

JESUS JUST LEFT CHICAGO

As recorded by ZZ Top

(From the 1973 Album TRES HOMBRES)

♩ = 72 (♩♩-♩♩)

1

Gtr I

1/4

1/4

1/4

T

A

B

Gtr III

T

A

B

Gtr II

P.M.

T

A

B

8

6

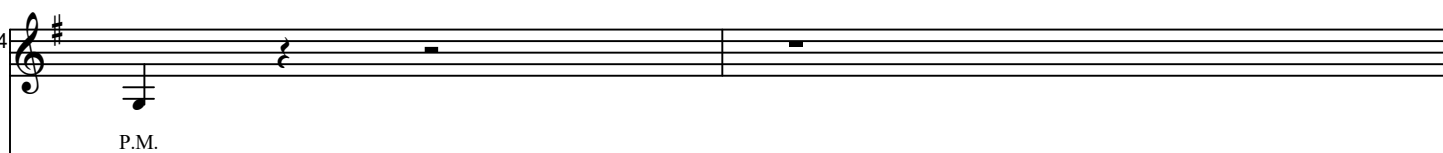
5 5 5 5 5 5 5 8

3 3 3 3 3 3 3 6

5 5 5 5 5 5 5 8


3 3 3 3 3 3 3 6

4




P.M.

| | | |
|---|---|--|
| T | | |
| A | | |
| B | 0 | |



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



P.M.

| | | |
|---|-----------------|-----------------|
| T | | |
| A | | |
| B | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 |

6

T
A
B

0 1 0 0 0 2 0 (0) 5

8

T
A
B

5 6 5 5 5 7 5 (5) 0

P.M.-----

Gtr III

Gtr II

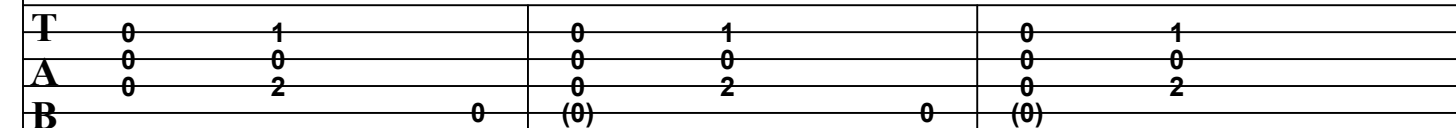
10



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

P.M.-----|


13



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

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

Gtr I



1/4 let ring-----| 1/2 let ring-----|


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

Gtr III



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

Gtr II



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

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

P.M.-----|

[illegible]

18

T
A
B

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

P.M.

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

20

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

P.M.

T
A 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

22

T

A

B

T 0 1 0 1 0 1

A 0 0 0 0 0 0

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

Gtr II

P.M.-----|

T

A

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

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

25

Guitar: Treble clef, key of D major. Melody starts with a whole rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The melody is marked with triplets and a 'let ring' instruction.

Tenor: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Alto: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Bass: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Chorus: Treble clef, key of D major. Melody starts with a whole rest, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The melody is marked with triplets and a 'let ring' instruction.

Tenor: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Alto: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Bass: Treble clef. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

28

T 3 3 3 3 1/4 3 3 3 1/4

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

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

P.M.-----|

T

A

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

P.M.-----|

T

A 2 5 5 5 5 5 5 5 5 5

B 0 3 3 3 3 3 3 3 3 3

6 3 3 3 3 3 3 3 3 3

Guitar Solo 1

30

T 8 8 (8) 8 8
11 11 (11)
A 5 3 5 3 3 3 0
B 3 0
sl. *p* *sl.*

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

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

33

Full Full 1/2 Full Full

T
A
B

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

H P H P

P.M.-----|

T
A
B

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

P.M.-----|

T
A
B

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

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

The musical score for "The Rose Tree" is presented in three systems. The first system includes a guitar part with a treble clef and key signature of one sharp (F#), starting at measure 35. The vocal part (T, A, B) is in the same key signature. The piano part (P.M.) is in the same key signature. The second system continues the vocal and piano parts. The third system continues the vocal and piano parts. The score includes various musical notations such as notes, rests, and fingerings.

System 1:

- Guitar:** Treble clef, key signature of one sharp (F#). Measures 35-40. Includes a sixteenth-note run in measure 35, a triplet in measure 36, and a triplet in measure 37. Measure 38 has a whole note with a fermata. Measure 39 has a half note with a fermata. Measure 40 has a half note with a fermata.
- Vocal (T, A, B):** Treble clef, key signature of one sharp (F#). Measures 35-40. Includes a sixteenth-note run in measure 35, a triplet in measure 36, and a triplet in measure 37. Measure 38 has a whole note with a fermata. Measure 39 has a half note with a fermata. Measure 40 has a half note with a fermata.
- Piano (P.M.):** Treble clef, key signature of one sharp (F#). Measures 35-40. Includes a sixteenth-note run in measure 35, a triplet in measure 36, and a triplet in measure 37. Measure 38 has a whole note with a fermata. Measure 39 has a half note with a fermata. Measure 40 has a half note with a fermata.

System 2:

- Guitar:** Treble clef, key signature of one sharp (F#). Measures 41-46. Includes a sixteenth-note run in measure 41, a triplet in measure 42, and a triplet in measure 43. Measure 44 has a whole note with a fermata. Measure 45 has a half note with a fermata. Measure 46 has a half note with a fermata.
- Vocal (T, A, B):** Treble clef, key signature of one sharp (F#). Measures 41-46. Includes a sixteenth-note run in measure 41, a triplet in measure 42, and a triplet in measure 43. Measure 44 has a whole note with a fermata. Measure 45 has a half note with a fermata. Measure 46 has a half note with a fermata.
- Piano (P.M.):** Treble clef, key signature of one sharp (F#). Measures 41-46. Includes a sixteenth-note run in measure 41, a triplet in measure 42, and a triplet in measure 43. Measure 44 has a whole note with a fermata. Measure 45 has a half note with a fermata. Measure 46 has a half note with a fermata.

System 3:

- Guitar:** Treble clef, key signature of one sharp (F#). Measures 47-52. Includes a sixteenth-note run in measure 47, a triplet in measure 48, and a triplet in measure 49. Measure 50 has a whole note with a fermata. Measure 51 has a half note with a fermata. Measure 52 has a half note with a fermata.
- Vocal (T, A, B):** Treble clef, key signature of one sharp (F#). Measures 47-52. Includes a sixteenth-note run in measure 47, a triplet in measure 48, and a triplet in measure 49. Measure 50 has a whole note with a fermata. Measure 51 has a half note with a fermata. Measure 52 has a half note with a fermata.
- Piano (P.M.):** Treble clef, key signature of one sharp (F#). Measures 47-52. Includes a sixteenth-note run in measure 47, a triplet in measure 48, and a triplet in measure 49. Measure 50 has a whole note with a fermata. Measure 51 has a half note with a fermata. Measure 52 has a half note with a fermata.

37

T 3 6

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

B 3 0 0 3 3 2 2 1

Full

1/4 let ring let ring

H

P.M.

T 2 5

A 2 5

B 2 5

T 2 5

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

P.M.

T 2 5

A 2 5

B 2 5

T 2 5


A 2 5

B 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

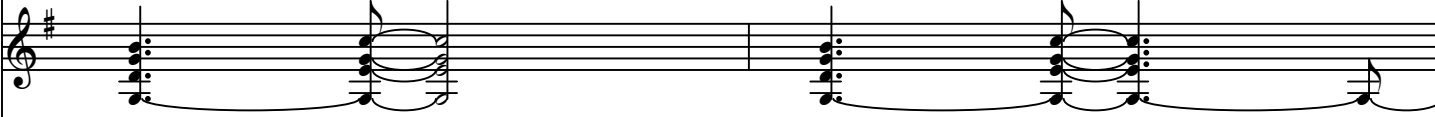
The musical score is divided into three systems. The first system includes a guitar part with a treble clef and key signature of one sharp (F#), a vocal line with tenors (T), alto (A), and bass (B) staves, and a piano accompaniment. The guitar part features a melody with triplets and a bass line with triplets and a 'let ring' instruction. The vocal line includes lyrics and a 'let ring' instruction. The piano accompaniment consists of a single bass line with a 'P.M.' instruction. The second system shows the continuation of the guitar and vocal parts, with the piano accompaniment providing a steady bass line. The third system shows the final measures of the piece, with the guitar and vocal parts concluding and the piano accompaniment providing a steady bass line.

43




Full

| | | | |
|---|---|---|-----|
| T | | | |
| A | 0 | 5 | (5) |
| B | 0 | | |



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



P.M.-----|

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

[illegible]

47

Full 3 1/2

T 5 3 3 (3)

A 5 3 (3)

B 5 5

T 5 6

A 5 5

B 5 7 5 (5) 0

T

A 5 5 5 5 5 5 5 5

B 3 3 3 3 3 3 3 3

49

Full

3

T

A

B

5 3 3 3

0 1 0 1 0 1

0 0 0 0 0 0

0 2 0 2 0 2

P.M.

T

A

B

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

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

51

Full
let ring

1/4
let ring

T

A

B

2

2

2

2

5

5

5

5

0

P.M.

T

A

B

2

2

0

5

5

3

6

3

5

5

5

5

5

5

5

5

5

3

3

3

3

3

3

3

3

5

3

53

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

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

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

P.M.-----Fade Out

T

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

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

P.M.-----

T

A 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

Outro-Guitar Solo

56

8 8
11 11

3

8

Full Full

Full

sl.

P P P

P.M.

P.M.

T

A

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

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

58

Guitar: Treble clef, G major. Melody with triplets and a 'Full' pickup. *let ring* instruction.

Bass: Bass clef, G major. Fingerings: 6 3 3 5 3 3 5 3 3 5 3 3 5 7 6 6 6 5 6 6 6 6 7 7 7 5 3 5 7. Pedal point (P.M.) section.

Drums: Drum set notation with a steady eighth-note pattern. Pedal point (P.M.) section.

60

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

A

B

sl.

T

A 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

T

A

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

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

Begin Fade

[illegible]

Fade Out

1

Full Full Full let ring

T

A

B

P H

T

A

B

P.M.

T

A

B