOT PAID

As recorded by ZZ Top

(From the 1972 Album RIO GRANDE MUD)

Words

Open E tuning

A Intro

♩ = 98

1

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

T A B

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

H P

3

Gtr II

C/A 8va

T A B

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

sl.

Gtr I

T A B

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

5

T A B

11 10 12 11 12

P sl.

T A B

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

H P

[illegible]

B Verse 1

The image shows a musical score for guitar, consisting of two systems. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line and a bass line with chords. The second system continues the piece with similar notation. The bass line includes fret numbers and a slide instruction 'sl.'.

15

E5/B

D5/A

T

A

B

12

12

12

12

10

10

10

12

sl.

P.M.

17

T

A

B

(12)

11

10

12

sl.

P.M.

T

A

B

3

5

3

5

3

5

3

0

5

3

5

3

0

5

3

0

5

H

p

H

p

G5

A5

19

T

A

B

sl.

sl.

T

A

B

21

T
A
B

11 10 11 10 10 12 10 11 10 10 12 10 12

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

T
A
B

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

H P H P H P

C Verse 2

E5/B D5/A

23

P.M.

T
A
B

(12) 12 12 10 10 10 10

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

sl. *sl.*

T
A
B

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

sl. *sl.*

25

T
A
B

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

H P H P H P

27

E5/B

D5/A

P.M.

sl.

sl.

[illegible]

31

G5

A5

let ring-----

T

A

B

sl.

sl.

sl.

sl.

sl.

sl.

T

A

B

[illegible]

A

A

E5/B

38

T
A
B

sl.

let ring

T
A
B

40

E5 C#m/E A/E Bm/E

T
A
B

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

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

T
A
B

H P

42

A5/B C#m/E Bm A5/E Bm E E5

P.M. P.M.

~~~~~

let ring | let ring-----|

44

E5 E E5 E/C# 8va Bm/E

P.M. P.M.

8va

let ring----|

46

E5 Bm E5 A/C# C#m/E E E5

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

H H P H

Detailed description: This page contains guitar tablature for measures 44 and 46 of the song 'Just Got Paid' by ZZ Top. The key signature is D major (two sharps). Measure 44 is divided into two measures. The first measure has a treble staff with a melodic line and a bass staff with a P.M. (power chord) line. The second measure has a treble staff with a melodic line and a bass staff with a P.M. line. Measure 46 is divided into two measures. The first measure has a treble staff with a melodic line and a bass staff with a P.M. line. The second measure has a treble staff with a melodic line and a bass staff with a P.M. line. The tablature includes fret numbers, slurs, and dynamic markings like 'sl.' and 'P.M.'. The bass staff in measure 46 includes 'x' marks indicating muted notes.

49

A/E E A5/E E5/B E A5/E C#m/E Bm/E

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

let ring- let ring- let ring---

H H H P

52

E5 C#m/E Bm E5/B A5/E Bm

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

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

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

H P H P

54

A5/E C<sup>♯</sup>m Bm E5/B A5/E E Bm E

8va-----

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

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

56

A5/E E Bm E Bm/E E5/B

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

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

let ring-----|

58

E5/B A5/E E Bm E E5/B C#m Bm

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

A

B

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

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

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

A 12 12 x x x x 12 12 12 x x x x 12 12 12

B 12 14 x x x x 12 12 12 12 14 x x x x 14 12 12

H H p

60

A5/E C#m Bm E5/B A5/E C#m Bm E5/B

sl. sl. sl. sl. sl.

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

p

62

E5 A5/E C#m/E Bm/E A5/E 8va----- C#m E 8va-----

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

let ring-----

64

F#mD5/A F#m A5 Em A5/E D5/A D/F# Em

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

let ring-----

let ring-----

let ring-----

let ring-----

66

A5/E D5/A D/F# Em A5/E D5/A F#m Em

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

*let ring-----*

## **E Interlude**

[illegible]

70

E5/B

8va-----1

11 12

12 12 (12) 10 12

(12) 10 10 12 12 8

12 10

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

let ring

let ring

12 12 12 12 12 12 12 14

12 12 12 12 12 12 12 14

[illegible]

74

E5/B

75

sl.

let ring -

[illegible]



The musical score consists of three systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff are two bar lines with the labels "B5" and "F#madd11/B". Below the staff are four staves labeled T, A, B, and P.M., containing fret numbers and slurs. The second system continues the vocal melody and includes a double bar line. The third system shows the final measures of the piece, ending with a double bar line.

82

T  
A  
B

10 12 12 11 10 8

sl. sl. sl. sl.

11 12 12

sl.

84

T  
A  
B

10 12 12 (12)

sl.

**F** Verse

E5/B

D5/A

86

Gtr I

P.M.

T  
A  
B

12 12 12 12

10 10 10 10

10 13 14 10 10 14

sl. sl.

88

T  
A  
B

3 5 3 5 3 5 3 0 5

H P

90

E5/B D5/A

T  
A  
B

11 10 0 9 10 10 9 10 10

sl. sl. sl.

Gtr II

Gtr I

P.M.

T  
A  
B

12 12 12 12 10 10 10 10 10 14

13 14 14

sl. sl.

92

T  
A  
B

3 5 3 5 3 5 3 0 5

H P

G5 A5

94

let ring-----

T  
A  
B

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

T  
A  
B

96

T  
A  
B

sl. sl. sl.

T  
A  
B

H P H P

**G** Outro

98

T  
A  
B

sl. sl. sl. sl.

T  
A  
B

7 7

100

T  
A  
B

9 10 10 9 10 (10) 3 4

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

T  
A  
B

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

*sl.*

102

T  
A  
B

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

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

T  
A  
B

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

104

T  
A  
B

10 10 (10) (10)

*sl.*

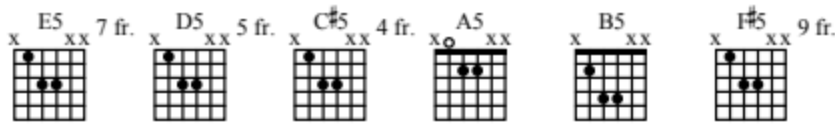
T  
A  
B

# LEG'S

As recorded by Z Z Top  
(From the 1983 Album ELIMINATOR)

Transcribed by Tone Jone's Updated  
(7-7-10)

Words  
and Fra



**A** Intro

Natural Harmonic's and Artificial Harmonic's sub for (Pinch Harmonic's)

Moderate Rock ♩ = 128

Gtr III E5

*mp*



1

Gtr II

Gtr V *ff*

H

Gtr I *pp*

Tablature for Gtr II, Gtr V, and Gtr I.

5

D5

1/4

H

H

H

H

Tablature for Gtr II, Gtr V, and Gtr I.

9

*E5*

*sl.*

T  
A  
B 5 5 7 7 (7)

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

12

*Gtr II, V f*

*Gtr III mp*

T  
A 0 0 0 4 2 0 1 2 4 4 4 2 0 1 2 4 4 4 4 2 0 1  
B 0 *sl.* *sl.* H *sl.* *sl.* H *sl.* *sl.* H

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

15

**B** Verse

*Gtr I, III *E5**

*Gtr II ff* *Gtr V*

T  
A 0 0 0 4 2 0 1 3 21  
B 2 *sl.* *sl.* H *sl.*

18

A.H.-----|

T  
A  
B

5 7 (7) (7) 2 4  
D D D D sl. D H

21

T  
A  
B

x 4 (4)  
E# E

24

T  
A  
B

x 7 7 5 7  
H

27

P.M.-----|

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

T  
A  
B

5 4 2 4 (4) 2 4 4  
sl. p

30

N.H.-----|

P.M.-----|

Gtrs I, III A5 Gtrs II, IV

T  
A  
B

[4] 4 2 4 (4) 2 2 0



## C Interlude

36

Gtr I *mf*

Gtrs II, V *ff*

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

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

B 0 *sl.* *sl.* H *sl.* *sl.* H *sl.* *sl.* H

Gtr III *f*

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

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

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

**D Verse**

39

Gtr I, III

E5

ff Gtr II Gtr V

sl. P sl.

42

C5

45

sl. sl. sl.

48

P.M. sl. sl.

51

sl. H sl.

54

P.M. sl. T Gtrs II, IV

**E** Interlude 2

57

B5

E5

Gtrs II, V *ff*

Gtr IV *ff*

61

Gtr I

Gtrs II, V

Gtr III

**F** Guitar Solo

64

C#5

Gtr V *fff*

N.H. --|

N.H.

67

*F#5*

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

T [9] 11 (11) 4 2 4 4 2 2 4

A 11 (11) 4 x x 2 4 x 4 2 2 4

B sl. F# E

70

*C#5*

A.H.

T 2 2 2 (2) 5 2 4 2 2 2 4 (4) 11 11 11 11

A 4 2 2 4 2 2 4 (4) 11 x x 9 11 11

B G# sl.

73

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

T [14] 9 11 11 11 11 11 11 9 11 11 [9] 9 11 9 7

A 11 11 11 11 11 11 11 9 11 11 [9] 9 11 9 7

B B B B B B B B B B B B B sl. G#

76

*F#5* *B5*

N.H. let ring let ring

T 2 4 2 (2) 5 4 4 5 4

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

B [7] 4 (4) 4 4 4 2 2 2 2 2 2

sl.

### **G Interlude 3**

Gtr I *intermittent*

80

Gtrs II, V *ff*

T  
A  
B

sl. H sl. H sl. H sl. H

Gtr III *f*

T  
A  
B

### **H Verse**

[illegible]

93

T (9) x x 9 (9) (9)

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

B

*sl.* *sl.*

96

T (9) x x 9 (9) (9)

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

B

*sl.* H *sl.* H

99

T (9) x x 9 (9) (9)

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

B

*sl.* H *sl.* H

**I Interlude 4**

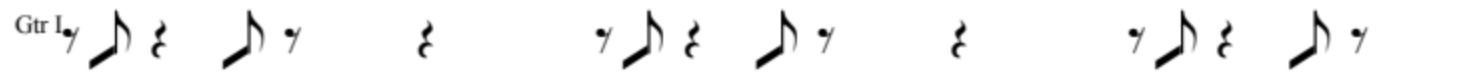
102

T (9) x x 9 (9) (9)

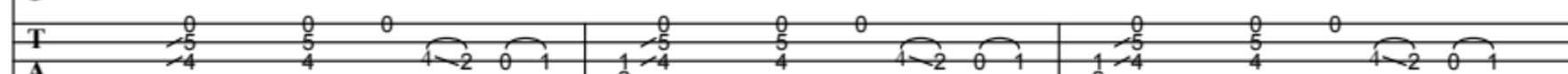
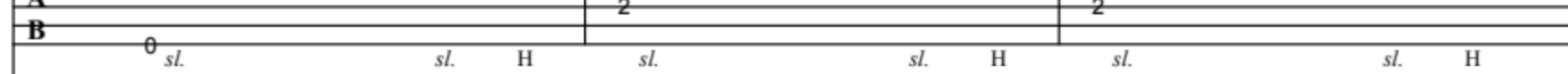
A (9) x 7 7 9 (9) (9)

B

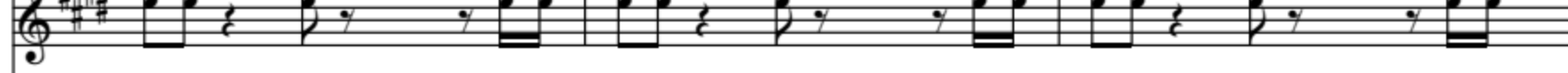
*sl.* H *sl.* H

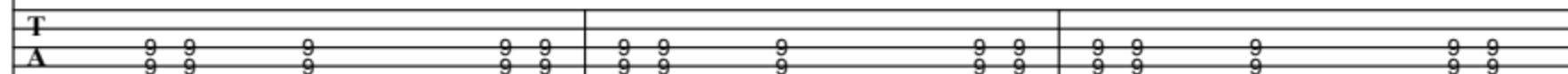
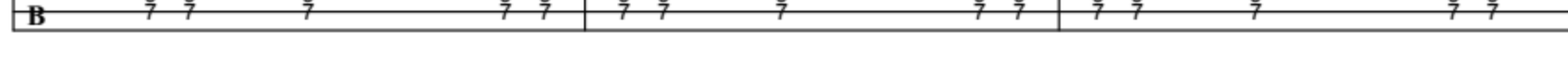
Gtr I 

105 

T   
A   
B 

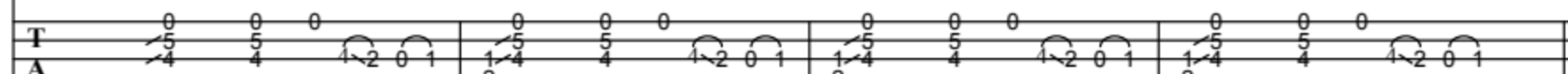
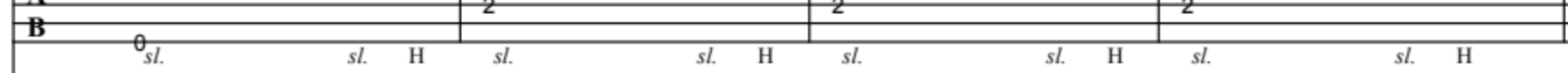
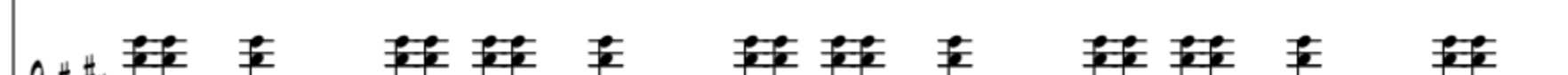
*sl.* *sl.* H *sl.* *sl.* H *sl.* *sl.* H

Gtr III 

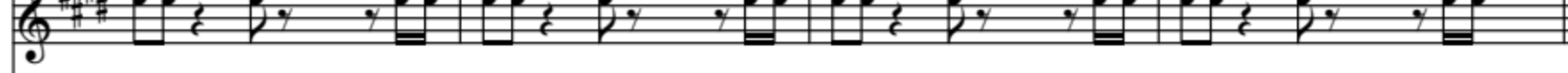
T   
A   
B 

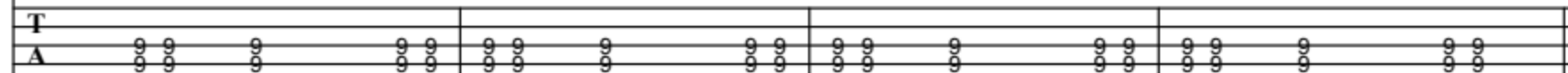
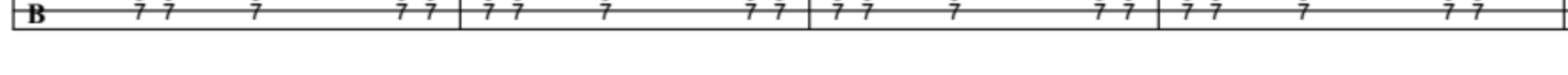
Gtr I 

108 

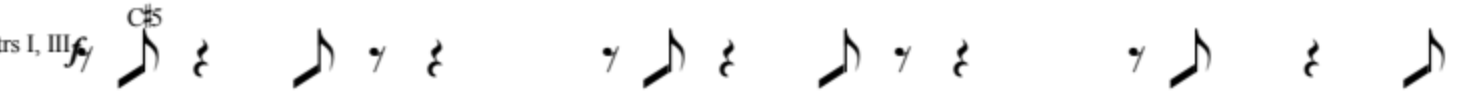
T   
A   
B 

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

Gtr III 

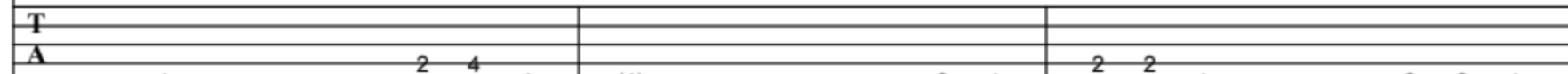
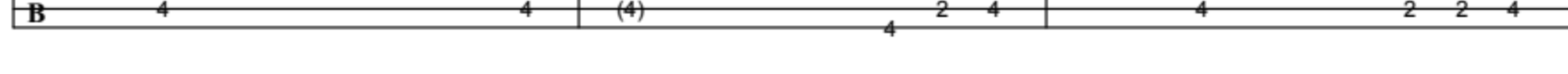
T   
A   
B 

**J** Outro-Guitar Solo

Gtrs I, III 

112 

Gtr II *fff* 

T   
A   
B 

115

$\gamma$   $\text{E}^5$

T  
A  
B

118

$\gamma$   $\text{C}^{\sharp 5}$

T  
A  
B

121

N.H. Full

T  
A  
B

124

$\gamma$   $\text{E}^5$

T  
A  
B



126

T  
A  
B

0 0 0 3 0 0 0 0 0 0

0 0 0 3 0 2 5

128

T  
A  
B

4 2 4 4 2 4 4

2 4 4 2 4 2

2 4 4 2 4 2

131

T  
A  
B

2 2 2 2 2 2

0 0 0 3 0 0 0 0 0 0

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

134

T  
A  
B

0 3 5 0

0 0 0 3 0 0 0 0 0 0

136

*C#5*

*sl.*

Full

1/2

Full

139

*E5*

*sl.*

1/2

1/4

1/2

141

1/4

1/2

1/4

1/2

# LOWRIDER

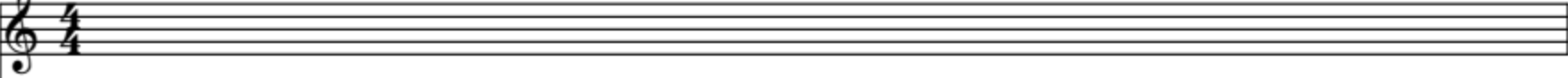
As recorded by ZZ Top

(From the 1995 Album JOCK ROCK, VOL. 2)

Transcribed by (None)

Words  
Brown;  
Oskar;  
Papa D  
Arrang

1



Gtr I

No Guitar. Press F3 for bass part.

T

A

B

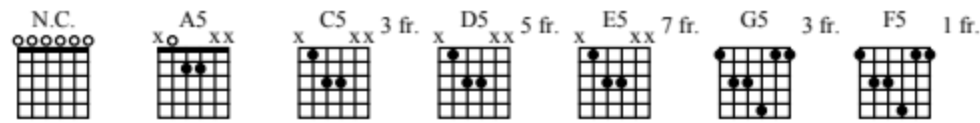
# MY HEAD'S IN MISSISSIPPI

As recorded by Z Z Top

(From the 1990 Album RECYCLER)

Transcribed by Tone Jones

Words  
and Fra



## A Intro

Moderately Fast  $\text{♩} = 152$  (♩-♩♩)  
A5 N.C.

D5

A5

D5  
8va-----|

1

Gtr II Billy Gibbons-Overdriven Gtr

*f* P.M. Full

8va-----| 8va 8va-----| 8va 8va-----|

Gtr I *f* Billy Gibbons-Overdriven Gtr

8va-----| 8va 8va-----| 8va 8va-----|

T A B

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

A5 D5 A5 D5

8va-----| 8va-----| 8va-----| 8va-----|

8va-----| 8va 8va-----| 8va 8va-----|

T A B

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

9

A5  
8va-----

8va

8va-----D5-----

Gtr I

T

A 2 2 2 (2) 7 7 7

B 0 2 0 0 (0) 0 0

11

A5  
8va-----

8va

8va

N.C.

8va-----

N.C.

Dusty Hill-Synth arr for gtr.  
Gtr III

1

1 1/2

T

A 2 2 2 2

B 0 2 0 0 2 3

**B** Verse

A5

D5

8va-----

A5

15

Gtr II *fff*

1/2

T

A 2 2

B 3 2

8va

8va

8va-----

8va-----

8va-----

Gtr I *ff*

T

A 2 2 2 (2) 7 7 7 0 2 2 2 (2)

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

19

D5  $\delta va$  A5  $\delta va$

$\frac{1}{4}$

*p*

*let ring*  $\frac{1}{4}$

T A B

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

0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0

23

D5  $\delta va$  A5  $\delta va$

Full P.M.

T A B

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

0 0 0 (0) 0 0 0 0 0 0 0 (0) 0 0 0 0 0

27

D5 *8va* A5 *8va*

1/4 P.M.

T

A

B

3 5 3 2 (2) (2)

*8va* *8va* *8va* *8va* *8va* *8va* *8va*

T

A

B

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

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

let ring 1/4

31

G5 *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Gtr I

Tremolo Bar

T

A

B

5 5 5 5 3 3 1 1

34

A5 D5 *8va* A5 *8va*

1/4 P.M.

Gtr II

T

A

B

3 0 5 3 2 (2) (2)

*8va* *8va* *8va* *8va* *8va* *8va* *8va*

Gtr I

T

A

B

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

1 1 1 (0) 0 0 0 0 0 0 0 0 0 0 0

sl.





45

8va----- D5 A5

N.H. 1/4

N.H.

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

let ring 1/4

T  
A  
B

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

49

D5 A5

1/4

3

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

T  
A  
B

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

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for G5, followed by three staves for T, A, and B, and a bottom staff for Gtr I. The G5 part includes a melodic line with a 57-measure mark and a 1/4 note. The T, A, and B parts are vocal lines with lyrics. The Gtr I part includes a guitar solo with a wavy line indicating a bend. The score is written in a key with a one-sharp signature and a 4/4 time signature.

61

A5  $\delta va$ ----- D5 A5

$\frac{1}{4}$   $\frac{1}{4}$  P.M.-----  $\frac{1}{2}$

$\delta va$   $\delta va$   $\delta va$ -----  $\delta va$   $\delta va$ -----

*p* *sl.*

**D Guitar Solo**

Gtr I  $\delta va$ -----

$\delta va$   $\delta va$   $\delta va$ -----  $\delta va$   $\delta va$ -----

$\frac{1}{2}$  N.H.-----  $\frac{1}{4}$   $\frac{1}{4}$ ----- N.H.  $\frac{1}{4}$   $\frac{1}{4}$

(7) (7) [5] [5] 7 (7) [5] x [3] x [3]

$\delta va$ -----  $\delta va$   $\delta va$ -----  $\delta va$ -----  $\delta va$ -----  $\delta va$ -----

let ring----- N.H.-----  $\frac{1}{4}$   $\frac{1}{2}$

*sl.* *sl.*

73

D5

8va-----

8va

N.H.-----

P.M.

T 7 5 7 [7] [7] ((7)) 5 3 (3) 5 7 (7) 7 9 8 10 9

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

B

sl. sl.

77

A5

15ma

8va

8va-----

15ma-----

C5 D5 C5

5open 5open 5open

N.H.

N.H.-----

Full

A.H.

N.H. 1/2

T 10 [10] 8 10 [10] ((10)) 8 10 9 8 9 7 5 7 5 5 7 7 5 (5) 7 [7] [7]

A

B

sl. E

81

E5

57fr.

15ma-----

8va-----

N.H. 1/2

N.H. 1/2

N.H. 1/2

N.H. 1/2

N.H. 1/2

N.H. 1/4

T [7] [7] [7] [7] [7] 5 0 0 7 7 [5]

A [7] [7] [7] [7] [7] 5 0 0 7 7 [5]

B 5 3 0 0 5 7 0

sl. P

84

8va-----1 8va A5 8va-----1

Gtr II

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

Tremolo Bar 1

T

A 7 7 5 7 5 7 5

B 5 5 5 5 5 5 5

P sl.

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

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

Gtr I

T

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

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

**E Interlude**

88

A5 8va-1 8va 8va-----1 8va-----1 8va 8va-----1

Gtr I

T

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

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

P

## [F] Verse

93

A5 D5  $\delta va$   $\delta va$  A5

Gtr II

let ring  $\frac{1}{4}$

\*  $\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$

Gtr I

\*Slide fingers up open strings

T A B

2 2 2 2 7 7 7 2 (2) (2) (2)

0 0 0 0 0 0 0 0 0 0 0 (0) (0) (0)

97

D5 A5  $\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$

$\frac{1}{4}$   $\frac{1}{4}$

T A B

3 5 3 2 (2) (2)

$\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$   $\delta va$

let ring  $\frac{1}{4}$

T A B

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

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

101

A5 D5 8va A5

Gtr II

1/4

3 16

sl.

8va 8va 8va 8va 8va

Gtr I

T A B

2 2 2 2 7 7 7 2 2 2 (2)

0 0 0 0 0 0 0 0 0 0 (6)

105

D5 A5

8va 8va 8va 8va 8va 8va

1/4

P.M.

15 5 3 5 3 0 (2) 2 (2)

sl.

let ring

1/4

T A B

2 2 2 (2) 7 7 7 2 2 2 (2)

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

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part with lyrics. The guitar part is written in standard notation and includes a tablature section. The vocal part is written in standard notation with lyrics in Italian. The score is divided into two systems, each containing three staves: guitar, vocal, and guitar.

**System 1 (Measures 109-112):**

- Guitar 1 (Top Staff):** Features a melodic line with a trill in measure 110. Fingering is indicated by numbers 1-3. A "P.M." (Palm Mute) instruction is present in measures 110 and 111.
- Vocal (Middle Staff):** Lyrics: "Tutto è in silenzio".
- Guitar 2 (Bottom Staff):** Features a bass line with a trill in measure 110. Fingering is indicated by numbers 1-3. A "P.M." instruction is present in measures 110 and 111.

**System 2 (Measures 113-116):**

- Guitar 1 (Top Staff):** Features a melodic line with a trill in measure 113. Fingering is indicated by numbers 1-3. A "P.M." instruction is present in measures 113 and 114.
- Vocal (Middle Staff):** Lyrics: "Tutto è in silenzio".
- Guitar 2 (Bottom Staff):** Features a bass line with a trill in measure 113. Fingering is indicated by numbers 1-3. A "P.M." instruction is present in measures 113 and 114.

### **G** Outro-Guitar Solo

117

Gtr I

A5

8va-----

8va-----

⑤open ⑤open ⑤open

C5 D5 C5

Gtr II

1/4

N.H.

A.H.-----

1/4

1/4

N.H.-----

Full

T

A

B

3

3

[5]

3

2

(2)

(2)

3

3

[5]

[3]

[3]

((3))

15

7

5



121

A5 8va 1 8va 8va

C5 D5 C5 5open 5open 5open

8va

A.H. 1/2 N.H. 1/4 N.H. 1/4

T

A 2 (2) (2) 0

B 3 5 3 0 3 5 3 [3] (3) 5 0 3 5 7 5

G P sl.

125

D5 8va

D5 5fr. 8va 8va

N.H. 1/4 Full A.H.

T

A 7 7 7 7 5 7 5 7 5 7 5 [7] [7] [7] 5 7 7 5

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

P P G 15 sl.

129

A5 8va

C5 D5 C5 5open 5open 5open

8va 8va 8va

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

1/4 1/4 Full Full

T

A 2 3 3 2 0 2 2 (2) (2) 6 5 7 7 5 2 (2) 5 6 5 8 7 5 7

B 2 3 3 2 0 2 2 (0) 6 5 7 7 5 0 3 3 0 0 5 6 5 8 7 5 7

sl. H

⑤7fr. E5 8va-----1

D5 8va-----1

133

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

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

A 7 7 9 7 7 9 7 9 7 9 7 9

B 7 7 0 7 7 0 7 7 7 7 7 7

sl.

A5 8va-----1

C5 D5 C5 ⑤open ⑤open ⑤open

8va-----1

137

1/4 A.H. N.H. N.H. N.H. A.H. N.H.

T

A 2 (2) x 5 7 5

B 0 3 0 3 0 [5] 0 [3] 0 [3] 5 0 3

E A

A5 8va-----1

C5 D5 C5 ⑤open ⑤open ⑤open

8va-----1

141

A.H. 1/4 N.H. 1/4 P.M. P.M. N.H. 1/4 P.M. P.M. -1 1/4 1/4 P.M. 1/4 A.H.

T

A 0 2 3 [3] 0 2 0 3 [3] 0 2 0 3 0 2 0 3 0 5

B 0 0 3 [3] 0 2 0 3 [3] 0 2 0 3 0 2 0 3 0 5

H G P P F#

A5 8va-----1

C5 D5 C5 ⑤open ⑤open ⑤open

8va-----1

145

P.M. P.M. -1 1/4 A.H. 1/4 P.M. P.M. 1/4 P.M. -1 1/4 1/4 P.M. Full P.M.

T

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

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

149

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

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

T

A

B

P

153

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

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

T

A

B

P

157

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

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

T

A

B

P

sl.

161

8va-----

1/4 1/4 P.M. N.H. 1/4 N.H. 1/4 N.H. 1/4 N.H. 1/4 N.H.----- 1/4

T

A

B

# NASTY DOGS & FUNKY KING

As recorded by ZZ Top

(From the 1972 Album TRES HOMBRES)

1

$\text{♩} = 91$   $\text{♩} = 84$

Gtr I

T

A

B

*sl.*

Gtr II

T

A

B

*sl.*

3

T

A

B

P

T

A

B

P

[illegible]

12

T  
A  
B

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

14

T  
A  
B

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

16

T  
A  
B

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

0 3 0

p 3

7 5 7 5 7 6 5

sl.

10 8 9 8 9 8 7

The musical score is divided into three systems, each with three staves. The first system (measures 19-20) features a guitar part with a treble clef and a key signature of one flat. The vocal part is in the middle staff, and the piano part is in the bottom staff. The second system (measures 21-22) continues the melody and accompaniment. The third system (measures 23-24) concludes the piece with a final chord and a fermata. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'Full'.

25

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

T 8 10 9 8 10 9 8 7 5 7 5 7 5 7 5 7 5 3 7 5

Full

27

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

T 7 7 7 7 5 7 5 7 4 7 5 5 5 8 10 8 10 7

Full

C C C C

sl.

29

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

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

Full

sl.

H



31

T  
A  
B 0 3 0 3 0 3 0 3 5 7 5 7 5 7 6 5 9 7 0

32

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

33

T  
A  
B 0 2 0 2 0 2 0 2 2 0 2 0 5 7 6 7 5 7 6 5 8 5 7 7

34

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

35

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

36

37

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

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

C C C C

39

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

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

Full

sl.

41

T  
A  
B 9 0 8 5 3 0 3 0 3 0 0 0 0 0 0 0 3

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

Full

43

Gtrs I, II

45

47

49

T

A

B

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

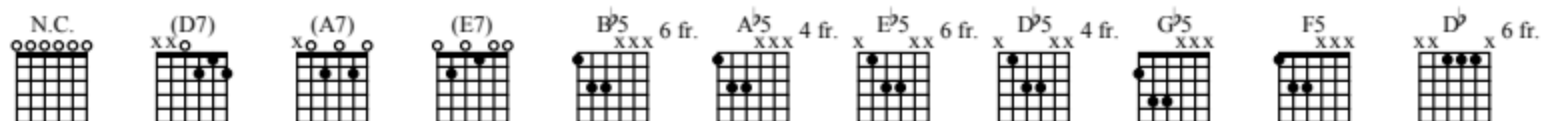
0 3 0 3 0 3 0 3 0 0 0 0 0 0 0 3

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

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

0

(From the 1981 Album EL LOCO)

Words  
and Fra

Gtr I *mf* Billy Gibbons-Electric Gtr (Clean Tone) Tune Down 1/2 Step Down

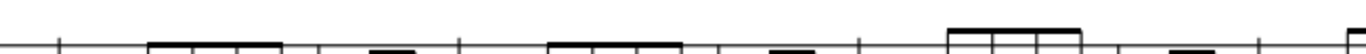
(D7)

1

Gtr I *mf* Billy Gibbons-Electric Gtr (Clean Tone) Tune Down 1/2 Step Down

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

(A7)



5

T

A

B

0 0 5 4 2 3 4

0 0 0 0 2 3 4

0 0 0 0 2 3 4

0 0 0 0 2 3 4

(D7)

(A7)

T

A

B

2 2 5 4 2 3 4

2 2 5 4 2 3 4

2 2 5 4 2 3 4

2 2 5 4 2 3 4

13

(E7) (A7)

T  
A  
B

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

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

## [B] Verse

**S/S**  
(A7)

17

T  
A  
B

(D7)

20

T  
A  
B

(A7)

(E7)

23

T  
A  
B

1.

To Dbl. Coda

26

T  
A  
B

2.  
N.C.

N.C.

29

T  
A  
B

Billy Gibbons-Electric Gtr (Clean Tone) Tune Down 1/2 Step Down  
Billy Gibbons-Overdriven Gtr Tune Down 1/2 Step Down  
Gtrs I, II

**C** Interlude

**B<sup>2</sup>5**  
Gtr I

8va-----7 8va-----7 8va

33

**Billy Gibbons-Overdriven Gtr Tune Down 1/2 Step Down**  
Gtr II

Full

T  
A  
B

8 6 8 (8) 1 6 sl.

**A<sup>b</sup>5**

8va-----7 8va-----7 8va-----7 8va-----7

36

Full

T  
A  
B

6 4 6 (6) 2 4 sl. sl.

1. 2.

To Coda

39

Full

T  
A  
B

6 4 6 (6) 4 6 (6) 0 sl.

1 1/2

**D Guitar Solo**

Billy Gibbons-Electric Gtr (Clean Tone) Tune Down 1/2 Step Down



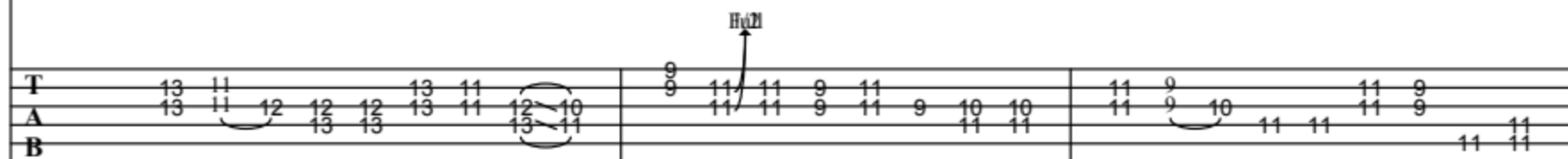
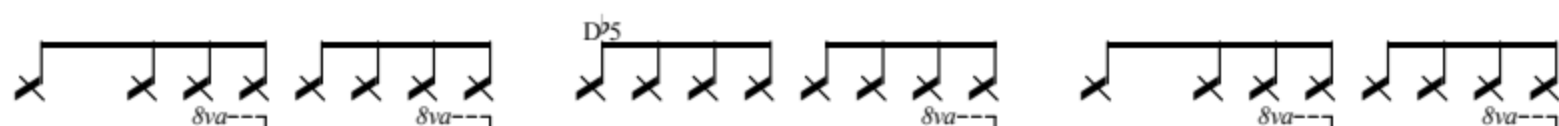
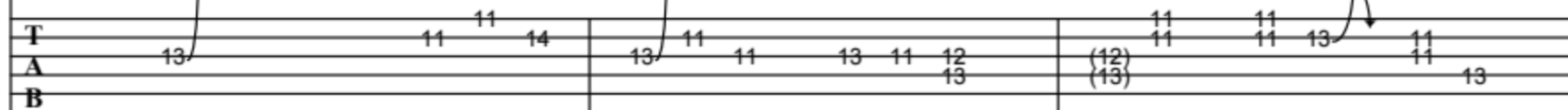
Billy Gibbons-Overdriven Gtr. Tune Down 1/2 Step Down

Gtr III

Full

Full

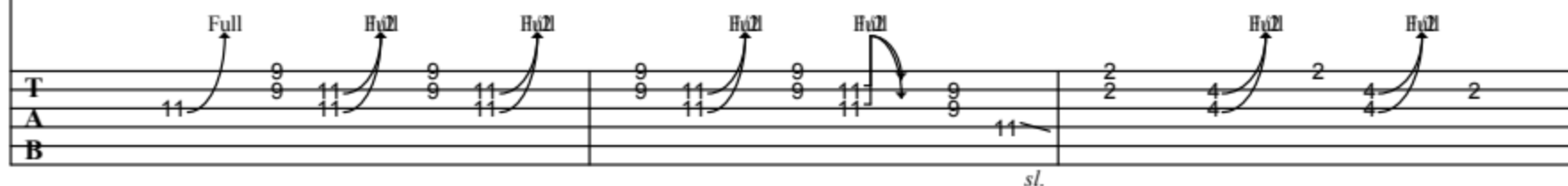
1/2



H

sl.

H



sl.

51

8va 8va F5 N.C.

H<sub>0</sub>2l

Gtr I

H sl.

54

D.S.S. al Dbl. Coda

57

N.C. N.C. D.S. al Coda

Gtrs I, II

**[E] Outro-Guitar Solo**

61

Gtr I E25

Gtr III Full

H<sub>0</sub>2l



64

T  
A  
B

H sl. H

The musical score for 'The Rose Tree' is presented in three staves. The top staff is for guitar, featuring a melodic line with various frets and a G7(9) chord. The middle staff is for vocal, showing a melody with a key signature of one flat and a common time signature. The bottom staff is for guitar accompaniment, with a bass line and a treble line. The bass line includes fret numbers and a 'H' (harmonic) marking. The treble line includes fret numbers and a 'H' (harmonic) marking. The score is divided into measures by vertical bar lines.

70

F5

Gtr I

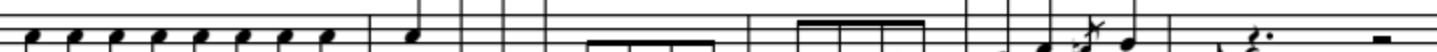
T

A

B

H

sl.

73 

# PEARL NECKLACE

As recorded by ZZ Top

(From the 1981 Album EL LOCO)

Transcribed by Slowhand

Words  
& Frank

## A Intro

$\text{♩} = 157$

Esus4/B

E5

A5

E5

A5

1

Gtr I (Clean EL. Gtr. w/ heavy reverb & chorus)

T	0 0				
A	10 10				
B	9 9				

Gtr II (EL. Gtr. w/ light dist.) P.M.-----|

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	2 2 2 2 2 2 2 2	

6

Gtr II

P.M.-----|

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	2 2 2 2 2 2	

## B 1st - 3rd Verses

$\text{♩} = 157$   
B5

F#5

B5

F#5

E5

10

P.M.-----|

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

The image displays a musical score for guitar, featuring two staves: Gtr I and Gtr II. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Gtr I part is written in treble clef and consists of a series of whole notes, ending with a C#m chord. The Gtr II part is written in treble clef and consists of a series of eighth notes, ending with a C#m chord. The Gtr II part includes a P.M. (Pedal Point) section indicated by a dashed line. The tablature for Gtr II is provided below the staff, showing fret numbers for each note.

**C Pre-Chorus**

The musical score is divided into three systems, each with a vocal line (treble clef, key of D major) and a guitar line (treble clef, key of D major).

**System 1:** The vocal line begins with a whole note chord (F#4, A#4, C#5) and a half note chord (B4, A4). The guitar line features a complex arpeggiated figure in the first measure, followed by a half note chord (B4, A4) and a half note chord (F#4, A#4, C#5). The guitar line is marked with "P.M." (Palm Mute) and a wavy line indicating a tremolo effect.

**System 2:** The vocal line continues with a half note chord (F#4, A#4, C#5) and a half note chord (B4, A4). The guitar line features a complex arpeggiated figure in the first measure, followed by a half note chord (B4, A4) and a half note chord (F#4, A#4, C#5). The guitar line is marked with "P.M." (Palm Mute) and a wavy line indicating a tremolo effect.

**System 3:** The vocal line continues with a half note chord (F#4, A#4, C#5) and a half note chord (B4, A4). The guitar line features a complex arpeggiated figure in the first measure, followed by a half note chord (B4, A4) and a half note chord (F#4, A#4, C#5). The guitar line is marked with "P.M." (Palm Mute) and a wavy line indicating a tremolo effect.

22

C#5 B5 A5

Gtr III  
P.M. Full Full Full Full

T  
A  
B

T  
A  
B

**D** Chorus

26

E5 A5 E5

Gtr II  
P.M.

T  
A  
B

29

A5 E5 A5

P.M.

T  
A  
B

**E** Guitar Solo

2. , D.S.

To Coda

A5

A5

D5

32

Gtr III

Gtr I

Gtr II

P.M.-----|

P.M.-----|

T												
A	7											
B	(7) 5 7 5 7 5 (5)											
H P												
T												
A	0 2 0 2 0 2 0 2 (1) 0 2 (2) 0 2 (2) 0 2 0 2 0 2 0 2											
B	2 2 2 2 2 2 2 2 2 2 2 2											
H H H H H H H H H H												
T												
A	2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7											
B	0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5											

36

G5

Full

sl.

sl.

H H H H H H

P.M.

39

A5

Full

sl.

H

sl.

H H H H H H H H H H

P.M.

43

D5

G5

T

A

B

7

(7)

7 7 9

5

(5)

7 9

sl.

sl.

H

H

H

H

H

H

H

H

H

H

H

H

P.M.

**F** Interlude

E5

A5

E5

A5

47

T

A

B

(9)

(9)

(9)

Gtr II

P.M.





59

G5

A5

T

A

B

2 3

sl.

(3)

2 3 0 5 7

sl.

sl.

sl.

(5)

0

T

A

B

12 12 12

12 12 12

12 12 12

12 13 12 13

12 13 12 13

12 13 12 13

12 13 12 13

H

H

H

H

T

A

B

5 5

5 5

5 5

5 5

63

D5

T

A

B

5 7 9

sl.

(9)

9 9 9

H

H

H

7

(7)

(7)

7 9 7

sl.

sl.

T

A

B

12 13 12 13

12 13 12 13

12 13 12 13

12 13 12 13

12 13 12 13

12 13 12 13

H

H

H

H

H

H

H

H

T

A

B

2 2

2 2

2 2

2 2

7 7

7 7

7 7

7 7

67

G5

A5

Full

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

H sl. sl. sl.

12 12 12 12 12 13 13 12 13 12 13 12 13

12 12 12 12 12 14 14 12 14 12 14 12 14

H H H H

P.M.

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

3

71

D5

9 (9) 9 12 14 12 14 12 14 (14) 7 8 7 8

7 (7)

sl. H sl. sl.

12 13 13 12 13 13 12 13 13 12 13 13 12 13 13 12 10

12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 10

H H H H

P.M.

2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7 7

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

[illegible]

79

D5

sl. sl.

P.M.

83

G5 A5

T  
A  
B

H P sl.

P.M.

87

D5

T  
A  
B

H Full

P.M.

[illegible]

99

G5 A5

Full

H P sl. H P H P x sl.

P.M.

[illegible]

[illegible]

111

The musical score for measures 111-114 includes a treble clef staff with eighth-note patterns and triplets, a bass clef staff with chords and single notes, and a fretboard diagram showing fingerings for strings T, A, and B.

D5

T  
A  
B

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

T  
A  
B

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

P.M.

T  
A  
B

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

The image displays a musical score for the song "The Rose Tree". It features a vocal line and a guitar accompaniment. The score is written in 3/4 time and consists of three systems. The first system shows the vocal melody with triplets and the guitar accompaniment with triplets and a "P.M." (Pizzicato) instruction. The second system shows the vocal melody with triplets and the guitar accompaniment with triplets and a "P.M." instruction. The third system shows the vocal melody with triplets and the guitar accompaniment with triplets and a "P.M." instruction.



# PINCUSHION

As recorded by ZZ Top  
(From the 2008 Album ANTENNA)

## A Intro 1

♩ = 90

1

Gtr I

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

T

A

B

Gtr II

Full

6 (6) (6) 6

sl.

4

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

T

A

B

8va

Full

6 18 18 18 15

sl.

6

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

T

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

B

8va-----|

15 15

T

A

B

8

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

T

A 5 5 7 8 5 5 7 8 5 5 7 8 5 x x x x 5 x 3 x 2 x 3

B x x x x x x x x x 3 x 1 x 0 x 1

sl.

8va-----|

Full Full Full Full Full

13 13 (13) (13) (13)

T

A

B 17 15 14 15

**B** Intro 2

11

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

T

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

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

3 5 6 8 3 5

## [C] Verse 1

14

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

Full (6)

17

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

Full (13)

20

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

Full (3 5)

**D** Chorus

23

P.M. ~~~~~ P.M. ~~~~~

T  
A  
B

1 1 x 1 5 5 5 6 5 1 1 x 1

**E** Interlude

26

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

T  
A  
B

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

Gtr II

T  
A  
B

6 8

H sl.

**F** Verse 2

29

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

T  
A  
B

x 5 x 5 x 5 5 5 x 5 x 5 x 5 5 5 x 5 x 5 x 5 5 5

8va-----

T  
A  
B

15 (15)

H sl.

**G** Chorus

32

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. ~

T  
A  
B

T  
A  
B

35

~~~~~ P.M. ~

T
A
B

T
A
B

H Guitar Solo 1

38

Gtr II ~~~~~ 1/2 Full Full

T
A
B

sl.

42

~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~

T  
A  
B

sl.

45

**T**

**A** 5 3 5 5 3

**B** 3 3 1 3 3 3 1 3 3 1 3 3 3 1 3 1

*sl.*

Full Full Full

52

8va-----1

Full

13 15 13 15 15

sl.

54

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

A 10 10 10 10 11 12 10 12 12 10 12 10 12

B 10 10 10 10 11 12 10 12 12 10 12 10 12

## I Interlude

8va

57

Full Full Full Full

13 13 13 13

(13)

T

A

B

The Rose Tree

[illegible]

**J** Verse 3

60

Gtr I

T

A

B

x 5 x 5 x

x 5 x 5 x

x 5 x 5 x

x 5 x 5 x

**K** Chorus

63

P.M. ~

P.M. ~

P.M. ~

T

A

B

3 3 x 1

5 5 5 6

3 3 x 1

67

P.M. P.M. ~

P.M. P.M. ~

P.M. ~

T

A

B

0 2 3

0 0 0 2 3

0

3 3 x 1

5 5 5 6

3 3 x 1

Gtr II

T

A

B

5 5 5 6

5 5 5 6

5 5 5 6

1

The musical score is divided into two systems. The first system consists of three staves: a treble clef staff with a melody, a guitar staff with fret numbers, and a bass staff with a bass line. The second system also consists of three staves: a treble clef staff with a melody, a guitar staff with fret numbers, and a bass staff with a bass line. The score is for the song 'Pincushion' by ZZ Top.

**System 1:**

- Treble Clef Staff:** Melody line with notes and rests. Includes a wavy line indicating a tremolo or vibrato effect.
- Guitar Staff:** Fret numbers for the guitar. Includes a wavy line indicating a tremolo or vibrato effect.
- Bass Staff:** Bass line with notes and rests.

**System 2:**

- Treble Clef Staff:** Melody line with notes and rests.
- Guitar Staff:** Fret numbers for the guitar.
- Bass Staff:** Bass line with notes and rests.



# PLANET OF WOMEN

As recorded by ZZ Top  
(From the 1985 Album AFTERBURNER)

Transcribed by Slowhand

Words  
& Frank

## A Intro 1

$\text{♩} = 151$   
N.C.

Gtr I N.H.-----|

T [7] ((7)) ((7)) ((7))

A

B

sl.

## B Intro 2

D A D A D A D A Bm

5

T

A

B

D A D A D A D A E

9

T

A

B

## C 1st - 3rd Verses

$\text{♩}$   
E

13

T

A

B

H P H

17

T

A

B

21

D

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

H P

**D Chorus**

B D A D A D E G A

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

B D A D A D E C D

*To Coda*

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

1. E 2. E

T  
A 9 9 9 9  
B 7 7 7 7

**E Guitar Solo**

N.C.

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

H

41

T

A 9 9 7 5 7 5 (5) *sl.*

B

45

T

A 10 12 12 10 7 9 7 (7) *sl.*

B

H

49

T

A 10 12 12 10 7 9 7 (7) *sl.*

B

H

53

T

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

B

P P P

57

T

A 7 9 9 7 9 9 (9) 7 9 7 7 5 7 7 9 7 7 5 7 7 5 5 7 7 *sl.*

B

61

T

A 9 9 7 9 9 9 7 9 9 9 7 9 7

B

**[F] Interlude**

D A D A D A D A Bm

65

T A B

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

*D.S. al Coda*

D A D A D A D A E

69

T A B

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

E C D E

73

T A B

9 7 0 10 10 7 5 5 5 7 7 5 9 7 0 10 10 7 7 10 10 7

**[G] Outro Solo**

N.C.

77

T A B

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

H

81

T A B

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

sl.

85

T  
A  
B

7 9 7 9 7 9 7 9 9 7 7 9 *sl.*

89

T  
A  
B

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

93

T  
A  
B

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

*P* *sl.*

97

T  
A  
B

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

101

T  
A  
B

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

*P* *sl.* *sl.* *fade out*



9

D/B

A

E

A

E

1/2

A.H.

1/2

A.H.-----|

A.H.-----|

T

A

B

6 4 2

6 4

2 4

2 4

C#

A sl. B

A sl. B

T

A

B

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0

**B** Verse

A (type 2)

E/A

A (type 2)

E/A

A/F#

E/F#

A/F#

E/F#

13

Gtr III

T

A

B

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

D/B

E (type 2)

E A D E

(4)2(3)2(2)3(2)5fr.

17

T

A

B

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

**C** Verse

A (type 2)

E/A

A (type 2)

E/A

A/F#

E/F#

A/F#

E/F#

21

T

A

B

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

[illegible]

### **D Chorus**

**E Guitar Solo**

33

C#5

F#5

Full

T

A

B

Gtr III

T

A

B



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 (top), a vocal part (middle), and a piano part (bottom).

**System 1:**

- Guitar:** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes (F#, G, A) followed by a quarter rest. The second measure contains a half note (B5) and a quarter rest. The third measure contains a triplet of eighth notes (B, C, D) followed by a quarter rest. The fourth measure contains a half note (E) and a quarter rest. The fifth measure contains a triplet of eighth notes (F#, G, A) followed by a quarter rest. The sixth measure contains a triplet of eighth notes (B, C, D) followed by a quarter rest. The seventh measure contains a half note (E) and a quarter rest. The eighth measure contains a triplet of eighth notes (F#, G, A) followed by a quarter rest.
- Vocal:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.
- Piano:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.

**System 2:**

- Guitar:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.
- Vocal:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.
- Piano:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.

**System 3:**

- Guitar:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.
- Vocal:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.
- Piano:** The first measure contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line.

39

Gtr II

F Verse  
A<sup>(type 2)</sup> E/A

T  
A  
B

p

Gtr III

T  
A  
B

[illegible]

**G Chorus**

E(type 2) A(type 2) E/A

47

Gtr I

T

A

B

H

**H Guitar Solo**

C#5

A(type 2) E/A A(type 2) E/A E A D E

4 3 2 2 5 fr.

51

Gtr I

A.H. 4

A.H.

Full

Full

Full

T

A

B

B/C#

sl C#

Gtr III

T

A

B

F#5

55

Full

Full

T

A

B

A5

61

Full

Full

1/4

1/4

T

A

B

T

A

B

64

F#5

B5

Full

Full

T

A

B

P

P

T

A

B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E5

A5

67

Full

Full

1/2

Full

Full

1/4

T 12 12 10 10 10 10 12 (12) 12 (12) 12 10 12 5 5 5 8

A 11 11

B 7 0 0

T

A 4 4 4 4 4 4 4 4 4

B 2 2 2 2 2 2 2 2 2

F#5

71

Full

Full

1/2

Full

Full

T 7 5 7 5 5 5 5 6 2 2 5 2 5 4 2 4 2 4 2 4 2 4 5 4 5 2 4 2 4

A 6 4

B 4

T

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

B5

E5

74

Full

Full

sl.

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

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

B

T

A 4 4 4 4 4 4 4 4 4

B 2 2 2 2 2 2 2 2 2

A5

77

Full

T

A

B

5 5 5 6 5 5 5 5 6 5 6 5 6 5 5 5

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

F#5

B5

80

Full

T

A

B

5 7 6 4 2 4 4 (4) 2 4 4 2 4 4 2 4 4

H B A B H H

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E5

83

T

A

B

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

H P H

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

86

A5

F#5

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

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

sl. sl.

89

B5

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

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

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

p

92

E5

T 0 0 0 0 2 0 4 0 0 5 0 0 7 (7) 0 5 0 4 0 0 2 0 0 0

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

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

# SHE LOVES MY AUTOMOBILE

As recorded by ZZ Top  
(From the 1979 Album DEGÜELLO)

Transcribed by Slowhand

Words  
& Frank

**A** Intro

**B** 1st & 2nd Verses

$\text{♩} = 129$   
A

$\text{♩} = 129$  (♩-♩♩)  
A

D

1

Gtr I (El. Gtr. w/ light dist.)

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

T 5 (5) (5)

A 6 (6) (6)

B 7 (7) (7)

5

5

A D

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

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

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

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

3 3

9

A E

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

T 2 5 7 5 7 8 9 9 11 11 9 9 11 11

A 2 5 7 5 7 6 7 7 7 7 7 7 7

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

sl. 3

13

1. A 2. A

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

T 2 5 7 5 7 2 5 7 7 7

A 2 5 7 5 7 2 5 7 7 7

B 0 0 0 0 0 0 0 0 0 0

**C** Guitar Solo

A

16

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

H *sl.* P P

Gtr I  
P.M.

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

19

D

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

P

P.M.



22

A

1/2 Full

Full

Full

Full

Full

T

A

B

P.M.

H

sl.

25

E

A

Full

P.M.

P.M.

P.M.

T

A

B

P

sl.

sl.

sl.

P.M.

1/4

P.M.

sl.

28

D

P.M.

1/4

1/2

H P

sl.

31

A

D

Full

P

P

P.M.

1/4

The musical score for "The Wind" by Peter Max is presented in a standard musical notation format. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system includes a guitar part with a melodic line and a bass part with a rhythmic pattern. The guitar part features a solo section marked "Full" and a section marked "P.M.". The bass part includes a section marked "P.M.". The second system continues the guitar and bass parts. The guitar part includes a section marked "Full" and a section marked "P.M.". The bass part includes a section marked "P.M.". The score is written for a guitar and a bass.

**D** 3rd Verse

[illegible]

### **E** Outro-Guitar Solo

49

D

Gtr II

1/4 1/2 1/2 Full

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

Gtr I

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

sl. sl.

52

T  
A  
B

(10) 8 10 (10) 12 Full 10 12 12 1/2 10 10 12 10

*sl.*

P.M. P.M.

T  
A  
B

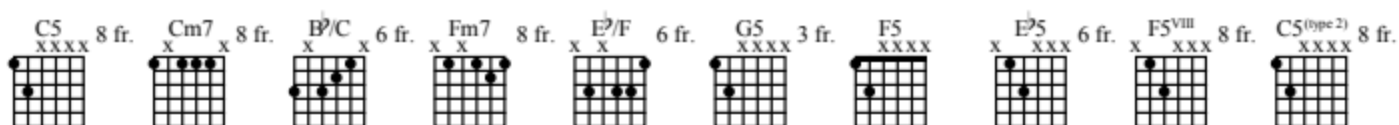
7 7 9 9 7 7 9 3 5 9 5 7 7 9 5 7 7 9 9 7 7 9 5

*sl.*

[illegible]



(From the 1985 Album AFTERBURNER)

Words  
Hill and

Gtr I *mf*

1

Moderate Rock 12

6

Gtr I *mf*

T

A

B

10

10

Gtrs II, IV C5

11

Gtr I

T  
A  
B

10

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal melody in G major (one sharp) and a piano accompaniment for Treble, Alto, and Bass staves. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure in the vocal line and corresponding chords in the piano accompaniment. The piano part features a simple harmonic accompaniment with chords and single notes.

Gtr II  
P.M.-

17

Gtr II  
P.M.-----

T  
A  
B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 5 3 (3) 8 10  
8 8 8 8 8 8 8 8 8 8 8 8 8 3 1 (1) 6 8

20

T  
A  
B

10 8 5 3 3 1 (3) 8 10 (10) 10 (8) 8

*sl.*

Gtr III

Gtrs I, II

23

T  
A  
B

5 3 5 4 (4) 6 5 5 3

*sl.* *sl.*

Gtr I

T  
A  
B

5 3 3 8 10 (10) 10 8

*sl.*

**E** Guitar Solo

Natural Harmonic's and Artificial Harmonic's sub for (Pinch Harmonic's)

33

Gtr I *Imp.* Cm7 B $\flat$ /C Cm7 B $\flat$ /C Cm7 B $\flat$ /C Cm7 B $\flat$ /C

Gtr III *fff* A.H.-1 A.H. A.H.-1 A.H.-1 A.H. A.H.-1 A.H. A.H.-1 A.H. ~~~~~

T  
A  
B

3 3 3 4 3 1 3 3 3 6 *sl.* 3 3 3 4 3 1 3 3 3 4

G E G B $\flat$  G G E G *sl.* G E G B $\flat$  G G

Gtr I

37

Gtr III A.H.-1 A.H. A.H. A.H.-1 A.H. A.H. A.H.-1 ~~~~~ A.H.

T  
A  
B

3 3 3 (3) 5 3 1 3 3 3 3 1 3 3 3 3 1 3 3 3 1 3 5 3



41

Fm7 E $\flat$ /F Fm7 E $\flat$ /F Cm7 B $\flat$ /C Cm7 B $\flat$ /C

A.H. A.H. 1/4 A.H. Gtr V

T

A 3 3 3 (3) 5 3 1 3 3 3 (3) 1 3 3 3 1 3 3 3

B H P G C B $\flat$  C F E G C sl.

45

Fm7 E $\flat$ /F Fm7 E $\flat$ /F Cm7 B $\flat$ /C Cm7 B $\flat$ /C

Gtr I A.H. A.H. A.H. A.H. 1/4 A.H.

T

A 3 3 3 (3) 5 3 1 3 3 3 1 3 3 3 1 3 1 3

B C sl. sl. B $\flat$  E C E D G F G sl.

49

1/2

T

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

B sl. sl.

Gtr II

T

A 5 3 (3) 8 10 10 8 10 5 3 (3) 8 10 (10) 10

B 3 1 (1) 6 8 8 8 3 1 (1) 6 8 (8) 8 sl. sl.

## D Interlude

53

Gtr I *ff*

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

A

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

Gtr II *mf*

T

A

B 3 (3) 1 3 5 5 5

sl.

55

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

A

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

T 3 (3) 5 5 5 3 1 3

sl.

58

T (12) 10 10 12 10 12 10 12 7 8 7 8 7 8

A

B P H P H H P H sl.

N.H. 1/2 1/2 1/4

T [3] 3 5 3 5 3 1 5 (5) 6 6 8 6

A

B 3

**F Verse**

61

Gtr I

C5

Gtr II

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

T

A

B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

64

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

T

A

B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

**G Chorus**

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (treble clef, key of B-flat major) and a guitar accompaniment (treble and bass clefs). The second system continues the vocal line and guitar accompaniment. The third system shows the vocal line and guitar accompaniment. The guitar part features various techniques such as slurs, ties, and fingerings. The score is marked with a tempo of 70 and a key signature of two flats.

## [H] Outro

73

73

Full

13 15 (15) 13

15 13 15

13 15

10 13 15

sl. P H sl.

77

Full

(15) 13

13 10 12 10

12 12 10 (10)

15

P P P P sl.

81

Full

13 15 (15)

15 13 15 15 (15)

13 10 12 10

sl. P

85

T  
A  
B

10 12 10 12 14 12 14 10 10 12 10

P H

89

T  
A  
B

13/15 (15) 13 15 13 15 (15) 10 13/15

sl. P sl.

93

T  
A  
B

(15) 13 13 10 12 10 12 15

P P P Full

97

Full

15

10 13 15 15 13

sl.

H

10 10 10 10 10 10

10 10

101

Full

15

13 15 15 15 13

sl.

P

10 10 10 10 10 10

10 10



**B** Verse

10

T: 8 7 7 7 8 7 7 7

A: 9 7 7 7 9 7 7 7

B: 9 7 7 7 9 7 7 7

14

T: 8 7 7 7 8 7 7 7

A: 9 7 7 7 9 7 7 7

B: 9 7 7 7 9 7 7 7

18

T: 8 7 7 7 8 7 7 7

A: 9 7 7 7 9 7 7 7

B: 9 7 7 7 9 7 7 7

22

N.H. N.H.

T: 8 (8) 8 7 [9] 7 [9] 9 (9)

A: [9] 7 [9] 9 (9)

B: P sl.

Gtr III

T: 8 7 7 7 8 7 7 7

A: 9 7 7 7 9 7 7 7

B: 9 7 7 7 9 7 7 7

**C** Chorus

Csus4 C Csus4 C Csus4 G5

26

Gtr II *f*  
P.M.

T: 5 5 5 5 5 5 5 5

A: 5 5 5 5 5 5 5 5

B: 5 5 5 5 5 5 5 5



*To Coda*

Gtr I *fff* N.H. Csus4 C Csus4 C Csus4 G5

30

*fff* N.H. N.H. N.H. 1/4 1/4 A.H.

T A B [5] 3 [5] (5) [3] [5] ((5)) 5 3 5 (5) 3 5 5

D

Gtr II *ff*

T A B 5 5 3 (5) (5) 5 5 5 (5) (5) 3

**D** Guitar Solo

Bm7

34

Gtr IV *fff* Full N.H. N.H. N.H. N.H.

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

*sl.* *sl.*

38

A.H. 1/2 1/2 N.H. A.H. 1/4

T A B 7 7 6 7 (7) 0 5 0 7 0 5 7 7 [7] 7 7 7 7 5 5 7 5 3 5

A H B B *sl.* 5

42

Em7

A.H.

1/2

T

A

B

0

A

F#

sl.

46

D

C

A.H.

let ring-----|

1/2

T

A

B

5

5

(7)

10

10

5

7

7

5

7

7

7

5

3

(3)

A

sl.

50

G5

A.H.

1/4

A.H.

1/4

A.H.

D.S. al Coda

T

A

B

3

3

(5)

5

3

5

5

(5)

5

3

5

5

(5)

5

3

5

5

5

F

F#

E

B

E

**F** Outro-Guitar Solo

54

*Gtr IV* *fff*

*Gtr II* *mf*  
P.M.

57

*Full*  
*p*

P.M.

The musical score is for the 'Outro-Guitar Solo' section, measures 54-57. The key signature is G major (one sharp). The score is written for two guitar parts: Gtr IV and Gtr II. Gtr IV has a melodic line with notes C, Csus4, and C, and a tremolo section. Gtr II has a rhythmic accompaniment of eighth notes. The score includes tablature for both parts and a 'Full' section starting at measure 57.

**Measure 54:** Gtr IV plays a melodic line: C (quarter), Csus4 (quarter), C (quarter). Gtr II plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (T, A, B) is shown with fret numbers: T (6, 8), A (8), B (8). The measure ends with a tremolo section.

**Measure 55:** Gtr IV plays a melodic line: C (quarter), Csus4 (quarter), C (quarter). Gtr II plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (T, A, B) is shown with fret numbers: T (6, 8), A (8), B (8). The measure ends with a tremolo section.

**Measure 56:** Gtr IV plays a melodic line: C (quarter), Csus4 (quarter), C (quarter). Gtr II plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (T, A, B) is shown with fret numbers: T (6, 8), A (8), B (8). The measure ends with a tremolo section.

**Measure 57:** Gtr IV plays a melodic line: C (quarter), Csus4 (quarter), C (quarter). Gtr II plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (T, A, B) is shown with fret numbers: T (6, 8), A (8), B (8). The measure ends with a tremolo section.

60

A.H.-----| 1/2 N.H. N.H.-----|

T  
A 5 5 3 5 (5) 3 5 5 (5) 5 3 [5] (5) 3 [5] [5]  
B G A G F

T  
A  
B

64

Gtr I *mf* Csus4 C Csus4 C Csus4

*fff*

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

Gtr II *mf*  
P.M.-----|

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

68

C Csus4 G5

1/4 1/2 N.H.-----| N.H. 1/4 N.H.-----|

6 8 7 6 5 3 5 3 5 [5] [3] x 5 (5) [3] [5] [5]

*sl.*

P.M.-----|

T A B

72

Cs4 C Cs4 C Cs4

N.H.-----| 1/4 1/4 N.H.-----|

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

*sl.* *sl.*

P.M.-----|

T A B

77

C Csus4 G5

Full N.H.-----| N.H. 1/2 N.H.

T 6-8 6 8 (8) 6 (6) 3 5 3 4 5 [5] [3] [5] (5) 3 5 [5]

A

B

sl. P H

P.M.-----|

82

Csus4 C Csus4 C Csus4

A.H.-----| 1/2 N.H. A.H.-----| 1/2

T 5 3 5 (5) 3 5 [5] (5) x x 6 8 8 6 6 8 0 0 8

A

B

F F# D H G D D G

P.M.-----|

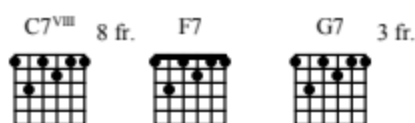
T

A

B

(From the 1978 Album FANDANGO)

### Words



**Fast Blues Rock Shuffle** ♩ = 202 (♩ -  $\overset{\text{♯}}{\text{♩}}$ )

The musical score consists of three systems, each with a vocal line and a guitar line. The guitar line includes a tablature staff with fret numbers and a staff with standard notation. The vocal line is in standard notation.

**System 1 (Measures 1-4):**

- Vocal:** Starts with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The melody continues with eighth and sixteenth notes.
- Guitar:** The guitar line is marked *Gtr I ff*. The tablature shows fret numbers 8, (8), 11, (11), 11(11), 8, (8), 11, 10, 8, 7, 10, (10), 8, 10. The standard notation shows a series of chords and single notes.

**System 2 (Measures 5-8):**

- Vocal:** Continues the melody with eighth and sixteenth notes, including a half note G4 and a quarter note A4.
- Guitar:** The tablature shows fret numbers 8, 10, 8, 10, 8, 10, 10, 10, 8, 10, 10, (10), 8, 9, 10, 10, 8, 8, 10. The standard notation shows a series of chords and single notes.

**System 3 (Measures 9-10):**

- Vocal:** Continues the melody with eighth and sixteenth notes, including a half note G4 and a quarter note A4.
- Guitar:** The tablature shows fret numbers 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10. The standard notation shows a series of chords and single notes.

14

Gtrs I, II *mp*

everybody, get high. Get high, everybody, get high. Get

**T**

**A**

**B** 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10

18 

Everybody, Get High .Get high, everybody, get high. Have you

| T | A                       | B                       |
|---|-------------------------|-------------------------|
|   | 10 10 12 10 10 10 12 10 | 10 10 12 10 10 10 12 10 |
|   | 8 8 8 8 8 8 8 8         | 8 8 8 8 8 8 8 8         |
|   |                         | 10 10 12 10 10 10 12 10 |
|   |                         | 10 10 12 10 10 10       |

22

What's the word? Thunderbird *let ring*

T 3 1 8 8 8 8  
A 0 0 0 0 0 0 0 0 8 8 8 8  
B 0 0 0 0 0 0 0 0 8 7 6 5 7 8 0

## C Verse

26

you kids from Texas, grow so big and tall

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

30

them kids from Texas----- grow so big and

T  
A 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10  
B 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

## D Chorus

34

All of them like to roam In that T - Bird Oh. Get

T hi-hi-high. 2 2 2 2 0 0 2 2 5 5 7 5 5 5 7 5 5 5 7 5  
A 0 0 0 0 0 0 0 0 3 3 3 3 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
B x x x x x x x x 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 10 10 12 10 10 10 12 10

39

Really makes you feel so fine----- Really goes down so

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

43

Really puts you in the groove Have you

T  
A 0 0  
B 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10



46

What's the word  
Thunderbird.

It's

let ring

Full

T 3 8 8 8 8 11

A 0 0 0 x x x x x x x 0 x 0 0

B 0 0 0 x x x x x x 8 8 8 7 6

**E Guitar Solo**C7<sup>VIII</sup>

50

Gtr III

T

A

B

H

sl.

sl.

[illegible]

62 *C7<sup>VIII</sup>*

62 *C7<sup>VIII</sup>*

T 13 13 11 13 12 11 12 10 8 10 8 9 8 10 11 10 8 10 8 9 10

A x x x x 10

B x x x x

sl. H

The musical score for 'The Rose Tree' includes a guitar solo in the key of F major. The solo is marked with a '66' and a 'Full' instruction. The guitar solo is written in standard notation on a single staff. Below the solo is a fingerboard diagram for the guitar, showing the fret positions for the strings. The diagram is labeled with 'T' for Treble and 'B' for Bass. The fret positions are indicated by numbers 0 through 12, with some positions marked with a wavy line indicating a vibrato or a specific technique. The diagram shows the fret positions for the strings: Treble (T) and Bass (B) strings. The fret positions are: T: (10) 8 10; B: (10) 8 10 8 6 7 10 10 8 9 10 8 10 12. The diagram also shows the fret positions for the strings: T: (10) 8 10; B: (10) 8 10 8 6 7 10 10 8 9 10 8 10 12.

70

G7 F7 C7<sup>viii</sup> G7

T  
A  
B

sl. sl. H sl.

C7<sup>viii</sup>

74

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

A

B

sl. sl. sl.

77

**F** Verse

**F7** **C7<sup>VIII</sup>** **G7**

Gtr I

83

Juice, juice,

T

A

B 10 8 10 8 6 8 6 7 10 (10) x 8 9 10 8 9 10 (10)

sl. H

87

Really makes you loose loose, loose, Really goes down so

T

A

B

91

Really puts you in the groove. Have you heard? What's the

T

A

B

**G** Chorus

95

It's Thunderbird. Get hi- hi -high,

let ring-----

T

A

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

100

in the sky I'm gonna get yes you'll be If you come and rock me

T

A

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

105

Have you heard? What's the word? It's let ring-----

T

A

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

## **H** Outro

[illegible]

114

let ring---

120

T  
A  
B

### **I Free Time**

[illegible]

1

Full

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

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

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

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

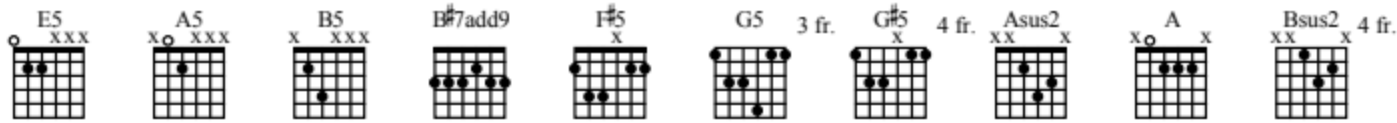
# TUBE SNAKE BOOGIE

As recorded by Zz Top

(From the 1976 Album EL LOCO)

Transcribed by Tone Jone's Updated  
1-31-12

Words  
Hill and



## A Intro w / Drum,s

Moderately Fast  $\text{♩} = 152$   
N.C.

1

8va-----E5-----

Gtr I Billy Gibbons-Electric Gtr.(Clean Tone) *mf* P.M.-----

T  
A  
B

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

## B Guitar Solo

A5

7

Gtr III Billy Gibbons-Distortion Gtr. Gtr IV *ff*

T  
A  
B

3 0 3 0  
2 0 2 0

8va-----

Gtr I P.M.-----

T  
A  
B

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

8va-----

Gtr II Billy Gibbons-Distortion Gtr. *mf* P.M.-----

T  
A  
B

3 2 0 2 0 2 0 2 0

10

let ring

P.M.  
N.H.  
[0]

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

A 4 4 2

B

*8va*

P.M.

| T               | A               | B               |
|-----------------|-----------------|-----------------|
| 2 2 4 0 4 4 4 0 | 2 2 4 0 4 4 4 0 | 2 2 4 0 4 4 4 0 |
| 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

[illegible]

13

E5

8va---

Gtr IV

1/2

Full

1/2

sl.

8va-----

Gtrs I, II

P.M.-----

T

A

B

2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0 | 2 2 4 0 2 2 4 0

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

8va-----| 8va-----| B5-----| A5-----| 8va-----|

16

*let ring*-----| 1/4

*sl.*

8va-----|

P.M.-----|

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtrs I, II) and a bass part (B). The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in bass clef with a key signature of one sharp (F#). The score is divided into two systems. The first system includes a guitar part with a melody line and a bass part with a simple harmonic accompaniment. The second system includes a guitar part with a more complex melody line and a bass part with a more complex harmonic accompaniment. The score is marked with "P.M." (Piano Moderato) and "mf" (mezzo-forte). The guitar part is marked with "E5" and "B#7add9" chords. The bass part is marked with "E5" and "B#7add9" chords. The score is marked with "Verse" and "E5".

22 *8va*-----*F#5 G5 G#5*-----|

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

| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |         |   |   |   |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---------|---|---|---|--|--|--|--|
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | 3 4 5 6 |   |   |   |  |  |  |  |
| B | 2 | 2 | 4 | 0 | 2 | 2 | 4 | 0 | 2 | 2 | 4 | 0 | 2 | 2 | 4 | 0 | 3       | 4 | 5 | 6 |  |  |  |  |



A5 Asus2 A Asus2 A E5 E

Gtr V (Dist Off) Billy Gibbons-Electric Gtr.(Clean Tone)

T  
A  
B

8va-----|  
Gtrs I, II  
P.M.-----|

B5 Bsus2 B Asus2 A E5 B#7add9

8va-----|  
P.M.-----|

**D** Guitar Solo

E5

Gtr IV *fff*

Billy Gibbons-Overdriven Gtr.

*let ring*

1/4

1/4

1/4

1/4

1/4

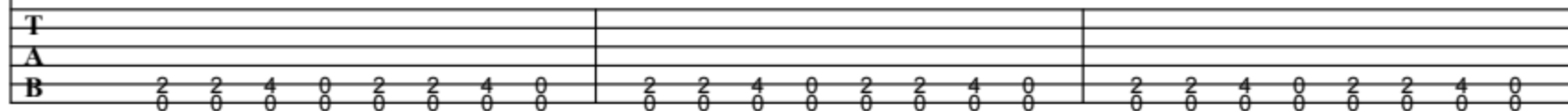
1/2

Full



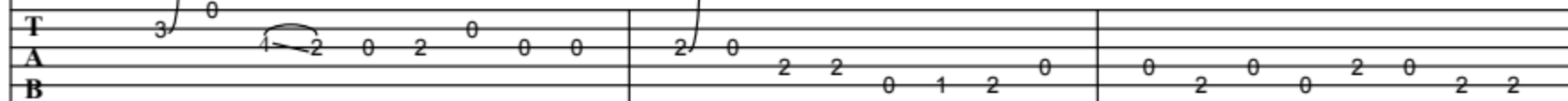
Gtrs I, II

P.M.

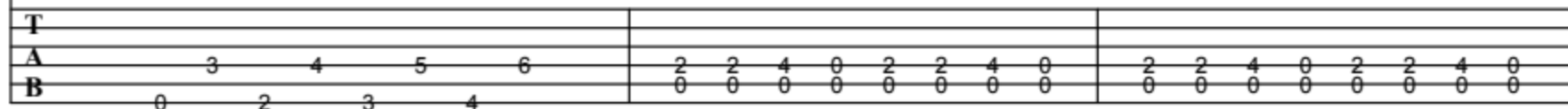


1/2

Full

*sl.*

P.M.



39

E5 *8va*-----

B5 *8va*-----

*let ring*-----

*1/2* *1/2* *let ring*-----

H *sl.*

*8va*-----

P.M.-----

T  
A  
B

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

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

42

A5 *8va* E5 *8va*----- N.C. *8va*-----

*1/2* *1/4* *let ring*----- *1/2* *let ring*----- *1/2*

*sl.*

*8va*-----

P.M.-----

T  
A  
B

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

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

45

E5 8va 8va 8va F#5 G5 G#5

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

A

B

H

Gtrs I, II

P.M.

49

A5 8va 8va 8va E5 8va Full

T 3 2 2 2 0 0 7 5 0 0 0 3 0 3 4 2 0 2 0 2 2 0 1 2 2

A

B

sl. sl.

P.M.

53

B5  
8va-----

A5

E5  
8va-----

8va-----

8va-----

1/2

let ring-----

sl.

sl.

P.M.-----

**E** Verse w / Drum's  
N.C.

57

T

A

B

60

A5

Asus2

A

Asus2

A

Gtr V (Dist Off) Billy Gibbons-Electric Gtr.(Clean Tone)

8va-----

Gtrs I, II

P.M.-----

[illegible]

A5  
8va-----

E5

B#7add9

66

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

T

A

B

**F** **Outro-Guitar Solo**

69

E5  
8va-7 8va-7 8va 8va 8va-----1 8va-----1 8va-7 8va 8va G5 G#5 8va-7

Billy Gibbons-Overdriven Gtr.

Gtr IV *fff* let ring----- let ring-----

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

A

B

H

8va-----1

Gtrs I, II *mf*

P.M.-----

T

A

B 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 3 4 5 6  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 4

The musical score for "The Wind" by Peter Max is presented in two systems. The first system includes a guitar part (treble clef, key of D major) and a harmonica part (alto clef). The guitar part features a melody with various ornaments and a final measure with a 1/4 note. The harmonica part includes a 3/2 note, a "let ring" instruction, and a 1/2 note. The second system continues the guitar melody and includes a "P.M." (Percussion) section. The guitar part has a "P.M." section with a 1/2 note. The harmonica part has a "P.M." section with a 1/2 note. The guitar part has a "P.M." section with a 1/2 note. The harmonica part has a "P.M." section with a 1/2 note.

76

B5

8va-----A5-----

1/2 1/2

T  
A  
B

8va-----

P.M.-----

T  
A  
B

79

E5  
8va-----|

8va-----|

8va

1/2 1/2

8va-----|

8va-----|

P.M.-----|

P.M.-----|

83

8va-----|

F#5 G5 G#5 A5

8va 8va 8va 8va 8va

let ring Full

8va-----|

P.M.-----|

P.M.-----|



86

8va 8va E5

let ring

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

sl.

8va

P.M.

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

89

B5 A5 E5

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

8 7 7 8 7 7 8 7 7 7 0 0 0 0 0 0 3 0

8va

P.M.

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

92

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

T  
A  
B

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

sl.

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

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

T  
A  
B

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

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

96

8va----- F#5 G5 G#5 A5

T  
A  
B

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

let ring 1/4 1/2

8va-----

P.M.-----1

T  
A  
B

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

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

E5 *8va* B5 A5  
 1 
 T 5 5 4 5 5 0 5 0 0 5 0 5 0 5 0 0 5 0 5  
 A 4  
 B  
*let ring*

*8va* P.M.  

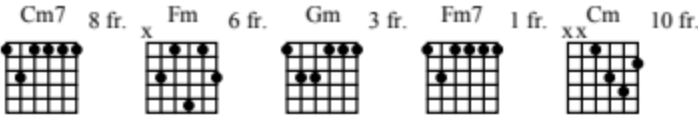
 T  
 A  
 B 2 2 4 0 2 2 4 0 2 2 4 0 4 4 6 4 4 4 6 4 2 2 2 4 0 2 2 4 0 0 0 0 0 0 0 0

# VELCRO FLY

As recorded by Z Z Top  
(From the 1985 Album AFTERBURNER)

Transcribed by Tone Jones

Words  
Hill and



## A Intro w / Drum's

Moderate Fast Rock ♩ = 152

Cm7

1

Gtr I

Dusty Hill-Synth arr for gtr.

T

A

B

11

Gtr II

Billy Gibbons-Overdriven Gtr.

*mf*  
A.H.-----|

1/2

10 (10) (10) 8 10 8

C D<sup>b</sup> C P P

Gtr I

T

A

B

## B Verse

Cm7

13

Gtr I

T

A

B

Fm

8va

Cm7

16

Gtr II

T  
A  
B

Gtr I

T  
A  
B

Gm

Cm7

20

T  
A  
B

T  
A  
B

24

To Coda

1.

2.

T  
A  
B

A.H.

Full

D

T  
A  
B

T  
A  
B

**C** Guitar Solo

Cm7

28

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

Gtr III Billy Gibbons -Overdriven Gtr.  
N.H.

T [8] 10 10 8 10 10 8 10 8 10 8 6 8 8 8  
A 10 8 10 8 10 8 6 8 8 8  
B P sl. sl.

Gtr I Dusty Hill-Synth arr for gtr.

T 8 6 8 8 6  
A 8 8  
B

31

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

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

T 8 10 10 10 (10) 8 10 11 12 10 8 10 10  
A 10 8 10 8 10 8 10 12 10 8 10 10  
B sl. (10) x 12 12 10 8 10 10 sl. P

Gtr I Dusty Hill-Synth arr for gtr.

T 8 6 8 9  
A 8 8  
B

34

Cm7

Gm

A.H.

8 10 10 8 11 8 11 8 10 8 10

P P P C

8 6 10 11 11 12

37

8va-----Cm7-----

Pick Scrape  
Gtr IV

Gtr II Billy Gibbons-Overdriven Gtr.

1/2 1/2

10 8 11 10 8 10 (10)

x x sl. sl.

8va

12 12 8 10 10 12 10 12 13

**D** Interlude*D.S. al Coda*

40

8va

1/2

Bass & Drum,s

P

7

7

T A B

10 (10) (10) 8 10 10

8 x 10 11

8 10 11

8 10 12

10 12 13

**E** Interlude

50

Fm

Fm7

Gtr II  
N.H.

11

(11)

8va

Gtr III

3 3

3

(3)

(3)

8va

Gtr I

8 10 11

8 10 12

10 12 13

10

(10)

(10)

(10)

13



54

Gm Cm7

T  
A  
B

3 1 3 1 3 (3)

H

T  
A  
B

3 1 3 1 3 (3)

H

T  
A  
B

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

57

T  
A  
B

8 10 11

T  
A  
B

8 10 11  
8 10 12  
10 12 13

**F** Outro-Guitar Solo

Cm

59

4

8va-----1 8va

Gtr III

Full

A.H.

A.H.

|   |  |    |      |   |    |      |   |  |
|---|--|----|------|---|----|------|---|--|
| T |  |    |      |   |    |      |   |  |
| A |  | 11 | (11) | 8 | 10 | (10) | x |  |
| B |  |    |      |   |    |      |   |  |

C E H

67

Fm 8va----- 8va 8va----- Cm 8va----- 8va-----

A.H.

A.H.

N.H.

|   |   |   |   |   |   |   |     |   |
|---|---|---|---|---|---|---|-----|---|
| T |   |   |   |   |   |   |     |   |
| A | 3 | 4 | 3 | 1 | 3 | 3 | (3) | 2 |
| B |   |   |   |   |   |   |     |   |

C D<sup>b</sup> C H B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> P

71

Gm 8va----- 8va----- 8va----- Cm 8va-----

Gtr III

N.H. 1/2

A.H.

A.H. 1/2

|   |     |   |   |   |   |   |   |   |
|---|-----|---|---|---|---|---|---|---|
| T |     |   |   |   |   |   |   |   |
| A | [3] | 3 | 1 | 3 | 3 | 1 | 1 | 3 |
| B |     |   |   |   |   |   |   |   |

P P B<sup>b</sup> sl. C D<sup>b</sup> C

Gtr I

8va-----

|   |  |  |  |    |       |
|---|--|--|--|----|-------|
| T |  |  |  |    |       |
| A |  |  |  | 8  | 10 12 |
| B |  |  |  | 10 | 12 13 |

76

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

A.H. A.H.

*1/2*

*sl.* G B

T 8 10 11 (11)

A 8 10 12

B 10 12 13

80

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Fm Cm

Gtr III

A.H. A.H. A.H. A.H. A.H. A.H.

*1/4*

*sl.* G G# H

T

A

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

B<sup>b</sup>P E G A G

84

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Gm Cm

A.H. A.H. A.H. A.H.

*1/4*

*sl.*

T

A

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

G G P

88

Gtr III

A.H.  $\frac{1}{2}$

A.H.

sl.

C B $\flat$  C E

Gtr I

$\delta va$

$\delta va$

T A B

|   |   |   |   |   |   |   |   |   |   |    |    |   |   |    |    |
|---|---|---|---|---|---|---|---|---|---|----|----|---|---|----|----|
| 5 | 3 | 4 | 6 | 6 | 6 | 4 | 6 | 5 | 8 | 10 | 11 | 8 | 8 | 11 | 13 |
|   |   |   |   |   |   |   |   |   |   |    |    |   |   |    |    |
|   |   |   |   |   |   |   |   |   |   |    |    |   |   |    |    |

92

Gtr III

$\frac{1}{4}$

A.H.  $\frac{1}{2}$  Full

A.H.

A.H.

sl.

P C D $\flat$  D C G

Fm  $\delta va$   $\delta va$

T A B

|    |    |    |    |    |    |      |   |    |    |    |    |    |   |    |    |   |    |    |
|----|----|----|----|----|----|------|---|----|----|----|----|----|---|----|----|---|----|----|
| 11 | 13 | 12 | 11 | 12 | 10 | (10) | 8 | 10 | 10 | 10 | 11 | 10 | 8 | 10 | 10 | 8 | 10 | 10 |
|    |    |    |    |    |    |      |   |    |    |    |    |    |   |    |    |   |    |    |
|    |    |    |    |    |    |      |   |    |    |    |    |    |   |    |    |   |    |    |

96

$\delta va$

Cm  $\delta va$

Gm  $\delta va$

A.H.

A.H.  $\frac{1}{2}$

A.H.

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

T A B

|   |    |    |    |   |    |    |      |    |   |    |    |    |   |    |    |
|---|----|----|----|---|----|----|------|----|---|----|----|----|---|----|----|
| 8 | 10 | 10 | 10 | 8 | 10 | 10 | (10) | 10 | 8 | 10 | 10 | 10 | 8 | 10 | 10 |
|   |    |    |    |   |    |    |      |    |   |    |    |    |   |    |    |
|   |    |    |    |   |    |    |      |    |   |    |    |    |   |    |    |

8va-----Cm8va-----8va-----8va8va

1

Gtr III

A.H.

T

A

B

8 10 10 8 6 8 (8) 6 8 6 8 (8) 8 10 8 10 12 10 10 11

H sl. sl. G sl. P

Gtr I

T

A

B

(From the 1992 Album GREATEST HIT'S)

Words  
Shuma  
Arrange



**Moderately Fast Rock** ♩ = 120  
N.C.

1. 

4

Gtr II Billy Gibbons-Distortion Gtr. *mf* ~~~~~

8va-1 8va---1

T  
A  
B

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

Gtr I P.M.-----1 P.M.-----1

T  
A  
B

8 6 4 4 8 8 8 6 4 4 8 8 8 6 4 4 8 6 4 4 8 8 8 6 4 4 8 8 8 6 4 4 8 8 8 6 4 4

8

*δva-1* *δva-----1* *δva----* *δva-1* *δva----*

Gtr II *fff* P.M.---| P.M.---| ~~~

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

*δva-----1* *δva-----1* *δva-----1* *δva-----1*

Gtr III *f* Billy Gibbons-Distortion Gtr.  
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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

**B** Verse

*δva-1* *δva-----1* *δva----* *δva-1* *δva----*

12

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

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

*δva-----1* *δva-----1* *δva-----1* *δva-----1*

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

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

16

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

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

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

*P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*

6 6 6 6 6 6

[illegible]



22

T  
A  
B

Full

9

δva

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

T  
A  
B

3

5

5

5

x

x

V

3

5

5

5

5

3

1

1

1

3

5

5

5

5

x

x

V

sl.

**C Chorus**  
*To Coda*

[illegible]

**D** Interlude

28

Tremolo Bar 1 2

8va-----

P.M. P.M. P.M. P.M. P.M. ~

T A B

H 6 p 6 p 6 p 6 H

32

8va-----

Gtr III P.M. P.M. P.M.

T A B

6 p 6 p 6 p 6 H

D.S. al Coda

**E** Chorus

34

Gtr II

Full

8va-----

Gtr III P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

(8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

38

8va-----

Full

9

8va-----

sl.

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

sl. sl. p p p p H sl. sl. p p p p H

**F** Bridge

42

8va

8va-----

8va-----

Tremolo Bar 1/2 1/2

T A B

N.C.

45

8va

8va-----

8va

8va-----

T A B

48

8va

8va-----

8va

8va-----

Tremolo Bar 1/2 1/2

T A B

[illegible]

**G Guitar Solo**

54

Gtr IV

Full

Billy Gibbons-Overdriven Gtr

6 9 6

8

6

let ring

[illegible][illegible][illegible]

59 *8va-7*

Full *let ring* Full *sl.*

*8va* *8va* *8va*

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

62

Full Full Full Full Full Full Full 1/4

*8va* *8va* *8va* *8va*

*mf* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

65

*8va*

*1/4*

*Full*

*Full*

*sl.* *sl.*

*8va* *8va* *8va*

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

*sl.* *H* *H*

68

*Full*

P.M.

*8va*

P.M. P.M.

*H*

*x x x*

*10 10 8*

**[H] Verse**

*8va* *8va* *8va* *8va*

70

Gtr III *f*

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

*H*

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 the guitar part in E minor and the vocal part in the same key. The score is divided into three systems, each containing a vocal staff, a guitar staff, and a bass staff.

**System 1 (Measures 73-76):**

- Vocal Staff:** Measures 73-76. The melody starts with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The final measure is a whole rest.
- Guitar Staff:** Measures 73-76. The guitar part features a complex rhythm with eighth and sixteenth notes. The final measure is a whole rest.
- Bass Staff:** Measures 73-76. The bass line consists of a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133

**I Chorus**

[illegible][illegible]



## **J Interlude**

The musical score for "The Wind" by Peter Max is presented in three systems. The first system shows the guitar part in E-flat major, with a key signature of one flat. The guitar part includes a melodic line in the treble clef and a bass line in the bass clef. The melodic line features a series of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes. The bass line consists of a single eighth note. The guitar part is marked with "Pick Scrape" and "Gtr V" (Vibrato). The second system shows the piano part in the same key signature, with a melodic line in the treble clef and a bass line in the bass clef. The melodic line features a series of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes. The bass line consists of a single eighth note. The piano part is marked with "P.M." (Piano Melody). The third system shows the guitar part in the same key signature, with a melodic line in the treble clef and a bass line in the bass clef. The melodic line features a series of eighth notes, a quarter note, and a half note, followed by a triplet of eighth notes. The bass line consists of a single eighth note. The guitar part is marked with "Pick Scrape" and "Gtr V" (Vibrato).

**[K] Outro-Guitar Solo**

97

8va

8va-----

8va-----

Gtr II

P.M.

10 8

8

8 8 10 8 10 x

8 6 8 6

P

8va-----

8va-----

8va-----

Gtr III

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

6 6 6 6 6 6 6 6

The musical score is divided into three systems, each containing a vocal line, a guitar line, and a bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

**System 1 (Measures 1-10):**

- Vocal Line:** Starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The melody concludes with a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6.
- Guitar Line:** Starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The melody concludes with a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6.
- Bass Line:** Starts with a bass clef and a key signature of one flat. The melody begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody continues with a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody concludes with a half note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

**System 2 (Measures 11-20):**

- Vocal Line:** Continues the melody from the first system. The melody begins with a half note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The melody continues with a half note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The melody concludes with a half note F6, a quarter note G6, a quarter note A6, and a quarter note B6.
- Guitar Line:** Continues the melody from the first system. The melody begins with a half note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The melody continues with a half note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The melody concludes with a half note F6, a quarter note G6, a quarter note A6, and a quarter note B6.
- Bass Line:** Continues the melody from the first system. The melody begins with a half note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The melody continues with a half note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The melody concludes with a half note F5, a quarter note G5, a quarter note A5, and a quarter note B5.

**System 3 (Measures 21-30):**

- Vocal Line:** Continues the melody from the second system. The melody begins with a half note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The melody continues with a half note G6, a quarter note A6, a quarter note B6, and a quarter note C7. The melody concludes with a half note D7, a quarter note E7, a quarter note F7, and a quarter note G7.
- Guitar Line:** Continues the melody from the second system. The melody begins with a half note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The melody continues with a half note G6, a quarter note A6, a quarter note B6, and a quarter note C7. The melody concludes with a half note D7, a quarter note E7, a quarter note F7, and a quarter note G7.
- Bass Line:** Continues the melody from the second system. The melody begins with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The melody continues with a half note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The melody concludes with a half note D6, a quarter note E6, a quarter note F6, and a quarter note G6.

106

8va-1

8va

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

mf

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

109

8va-----| 8va 8va-----|

1/4 1/4 Full

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

H H H

[illegible]

The musical score for "The Wind" by John Williams is presented in a standard musical notation format. The score is in G major and 4/4 time. It features a guitar part and a string quartet part (Violin I, Violin II, Viola, and Cello/Double Bass).

**Guitar Part:**

- Staff 1 (Measures 118-120):** The guitar plays a tremolo on the G string (open) in measures 118 and 119. In measure 120, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.
- Staff 2 (Measures 121-123):** The guitar plays a G4 note (open) followed by a G4 note with a 1/2 note value. In measure 122, it plays a G4 note (open) followed by a G4 note with a 1/4 note value. In measure 123, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.
- Staff 3 (Measures 124-126):** The guitar plays a G4 note (open) followed by a G4 note with a 1/4 note value. In measure 125, it plays a G4 note (open) followed by a G4 note with a 1/4 note value. In measure 126, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.

**String Quartet Part:**

- Staff 1 (Measures 118-120):** The string quartet plays a G4 note (open) in measures 118 and 119. In measure 120, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.
- Staff 2 (Measures 121-123):** The string quartet plays a G4 note (open) in measures 121 and 122. In measure 123, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.
- Staff 3 (Measures 124-126):** The string quartet plays a G4 note (open) in measures 124 and 125. In measure 126, it plays a G4 note (open) followed by a G4 note with a 1/4 note value.

**Performance Instructions:**

- Guitar:** Tremolo, 1/4, 1/2, Full, 1/4, 1/4.
- String Quartet:** P.M. (Pizzicato), H (Harmonics).

[illegible]

# WAITIN' FOR THE BUS

As recorded by ZZ Top

(From the 1973 Album TRES HOMBRES)

Words  
Music b

## A Intro Standard Tuning - All Guitars

$\text{♩} = 100$

N.C.

(A) (Represents tonal chord of passage)

1

Pan Left  
Gtr I ~ P.M.-----| P.M. ~ P.M.---| P.M. ~ P.M.---| P.M. ~ P.M.---| P.M. ~ P.M. ~~~~~

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

P.M. for 0's (low melody notes) only

Pan Right  
Gtr II ~~~~~ N.H.---| ~~~~~ N.H.---| ~~~~~

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

## B Verses

(A)

6

~ ~~~~~ ~~~~~ ~~~~~ ~

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

~ ~~~~~ ~~~~~ ~~~~~ ~

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

(A) (D)

10

T  
A  
B

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

T  
A  
B

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

**C Chorus**

(A) E7 G N.C. To Coda

The musical score consists of two systems. Each system begins with a treble clef staff containing a series of eighth and sixteenth notes, some with slurs and ties. Below each staff is a guitar tablature with six lines. The first system's tablature includes numbers 5, 7, 5, 5, 5, 7, (7), 5, 7, 5, 5, 5, 0, 0, 2, 2, 2, 3, 0, 0, 5, 3, 5, 0, and a final note with a slash and 7. The second system's tablature is similar but includes 'x' marks instead of some numbers. Above the staff, chords E7, G, and N.C. are written. Performance markings include wavy lines for vibrato, dashed lines for 'let ring', and a 'To Coda' instruction at the end.



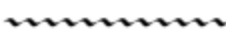
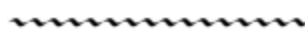
**D** Harmonica Solo

2.   
 G N.C. A5 C5 D5 (A)

18

let ring---|  Gtrs I, II *mf* P.M.-----|  P.M.-----| 

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

let ring-----|  Gtr III *f*  

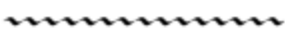
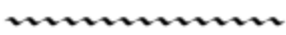
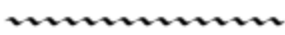
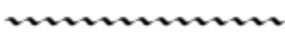
T 0 0 0 7 (7) 5 7 10(10)14 10(10)14 10(10)  
A 0 0 0 7 (7) 0 0 5 sl. sl. sl.  
B 5 3 5 0 5

(A)

22

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

T  
A  
B 3 5 3 5 3 5 3 5 (5) 3 5 3 5 3 5 3 5 (5) 3 5 3 5 3 5 3 5 (5) 3 5 3 5 3 5 3 5

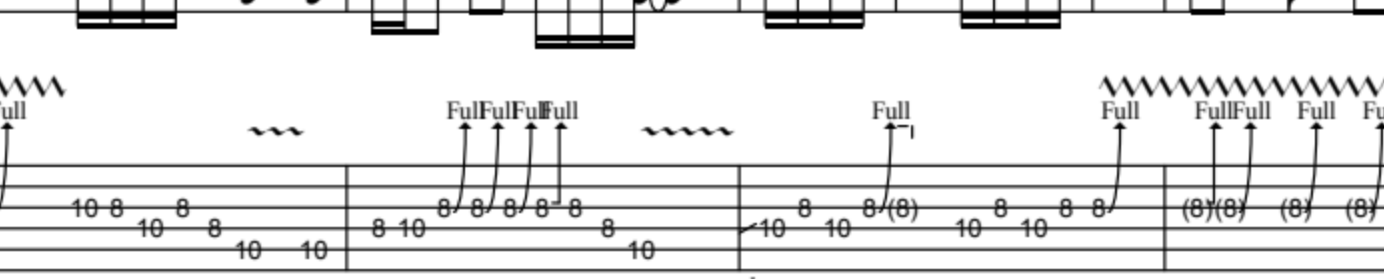
   

T 14 10(10)14 10(10)14 10(10)14 10(10)  
A  
B sl. sl. sl. sl. sl.

[illegible]**E Guitar Solo**

(G)

29



Gtr

Full

Ful Ful Ful Ful

Full

Full Full Full Full Full Full Full Full

sl.

Gtrs I, II

P.M.

P.M.

P.M.

P.M.

(G)

33

Full Full Full Full

1/2 1/2

Full Full

P

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

T  
A  
B

1 3 1 3 1 3 1 3 (3) 1 3 1 3 1 3 1 3 (3) 1 3 1 3 1 3 1 3 (3) 1 3 1 3 1 3 1 3 7 sl.

(E)

37

Full lots of wah

sl.

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

T  
A  
B

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

## **F** Outro

...into Jesus Just Left Chicago...

$\text{♩} = 70 \text{ } \text{♩} = 100$

*D.C. al Coda*   
(A)

(E) N.C. (A) N.C. E5

1

Full Full Full

Gtr I

T 10 10 8 7 (7) 7 (7) 5 4 (7) 5 7 5 5 5 7 (7) 5 7 5 5 3 5 2 0

A

B

sl.

P.M.----|

ff

Gtr II

T

A 5 7 5 5 3 7 (7) 5 4 (7) 5 7 5 x x x 5 7 (7) 5 7 5 5 3 5 2 0

B

sl.

# WORLD OF SWIRLL

As recorded by ZZ Top

(From the 2008 Album ANTENNA)

Words

Drop D Tuning

$\text{♩} = 152$

1

Gtr I

P.M.

$\frac{1}{4}$

P.M.-----|

0 0 0 0

2 2 0 0

3 2 0

sl.

5

Gtr II

$\frac{1}{4}$

P.M.

$\frac{1}{4}$

*tr*

0 2 (0)

H

8

P.M.-----|

0 0 0 0 0 0

2 4 3 3 0 0

1 2 0

10 10

sl.

P

sl.

*tr*

(0)

(2)

10

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

T  
A  
B

H

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

T  
A  
B

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

14

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

T  
A  
B

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

T  
A  
B

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

[illegible]

30

P.M. P.M.

T  
A  
B

T  
A  
B

34

P.M. P.M.

T  
A  
B

T  
A  
B

Gtr III

T  
A  
B



38

P.M.

1/4

P.M.-----|

P.M.

P.M. ~~~~~

T

A

B

H

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

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

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

A.H.

A.H.-----|

A.H.

Full

T

A

B

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

C C C C

42

P.M.

1/4

P.M.

T

A

B

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

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

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

8va

Gtr IV

1/2

14

46

P.M.

1/4

P.M.

A.H.

A.H.-1

C

50

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

T  
A  
B

T  
A  
B

8va-----1

Full

15 (15)

54

T  
A  
B

T  
A  
B

8va

sl.

T  
A  
B

58

T

A

B

P.M.

P.M.

H

H

8va-----1

Full

15

(15)

62

Gtr II

T

A

B

Gtr III

A.H.-----Full

A.H.-----Full

P.M.-----

19 *sl.* x

18 *sl.* x

7 C

5 C

7 C

5 C

(5) C

5 5

A.H.

9

5

7

[illegible]

70

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

8va

Full

sl.

C C C C C C

1/2

The musical score is written for three guitars and a bass. Gtr I and Gtr II play sustained chords. Gtr III plays a melodic line with an 8va marking. The bass line includes a 'Full' marking and a 'sl.' (slide) marking. The score ends with a 1/2 measure rest.

[illegible]

82

Full

Full

Full

Full

1/4

A.H.

1/2

A.H. let ring

Full

C

C

C

0

5

7

15

sl.



86

P.M. P.M.

H H

T A B

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

sl. sl. C H C C C C C C

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

90

Gtr II

T A B

7 7 7 7 7 7 7 7 2 0 2 0

Gtr III A.H. Full A.H. Full A.H. Full

9 9 7 7 x x 0 x x x sl. 7 7 x C

93

The musical score for measures 93-95 consists of three systems. The first system (measures 93-95) features a treble clef staff with eighth-note patterns and a bass staff with fret numbers (2, 0, 2, 0). The second system (measure 94) shows a treble staff with chords marked with 'x' and a bass staff with fret numbers (14, 14, x, x). The third system (measure 95) continues the pattern with a treble staff showing a whole rest and a bass staff with fret numbers (14, 14, x, x) transitioning to (12, 12).

T  
A 2 0 2 0  
B 2 0 2 0

T  
A x x x x  
B x x x x

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

*sl.*

96

T

A

B

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The Treble part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The Alto and Bass parts are written on two staves with an alto clef and a bass clef, respectively. The key signature for the Alto and Bass parts is also one flat. The tempo is marked '100' at the beginning. The music consists of a series of chords and single notes, with some measures containing rests. The Alto and Bass parts are written in a simplified, rhythmic style, often using single notes or chords to represent the Treble part's harmony.

104

Gtr I

P.M. P.M.

T

A

B

H

Gtr II

T

A

B

Gtr IV

8va-----

Full

15 (15)

108

Gtr II

T

A

B

Gtr IV

8va-----

Full

15 (15)

112

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

T

A

B

116

T

A

B

T

A

B

T

A

B

Full

1 1/4

Full

[illegible]

[illegible]

132

The score consists of three systems, each for a different guitar part. Each system includes a standard musical staff and a corresponding fretboard diagram below it.

- Gtr I:** The staff shows a melodic line with a key signature of one sharp (F#). The fretboard diagram shows fingerings for the strings (T, A, B) across the frets. It includes a double bar line and a 'P.M.' (Palm Mute) instruction.
- Gtr II:** The staff shows a rhythmic accompaniment pattern. The fretboard diagram shows fingerings for the strings (T, A, B) across the frets.
- Gtr III:** The staff shows a melodic line with a key signature of one sharp (F#). The fretboard diagram shows fingerings for the strings (T, A, B) across the frets, including a 'P.M.' (Palm Mute) instruction.

136

Gtr II

T

A

B

Gtr III

A.H.

C

140

Gtr I

T

A

B

Gtr II

T

A

B

Gtr III

A.H.

8va

1/2

14

sl.

C

[illegible]



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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:

