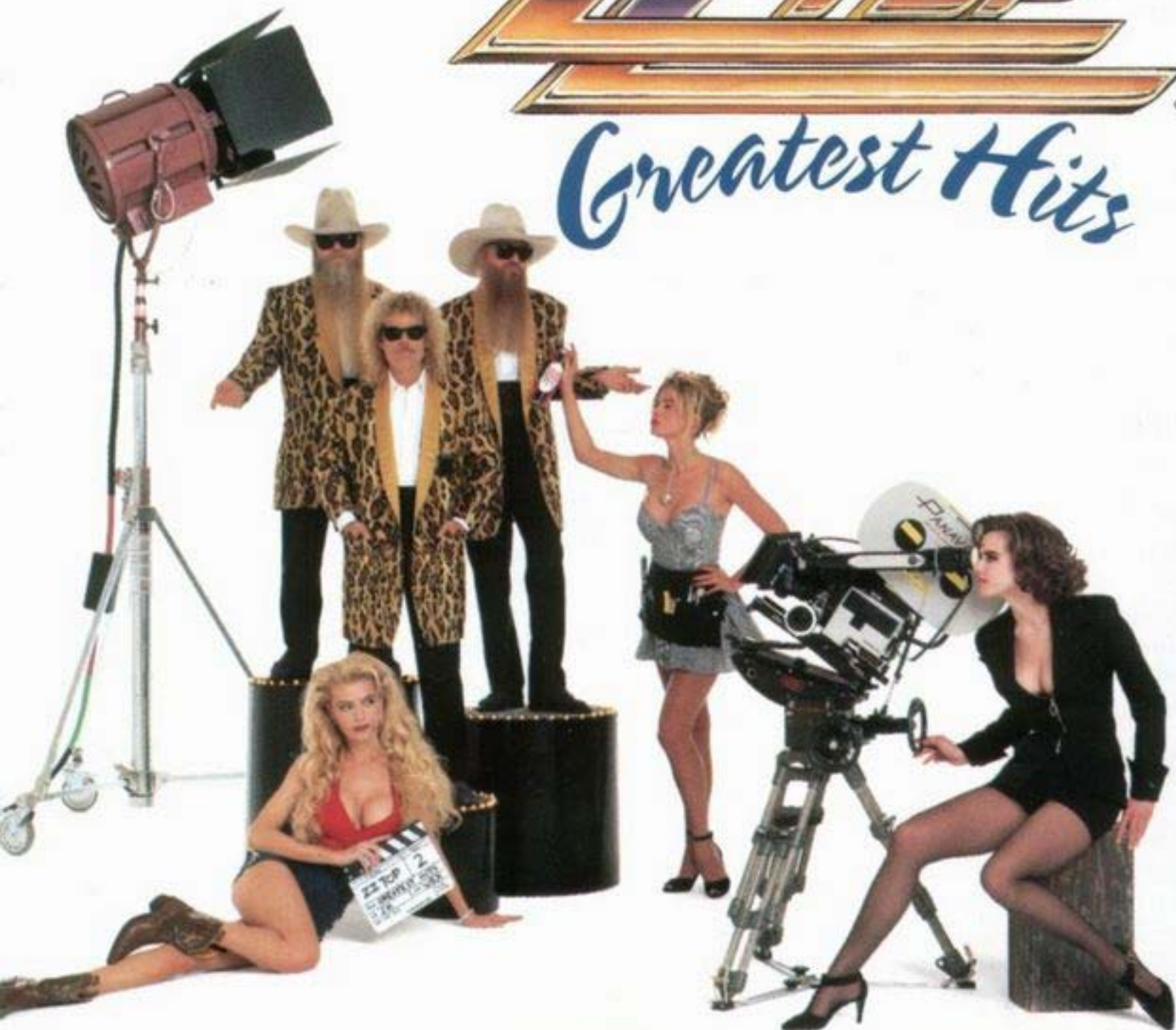


# Z Z TOP

## Greatest Hits



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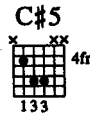
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# LEGS

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately ♩ = 124

Intro:

E5

Gtr. 1

*mf* w/distortion

Gtr. 2

*mf* w/distortion

*mp*

1/4

D5

E5

Gtr. 2

1. She got \_\_\_\_\_ legs; \_\_\_\_\_ she knows how to

0 0 0 0 0  
5 5 5 5 5  
4 4 4 4 4

1 2 (2) 0 1

3 / 21

E5 C#5

use \_ them. \_ She nev - er begs; \_

A.H. (15ma) A.H. (15ma)

A.H. A.H.

TAB 5 7 (7) (7) x 2 4

she knows how to choose \_ them. \_ She's hold - in'

A.H. (15ma) A.H.

TAB (4) (4) x 4 (4)

E5

leg, \_ won - der - in' how to feel \_ them.

partial A.H. partial A.H.

TAB x 7 7 7

C#5

Would \_ you get be - hind \_ them \_ if you could on - ly

mp

TAB (7) x 2 4 2 x x x x x x

E5

right.

Gtrs. 1 & 2

Oh, — yeah! —

TAB

0

Verse 2:

**Verse 2:**  
**w/Rhy. Fig. 1**

2. She's got \_\_\_\_\_ hair \_\_\_\_\_ down \_\_\_\_\_ to her

fan - ny. \_\_\_\_\_ She's kind - a jet set; \_\_\_\_\_

C#5

TAB

(0) 14-16 16 (16) (16) 9-11

try un - do her pant - ies. \_\_\_\_\_ Ev - ery - time she's

TAB

(0) (0) 7-9 (9) (9)

E5

danc - in', \_\_\_\_\_ she knows what to do. \_\_\_\_\_

TAB

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

C#5

Ev - ery - bod - y wants to see, (to) see if she can

TAB

(4) (4) 11 9-11 9 (9) (9)

[illegible][illegible]

**Guitar Solo:**

**C#5**

Gtr. 2   
 Gtr. 1   
 A.H. -   
 (15ma)   
 A.H. (15ma)   
 mf rake   
 A.H.   
 T   
 A   
 B 

F#5

A.H.  
(15ma)

rake

A.H.

TAB

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

**F#5**

A.H. (15ma) A.H. (15ma) partial A.H.

A.H. partial A.H.

TAB

11 11 11 11 11 9 11 11 9 9 11-9 12 2-4 2 4 4 2 4

**B5**

partial A.H.

rake

A.H.

hold

TAB

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

E5  
Gtrs. 1 & 2

The image shows the first three measures of a guitar solo for tracks 1 and 2. The key signature is E major (three sharps). The notation is written on a single staff. Measure 1 contains a quarter note E5, a quarter note F#5, a quarter note G#5, and a quarter note A5. Measure 2 contains a quarter note B5, a quarter note C#6, a quarter note D#6, and a quarter note E6. Measure 3 contains a quarter note F#6, a quarter note G#6, a quarter note A6, and a quarter note B6. The notes are beamed together in pairs. The fret numbers 0, 1, 2, 3, 4, 5, 6 are indicated below the notes. The first measure has fret numbers 0, 1, 2, 3. The second measure has fret numbers 4, 5, 6, 7. The third measure has fret numbers 8, 9, 10, 11. The fret numbers 4, 5, 6, 7 are also indicated below the notes in the first measure.

Verse 3:  
w/Rhy. Fig. 1  
E5

3. She got \_\_\_\_\_ legs; \_\_\_\_\_ she knows how to

TAB 1 2 0 5 4 0 5 4 0 5 4 4 2 0 1 (0) 14-16 (16) 16

use \_ them. \_ She nev - er begs; \_\_\_\_\_

TAB (16) (16) (16) 14 14 16 (16) 16 14 14 14 16 11 9 11 9

she knows how to choose \_ them. \_ She got a

TAB (9) (9) 6 6 9 (9) (9)

dime \_\_\_\_\_ all of the time. \_\_\_\_\_ Stays out at

TAB (7) 9 7 9 (9) 7 7 9 (9) (9)

C#5

night, \_\_\_\_\_

mov - in' through \_ time. \_\_\_\_\_

A.H. (15ma)

A.H.

T  
A  
B

11 9 11 9 (9) (9) 11 9 11 9

[illegible]

The musical score is arranged in three systems. The first system contains the vocal melody for the first two lines of the song. The second system contains the guitar accompaniment for the first two lines. The third system contains the bass line for the first two lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderato'. The song title 'The Girl is All Right' is written in a stylized font at the top right. The lyrics 'have her. The girl is all right;' are written below the vocal melody. The guitar part is labeled 'Gtrs. 1 & 2' and the bass part is labeled 'B'. The guitar part features a complex arrangement of chords and melodic lines, including a double bar line and a repeat sign. The bass part features a simple line of notes, including a double bar line and a repeat sign.

she's al - right. \_\_\_\_\_ Oh! \_\_\_\_\_

**C#5**

**Gtr. 1**

partial A.H.

**A.H.**  
**(15ma)**

partial A.H.

partial A.H.

**rake**

**A.H.**

314

114

1

114

E5

**1/4**

1

**1/4**

3

—

**hold -**

I

14

14

1

1

C#5

**A.H.**

**A.H.**

**1/2**

1/2

E5

A.H.  
(8mg)

А Н

1/4

**1/4**

11

4

[illegible][illegible][illegible]

# SHARP DRESSED MAN

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast ♩ = 124

Intro:

Gtrs. 1 & 2 C5 Gtr. 1 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

*mf* P.M.

Gtr. 1 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2 C5 Gtr. 1 F5 Gtr. 1 Eb5 C5

F5 Eb5 C5 Gtr. 2 C5 Gtr. 1 F5 Eb5 C5 F5 Eb5 C5 Gtr. 2

(Spoken:) Yeah!

§ Verse:

C5

Bb5

F5

1. Clean shirt, —

new shoes, —

and I don't know where I am

2.3. See additional lyrics

(Gtr. 2)

C5 Bb5 F5

go-in' to. \_\_\_\_\_ Silk suit, \_ black tie, \_ (black tie) \_ I don't need a rea-son

TAB

The first system of music features a vocal melody in the top staff with lyrics "go-in' to. \_\_\_\_\_ Silk suit, \_ black tie, \_ (black tie) \_ I don't need a rea-son". The melody is in a key with one sharp (F#) and one flat (Bb). Chords C5, Bb5, and F5 are indicated above the staff. The bottom staff shows a guitar TAB with fret numbers and some accidentals.

G5 F5 G5 Bb5 C5

why. \_\_\_\_\_ They come run-nin' just as fast as they can, \_ 'cause

Finger slide

TAB

The second system continues the vocal melody with lyrics "why. \_\_\_\_\_ They come run-nin' just as fast as they can, \_ 'cause". Chords G5, F5, G5, Bb5, and C5 are indicated. A "Finger slide" instruction is present with an arrow pointing to a slide on the guitar TAB.

To Coda ⊕ 1.

N.C. Eb5 Bb5 C5 F5 Eb C5 F5 Eb C5

ev - ery girl \_ cra - zy 'bout a sharp dressed man. \_

Gtr. 1 Gtr. 2

TAB

The third system begins with a "To Coda" instruction and a first ending bracket. The vocal melody continues with lyrics "ev - ery girl \_ cra - zy 'bout a sharp dressed man. \_". Chords N.C., Eb5, Bb5, C5, F5, Eb, and C5 are indicated. Two guitar parts, Gtr. 1 and Gtr. 2, are shown in the bottom staff with TAB notation.

F5 Eb C5 F5 Eb C5 2. Eb5 Bb5

Gtr. 1 Gtr. 2 Gtr. 3

Sharp dressed man. \_\_\_\_\_


TAB


The fourth system continues the guitar parts with lyrics "Sharp dressed man. \_\_\_\_\_". It includes a second ending bracket. Chords F5, Eb, C5, and Eb5, Bb5 are indicated. Three guitar parts, Gtr. 1, Gtr. 2, and Gtr. 3, are shown in the bottom staff.

**Guitar Solo:**  
C5

**Gtrs.  
1 & 2**

(Gtrs. 1 & 2 cont. simile)

Gtrs. 1 & 2  (Gtrs. 1 & 2 cont. simile)

TAB 

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next two measures. The melody is written on a single staff with a key signature of one flat (B-flat) and a common time signature. The guitar tablature is written on a six-line staff below the melody, with fret numbers and bar lines indicating the fingerings and structure of the guitar accompaniment. The tablature includes various techniques such as bends, slides, and double stops, indicated by slurs, ties, and specific fret numbers.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, 3/4 time, and the beginning of the guitar accompaniment. The second system continues the guitar accompaniment, showing the fretting for the first four measures. The guitar part is written on a six-line staff with a 'TAB' (guitar tablature) system below it, indicating fret numbers (1-5) and fingerings (e.g., 5-9, 5-5, 5-3). The melody is written on a five-line staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The guitar accompaniment is a simple harmonic pattern, primarily using the 5th and 9th frets.

The musical score for "Let Ring" is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4, and so on. The second system is a guitar tablature for a six-string guitar, with strings labeled T (top), A (second), and B (bottom). It shows fingerings for the first two measures, including a triplet of eighth notes (5, 5, 5) on the A string and a triplet of eighth notes (5, 5, 5) on the B string. The tablature includes various fret numbers (5, 3, 2, 1) and a final measure with a 4-fret note on the A string and a 5-fret note on the B string.

B $\flat$ 5 G5 F5 (cont. simile) 1/4

(Spoken:) Yeah, baby. let ring

1/4

C5 F5 gradual bend 1/2 let ring

C5 1/4 B $\flat$ 5 G5 1/4

Gtr. 1 (Gtr. 3 tacet) (C5) F5 E $\flat$ 5 C5 F5 E $\flat$ 5 C5 Gtr. 2 F5 E $\flat$ 5 C5 F5 E $\flat$ 5 C5 Gtr. 2

(Spoken:) How, how.

Gtr. 1 F5 E $\flat$ 5 C5 F5 E $\flat$ 5 C5 Gtr. 2 F5 E $\flat$ 5 C5 F5 E $\flat$ 5 C5 Gtr. 2

D.S.  $\text{\textcircled{S}}$  al Coda

Coda

Guitar Solo:  
Eb5 Bb5  
C5 (Cm7)

sharp dressed man. (Voice ad lib.)

(Whoa) —

Gtr. 3

A.H.

1

A.H.

Gtrs. 1 & 2 \*Gtr. 2

A.H.

A.H.

A.H.

A.H.

1

Gtr. 1

Gtr. 2

Gtr. 1

\*Bass Guitar pedals roots in steady eighths.

First system of musical notation. The top staff is a single melodic line with various ornaments and slurs. The bottom staff is a six-string guitar tablature with fret numbers 8, 10, 8, 10, 10, 8, 10, (10), 8, 11, 11, 8, 8, 10, 10, 8, 10, 10, 8, 10, 12. Above the tablature, there are time signature markings: 1/2, 1, 1/4, 1/4.

Second system of musical notation. The top staff is labeled "Gtr. 2" and "Gtr. 1" and contains a melodic line. The bottom staff is a six-string guitar tablature with fret numbers 3, 1, 3, 5, 3, 3, 3, 3, 4, 3, 4, 3, 4, 3, 3, 3, 3, 1, 3, 5, 3. Above the tablature, there are time signature markings: 1/4, 1/4.

Third system of musical notation. The top staff is a single melodic line. The bottom staff is a six-string guitar tablature with fret numbers 11, 11, 10, 8, 8, 11, (11), 8, 8, 11, 11, 8, 10, (10), 11, 10, 8, 8, 11, 10, 12. Above the tablature, there are time signature markings: 1/4, 1.

Fourth system of musical notation. The top staff is labeled "Gtr. 1" and "Gtr. 2" and contains a melodic line. The bottom staff is a six-string guitar tablature with fret numbers 4, 3, 4, 3, 3, 3, 3, 3, 3, 1, 3, 5, 3, 3, 3, 3, 4, 3, 4, 3, 4, 3, 3, 3. Above the tablature, there are time signature markings: 1/4, 1/4.

Fifth system of musical notation. The top staff is a single melodic line. The bottom staff is a six-string guitar tablature with fret numbers 11, 10, 10, 10, 8, (12), 10, 10, 10, 8, 10, 12, 11, 10, 10, 10, 8, 8, 8, 8, 10, 8, 10, 10, 12, 14, 13, 13, 14. Above the tablature, there are time signature markings: 1/4, 1/4.

Sixth system of musical notation. The top staff is labeled "Gtr. 2" and "Gtr. 1" and contains a melodic line. The bottom staff is a six-string guitar tablature with fret numbers 3, 1, 3, 5, 3, 3, 3, 3, 4, 3, 4, 3, 4, 3, 3, 3, 3, 1, 3, 5, 3. Above the tablature, there are time signature markings: 1/4, 1/4.

[illegible]

**C5**

**Gtr. 1** **Gtr. 2** **Gtr. 1**

**F5**

**Gtr. 2** **Gtr. 1** **Gtr. 2** **Gtr. 1**

**C5**

*hold bend* **A.H.**

**Gtr. 2** **Gtr. 1** **Gtr. 2** **Gtr. 1**

The musical score is divided into three systems. The first system features a vocal line in treble clef with a key signature of one flat and a common time signature. The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. The guitar parts are labeled 'Gtr. 1' and 'Gtr. 2'. The second system continues the guitar accompaniment with specific fret numbers (10, 8, 6, 5) and includes a 'Gtr. 1' label. The third system features a vocal line with a 'C5' marking and a 'Fade' instruction. The guitar accompaniment continues with fret numbers and includes a 'Gtr. 1' label. The score is written for a guitar and a vocal line.

*Verse 2*

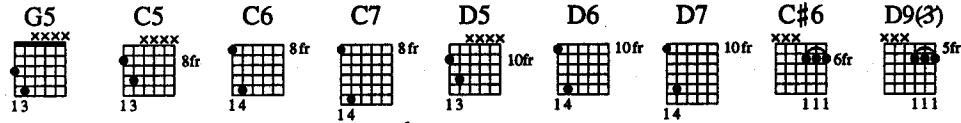
Gold watch, diamond ring,  
 I ain't missin' not a single thing.  
 Cuff links, stick pin,  
 When I step out I'm gonna do you in.  
 They come runnin' just as fast as they can,  
 'Cause every girl crazy 'bout a sharp dressed man.  
 (To Guitar Solo:)

*Verse 3:*

Top coat, top hat,  
 I don't worry 'cause my wallet's fat.  
 Black shades, white gloves,  
 Lookin' sharp and lookin' for love.  
 They come runnin' just as fast as they can,  
 'Cause every girl crazy 'bout a sharp dressed man.  
 (To Coda)

# TUSH

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast shuffle ♩ = 136 (♩ = ♩)

Intro:

(G)

Gtr. 1

Gtr. 2 (Yeah!)

(Enter drums)

TAB

G5

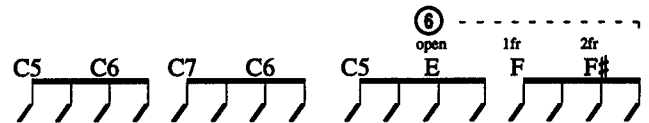
Gtr. 2 cont. simile

Verse 1:

I've been up, \_\_\_\_\_ I've been down, \_\_\_\_\_ take my word, \_

Gtr. 1

TAB



my way 'round. \_\_\_\_\_ I ain't ask - ing for much. \_

TAB

G5 D5 D6 D7 D6

I said Lord — take me down — town, —

TAB

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

C5 C6 C5 C6 G5 G6 G7 G6 G5 C5 C#6 D9(♯)

I'm just look-ing for some tush. — I've been bad, —

TAB

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

Verse 2:  
(Gtr. 2 same as Verse 1)

G5

I've been good, — Dal-las, Tex — as, Hol-ly-wood. —

TAB

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

C5 C6 C7 C6 C5 N.C. G5

I ain't ask — ing for much. —

TAB

(10) 10 10 12 8 13 13 12 12 10 10 0 0 1 1 2 2 3 3 3 3

D5 D6 D5 D6 (G5) C5 C6 C7 C6

I said Lord — take me down — town — I'm just look-ing for some tush..

TAB: 5 5 3 5 7 7 9 9 7 7 9 5 5 5 7 9 9 7 5

*Guitar Solo:*

G5 G6 G7 G6 G5 C5 C#5 D9(♯) (G) G5 G6 G7 G6 G5 G6 G5 G6

Yeah! —

Gtr. 1

Gtr. 2

Gtr. 2 w/slide

Pull-off

TAB: 5 3 7 9 8 8 7 7 5 5 6 7 0 5 5 7 7 8 9 7 7 5 5 7 7 5 5 7 7 5 5 7 7

TAB: 5 5 7 7 8 7 (7) 5 5 6 7 12 0 12 12 12 12 12 12 12 12 10

(\*Partial palm mute thru-out)

G5 G6 G5 G6 G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

TAB: 5 5 7 7 5 5 7 7 5 5 6 6 7 7 8 8 10 10 12 12 10 10 12 12 10 10 0 0 1 1 2 2

TAB: 12 12 11 12 12 12 12 12 12 10 12 12 3 5 5 5 5 3 5 5 5 5 3 3

[illegible]

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6  
 TAB 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7  
 3  
 let ring - - - - -  
 TAB 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12  
 10-12 12 12 12 10-12 12 10-12 12 10-12 12 10-12 12 10-12 12 10-12 12

G5 G#5 A5 A#5 C5 C6 C5 C6 C5 N.C.

Tablature: 5 5 6 6 7 7 8 8 10 10 12 12 10 10 12 12 10 10 0 0 1 1 2 2

G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6 D5

Tablature: 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

C5 C6 C5 C6 C5 G5 G6 G7 G6 G5 C C#6 D9(3)

Tablature: 12 12 12 10 11 11 12 10 12 12 11 12 12 17 19 20 20 20 18 19 18 17 17 19

Take me back,

Tablature: 5 5 7 7 5 5 7 5 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

## Verse 3: (Gtr. 2 same as Verse 1)

G5

way back home, \_\_\_\_\_ not by my - self, \_\_\_\_\_ not a - lone. \_\_\_\_\_

Gtr. 1

Gtr. 3 (overdub)

1/2

10

C5 C6 C5 C6 C5 N.C. G5 C5

I ain't ask - ing for much. \_\_\_\_\_ I said Lord.

D5 D6 D5 D6 G5 C5 C6 C5 C6 G5

take me down - town, \_\_\_\_\_ I'm just look - ing for some tush. \_\_\_\_\_

w/slide bar

*Outro Solo:*

*Outro Solo:*

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G#5 A5 A#5

T  
A  
B

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 6 6 7 7 8 8  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 5 5 6 6

T  
A  
B

12 12 12 13 15 12 12 12 11 12 0 (0) 12 12 12 (12) 11 12 12 12 12 12 (12) 12 12 12 12 (12)

15

[illegible][illegible]

# GIMME ALL YOUR LOVIN'

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderate rock ♩ = 118

Intro:

Drums 3

Gtr. 1

C5 F/C B♭/C F/C C5

*mf* (with distortion)

1

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

Gtr. 2

3

*f* (with distortion)

9 5 (5) (5) 8 8 8 3 3 3 3 3 3 (7) 5 5 3 5

F/C B♭/C F/C C5

F/C B♭/C F/C C5

1

11 (11) 8 11 8 10 8 11 1 (11) 8 11 8 10 8

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



F/C Bb/C F/C C5 F/C Bb/C F/C

make it hot; \_\_\_\_\_ like a boom-er - ang I need a re - peat...

T  
A  
B

## Chorus:

C5 Bb5 F5

\_\_\_\_\_ Gim-me all your lov - in', all your hugs and kiss - es too.

T  
A  
B

(end Rhy. Fig. 1)

T  
A  
B

C5 F5

B $\flat$ /C F/C

C5

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

Gim - me all your lov - in', \_\_\_\_\_

F

C5 F5

B $\flat$ /C F/C

C5

F/C C5

don't let up un - til we're through. \_

You got to

## Verse 2:

F/C B♭/C F/C C5 F/C B♭/C F/C  
 whip it up, — and hit me like a ton of lead.

C5 F/C B♭/C F/C C5  
 If I blow — my top, —

## Chorus:

will you let it go to your head. — Gim-me all your lov-in',

Rhy. Fig. 2

F5 C5 F5 Bb/C F/C C5

all your hugs and kiss-es too.

B $\flat$  B $\flat$ 5 B $\flat$  F C5 F5 B $\flat$ /C F/C

Gim-me all your lov - in', \_\_\_\_\_ don't let up un - til we're through. \_\_\_\_\_

C5 B $\flat$ 5

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

(end Rhy. Fig. 2)

**Guitar Solo:**  
C5

C5

Bb/C

Bb5 C5

1/4

1/4

1/4

1/4

T

A

B

(5) 5 5 5 (3) 5 4 (4) 4 5 5 0 (3) 0 (3) (5) (5) 10 9 8 10 10

Musical notation for 'The Rose Tree' on a treble clef staff. The melody consists of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes marked with a circled 'X'.

1/4 Bb/C C5

1/4 1/4 1/4

let ring

1/4 1/4

TAB

8 8 8 10 (10) 3 5 (5) (5) 5 7 8 9 10 (10) 8 10 10 10 8 8 10

[illegible]

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, starting on G4 and ending on G5. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line of eighth and sixteenth notes, starting on G2 and ending on G3. The system is divided into three measures by vertical bar lines.

Musical score for guitar, showing a melody on a single staff and a guitar tablature below it. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "P.M." (Poco Moderato). The guitar tablature includes fret numbers and a "T" (Tremolo) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. Each line of music is accompanied by a guitar tablature (TAB) below it. The melody is written on a treble clef staff, and the guitar part is written on a six-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the guitar part uses a mix of eighth, quarter, and half notes, often with a rhythmic pattern of eighth notes followed by a quarter note.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth notes. The bottom staff is a guitar tablature staff with a treble clef, showing fret numbers for the guitar. The first measure of the melody is a half note G4, and the first measure of the guitar part is a half note 3 (fret 3 on the D string).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next four measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar tablature is written on a six-line staff with fret numbers (0-10) and includes a 'TAB' label on the left. Time signatures are indicated above the notes: 1/2 for the first measure, and 1/4 for the subsequent measures. The melody consists of eighth and quarter notes, while the guitar accompaniment uses a mix of eighth and quarter notes, often beamed together.

C5 F/C Bb/C F/C C5 (Vocal ad lib.)

1/2 1 1/4

w/Rhy. Fill 1 C5 F/C Bb/C F/C C

You got to

1/4 1/4 1/4 1/2

Rhy. Fill 1 Gtr. 2

1/4 1/2

42 Verse 3:  
w/Rhy. Fig. 1

F/C B $\flat$  F/C C5 F/C B $\flat$ /C F/C C5

move it up, and use it like a screw-ball — would. — You got to

*mp*

TAB: 11 (11) 5 7 5 7 5 (8)

F/C B $\flat$ /C F/C C5 F/C B $\flat$ /C F/C C5

pack it up; — work it like a new boy should. —

TAB: 11 8 11 (11) 11

Chorus:  
w/Rhy. Fig. 2  
B $\flat$ 5

B $\flat$ 5 F5 C5 F5 B $\flat$ /C F/C C5

Gim-me all your lov-in', all your hugs and kiss-es too. —

TAB: (3) 3 5 6 3 (3) (3)

B $\flat$ 5 F C5 F5 B $\flat$ /C F/C C5

Gim-me all your lov-in', — don't let up un-til we're through. —

(overdub) —

TAB: 13 13 13 6 8 10 8 10 8 10 8 10 (10) 7 9 8 6 6

P.S.



[illegible]

**Drums/Guitar only**

Partial A.H. throughout

# ROUGH BOY

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Rock ballad ♩ = 80

Intro:

Drums: 2 Gtr. 1 A A.H. E F#m7 C#m7 A A.H. E F#m7 C#m7

A.H. *mf* with distortion

Gtr. 2 (keyboard arranged for guitar)

*mf*

A E/A A E/A F#m7 E/F#

Rhy. Fig. 1

Gtr. 3

*mp* partial palm - mute throughout  
with distortion

First system of music notation. Chords: F#m7, E/F#, Bm7, A.H. (Articulation). Tablature includes fret numbers (4, 6, 5, 4, (4), 6, (6), 4, 2, 6, (6), 4, (4)) and a 1/2 note indication.

Second system of music notation. Chords: F#m7, E/F#, Bm7, A.H. (Articulation). Tablature includes fret numbers (5, 4, (2), (2), (2), (2), 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

Third system of music notation. Chords: F#m7, E/F#, Bm7, A.H. (Articulation). Tablature includes fret numbers (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

Fourth system of music notation. Chords: Esus, A.H. (Articulation), E, Esus, A.H. (Articulation), E. Tablature includes fret numbers (2, (4), 4, (4), 2, (4), 4, (4)).

Fifth system of music notation. Chords: Esus, A.H. (Articulation), E, Esus, A.H. (Articulation), E. Tablature includes fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Sixth system of music notation. Chords: Esus, A.H. (Articulation), E, Esus, A.H. (Articulation), E. Tablature includes fret numbers (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

(end Rhy. Fig. 1)

**§ Verse:**  
**with Rhy. Fig. 1 (2 times)**

With Rhy. Fig. 1 (2 times)

A E/A

1. What in the world's \_\_\_\_\_ come all o - ver me? \_\_\_\_\_

2. 3. See additional lyrics.

TAB

E  
 got no line, but if you'll give me just a min - ute I'll be

1. Esus  
feel - ing fine. \_\_\_\_

2. 3.  
tell you why. \_\_\_\_ I'm a

let ring

TAB  
2 2 3 0

\*Chorused one octave higher

## Chorus:

To Coda ⊕

A E/A A E/A A E/A E7sus

rough boy. — I'm a rough boy. —

Gtr. 1

A.H. - 1

2 2 5 4 4 6 5 4 4 6 5 4 (4)

Gtr. 2 (keyboard arr. for guitar)

let ring -----

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

## Guitar Solo:

Gtr. 1

C#m

f

12 9 12 9 12 11 9 9 9 11 11 11 11 11

## Rhy. Fig. 2

Gtr. 3

mp

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

The musical score for 'Bm' is presented in two staves. The top staff is in standard notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a guitar tablature, with fret numbers (10, 7, 10, 7, 10, 9, 9, 7, 9, 9) written on the lines. The tablature includes a 'Partial A.H.' (Artificial Harmonic) instruction above the final measure. The piece is marked with a 'Bm' (B minor) chord symbol at the beginning.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. The bottom staff is a bass clef with a key signature of two sharps and a 2/4 time signature. The bass line is written in eighth notes, with a repeat sign at the end. The title "The Rose Tree" is written in a decorative font at the top left of the page.

Esus

D.S. al Coda

(9) 7 6 9 7 0 7 (7) (7)

**end Rhy. Fig. 2**

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (two sharps) and 4/4 time. It contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a whole rest. The guitar tablature staff shows the fretting for this melody: 0, 2, 3, 4, 5, 6, 7, 8 for the first measure, and 9, 10, 11, 12 for the second measure.

⊕ w/Rhy. Fig. 2  
Coda C#m

Gtr. 1 *f*

F#m

Bm

E7sus

w/Rhy. Fig. 1 (to end)

A E/A A E/A F#m E/F#

hold bend

F#m E/F# Bm7

E7

A E/A 1/4 A E/A

F#m E/F# F#m E/F#

Bm7

Chord: E, E7sus

Tablature (T, A, B strings):

Measure 1: 5, 4 (4)

Measure 2: 2, 4, 2, 4, 4, 2

Measure 3: 1, 5, 4 (4)

Measure 4: 5, 5, 5

Chord: A, E/A

Tablature (T, A, B strings):

Measure 5: 5, 5, 5, 5, 6, 5, 6, 5, 6, 5, 6

Measure 6: (5), 5, 6, 6, 5, 6, 5, 6, 5, 6, 5, 5, 5

Chord: F#m, E/F#, A.H.

Tablature (T, A, B strings):

Measure 9: 5, 7, 6

Measure 10: 4, 2, 4, 4

Measure 11: 1, (4), (4), 2, 2

Measure 12: 4, 4, 4, 4, 4, 2, 4

Chord: Bm7, Bm

Tablature (T, A, B strings):

Measure 13: 4, 4, (4), 4

Measure 14: 2, 4, 4, 4, 2, 4, 4

Measure 15: 2, 4, 4, 4, 2, 2, 4

Measure 16: 4, 4, 2, 4

Chord: E, E7sus, A, E/A

Tablature (T, A, B strings):

Measure 17: 4, 2

Measure 18: 0, 2, 2, 0

Measure 19: 2, 4, 2, (2)

Measure 20: 0, 2, 5, 5, (2), 5, 0

\* feedback

Chord progression: A, E/A, F#m7, E/F#

let ring

Chord progression: F#m7, E/F#, Bm7

let ring

Chord progression: E, E7sus, Fade

**Verse 2:**

I am the one who can fade the heat;  
 The one they all say just can't be beat.  
 I'll shoot it to you straight  
 And look you in the eye.  
 So give me just a minute  
 And I'll tell you why ...  
 (To Chorus:)

**Verse 3:**

I don't care how you look at me,  
 Because I'm the one and you will see.  
 We can make it work,  
 We can make it by,  
 So give me one more minute  
 And I'll tell you why ...  
 (To Chorus:)

# VIVA! LAS VEGAS

Words and Music by  
DOC POMUS and MORT SHUMAN

Moderately fast rock ♩ = 120

Intro:  
(drums/sequencer)

at 0:13

Bb5

Eb5

Bb5

Eb5

spoken: Y'all still want me to come with ya?

Gtr. 1 w/dist.

rake

mf

Gtr. 2 w/dist.

mp

Verse:

Bb5

Eb5

Bb5

Eb5

Bb5

Eb5

1. Bright light cit - y gon - na
- (2.) how I wish that
3. See additional lyrics

Bb5 Eb5 Bb5 Eb5 Bb5 (echo)

set my — soul, — gon - na set my soul — on — fire. (fire) There's a  
 there were — more — than twen - ty - four hours — in the day. (day) But

partial A.H.

1 partial A.H. 1/2

whole lot of mon - ey that's - a - read - y to burn — so get those stakes — up —  
 e - ven if there were — for - ty — more — I would - n't sleep a min - ute a - way..

Eb5 Bb5 Eb5 Bb5 Eb5

**Bb5**

**G5**

The musical score for "The Wind" by The Beatles is presented in two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a simple, folk-like style, featuring a mix of eighth and quarter notes, often beamed together in pairs. The bottom staff is a bass clef, labeled "T A B" (Tuning, A, B) at the beginning, indicating it is a bass line. It uses a simplified notation system where numbers 1-5 represent frets, and circles indicate chords or specific fingerings. The bass line follows the harmonic structure of the melody, providing a steady accompaniment.

They're all liv-in' dev-il-may-care. And I'm just a dev-il with-a  
for-tune won and lost on-a ev-er-y deal. All you need is trump high \_ and  
(bkgd. voc.) Ah,

*div.*

1  
1/2 1

7 9

The musical score for "The Wind" by The Beatles is presented in two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line consists of eighth and sixteenth notes, with some measures containing rests. The score is divided into three measures by vertical bar lines.

**Chorus:**

The musical score is arranged in three systems. The first system contains the vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lyrics are: "love to spare. \_", "nerves of steel. \_", "ah.", "Vi - va \_", "Las", "Ve - gas,". The guitar part is in treble clef, featuring a 2/4 time signature and a key signature of one flat. It includes a 2nd fret barre and a 5th fret barre. The second system continues the vocal melody and guitar accompaniment. The vocal line is in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "ah.", "Vi - va \_", "Las", "Ve - gas,". The guitar part is in treble clef, featuring a 2/4 time signature and a key signature of one flat. It includes a 2nd fret barre and a 5th fret barre. The third system contains the double bass line. The double bass line is in bass clef with a key signature of one flat and a 2/4 time signature. It includes a 2nd fret barre and a 5th fret barre.

(1st time only)

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melody with a repeat sign and a first ending. The bottom staff is a guitar tablature staff with six lines, labeled T, A, B, G, D, and E from top to bottom. It shows the fretting for the melody, with a repeat sign and a first ending. The key signature has one flat (B-flat).

Bb5

2.3. Eb5

Ah, thank you ver-y much, peo-ple.

2. Oh, Vi - va — Las

Bb5

Eb5

Bb5

To Coda ⊕

Ve - gas, Vi - va — Las Ve-gas, Las — Ve - gas.

## Bridge:

Eb5

Bb5 Eb5

Bb5 Eb5

Vi - va Las Ve - gas with your ne - on flash - in' and your one arm ban - dits crash - in'

Gtr. 2 (Gtr. 1 tacet)

N.C.

Eb5

Bb5

all those hopes \_\_\_\_\_ down the drain. \_\_\_\_\_ Vi - va Las Ve - gas, turn - in'

Eb5

Bb5 Eb5

C5

day in - to night-time, turn - in' night in - to day - time and you see it once, you

F5

nev - er come home \_\_\_\_\_ a - gain. \_\_\_\_\_

## Guitar Solo:

Bb5

mf

## Rhy. Fig. 1

(Db5 Eb5 F5)

Bb5

A.H.

15ma

1 2

w/Rhy. Fig. 1 (1st 7 bars only)

(Eb5 Db5)

Bb5

1 1/2

(end Rhy. Fig. 1)

[illegible]

3. I'm gon-na

Bb5 F5 D.S. al Coda

The musical score consists of two staves. The top staff is for guitar, indicated by the 'Gtr.' label and a treble clef with a flat key signature. It contains four measures: the first three measures have whole rests, and the fourth measure contains a quarter note G4, a quarter rest, and a whole rest. The bottom staff is for bass, indicated by the 'Bass' label and a bass clef. It contains four measures: the first three measures have whole rests, and the fourth measure contains a half note G3 and a half rest.

⊕ Eb5 F5 N.C.

Coda

(percussion)

3

Vi - va, \_\_\_\_\_ Vi - va. — (spoken;) Well. \_\_\_\_\_

3

grad. bend — 1

1

8 (8) (8)

3

TAB

8

3 3 3 3 3

1 1 1 1 1

## w/Rhy. Fig. 1

Bb5

A.H. (15ma) (Db5) Eb5 F5 Bb5 partial A.H.

A.H. 1/4

(Eb5) 1/4 Db5

1/2 1/2 1/4

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5)

## Rhy. Fig. 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a standard staff and a bass part on a six-string staff. The guitar part is written in G major with a key signature of one sharp (F#). The bass part is written in G major with a key signature of one sharp (F#). The score is divided into three measures. The first measure of the guitar part contains a chord progression: (Db5 Eb5) F5 Bb5. The bass part starts with a double bass line (8 8) and a single bass line (6 6). The second measure of the guitar part contains a chord progression: (Db5 Eb5) F5 Bb5. The bass part continues with a double bass line (6 6 6) and a single bass line (11 11). The third measure of the guitar part contains a chord progression: (Db5 Eb5) F5 Bb5. The bass part continues with a double bass line (11 11) and a single bass line (11 9 11 9). The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible]

## w/Rhy. Fig. 2

G5 (F5 G5 F5 G5) G5 (F5 G5 F5 G5) G5 A.H. (15ma) (F5 G5 F5 G5)

## w/Rhy. Fig. 1

G5 6 (F5 G5 F5 G5) Bb5

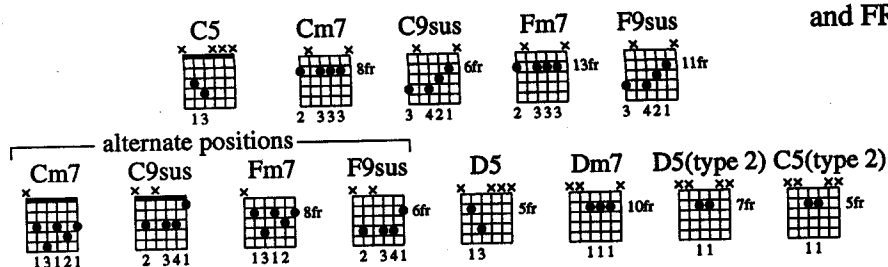
(Db5 Eb5 F5) Bb5 A.H. (15ma) A.H. (15ma) A.H. A.H. Fade

## Verse 3:

I'm gonna keep on the run, I'm gonna have me some fun,  
 If it costs me my very last dime.  
 If I wind up broke then I always remember,  
 That I had a swingin' time.  
 I'm gonna give it everything I've got,  
 Lady Luck, please let the dice stay hot.  
 Let me shoot a seven with every shot.  
 (To Chorus:)

# SLEEPING BAG

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately ♩ = 114

Intro:

(drums/perc.) 6

C5

(enter keys)

Gtr. 1 w/dist. and chorus

1. When it's

Verse:

C5

Gtr. 2 w/dist.

(P.M. throughout)

cold out - side and you wan-na sleep in, —

(2.) fraid of the dark ba - by, don't be shy. —

(3.) See additional lyrics

go for a pal - let that's  
We'll talk a - bout some lov-in' while we

nice and thin. —  
look at the sky. —

Zip it on a - round while it's on the ground; —  
Don't be hes - i - tat - in', it - 'll be al - right; —

## Chorus:

G5 F5

Eb5 F5

spread it out \_\_\_\_\_ and lay it on down. Slip in - side my  
we'll tuck it in \_\_\_\_\_ till \_\_\_\_\_ it's clean out of sight.

div.

Gtrs. 1 & 2

TAB

5 10

## To Coda ⊕

w/Lead Fill 1 (on D.S.)

G5 F5

Eb5 F5

1. C5

sleep - in' bag. Slip in - side my sleep-in' bag. 2. You're a -

TAB

(5) 5 3 1 5 3 1 5 3 1 5 3 1

## Guitar Solo:

Cm7

C9sus

(w/keys, perc. and effects)

7 Gtr. 2 w/clean chorus tone

sleep - in' bag.

Gtr. 1 w/dist.

mf A.H. (15ma) A.H. (15ma)

TAB

(5) 5 3 1 5 3 1 5 3 1 5 3 1

Cm7 C9sus

Cm7 C9sus

Cm7 C9sus

Cm7 C9sus

A.H. (15ma) A.H. (15ma) A.H. 8va A.H. 8va A.H. (15ma) A.H. (15ma)

A.H. A.H. A.H. A.H. A.H. A.H.

TAB

3 3 3 3 1 3 1 3 3 3 3 1 3 1 3 x 3 1 3 3 3 0 3 1

Chord progression: Cm7, C9sus, Cm7, C9sus, Cm7, C9sus, Fm7, F9sus.

Lyrics: A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line, A.H. (15ma) wavy line.

T.A.B. section: T, A, B. Fret numbers: 3 3 3 3 x 3 3 3 3 3 1 1 3 1 3 3 1 3 5 3 3 3 3 3 5 3 1.

Fm7 F9sus Cm7 C9sus Cm7 C9sus Fm7 F9sus

A.H. (15ma) A.H. A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

T  
 A 3 3 3 (3) 1 3 1 3 3 3 3 3 1  
 B 3 1 3 3 1 3 1 3 3 3 3 3 1

Fm7 F9sus Cm7 C9sus Cm7 C9sus Gtr. 3 w/dist. F5 Eb 5 F5  
 A.H. (15ma) 1/4 (15ma) A.H. 1/4 A.H. 1/4  
 T  
 A 3 3 3 1 3 3 3 3 1 3 1 3 1 3 (3 5) 5 3 1 1 3  
 B

C5 G5 F5 Eb5 F5 C5 N.C.  
 Lead Fill 1.  
 Gtr. 2 A.H. (8va) Partial A.H.  
 div. *mp*  
 Gtr. 1 *mp* A.H. A.H.  
 1/2  
 T A B (3) 3 5 3 5 4 (4) 5 (5) 14 3 3 5 3 5 3 5 3 5 3

**Coda**

(F5) C5

Gtr. 2

D5

sleep-in' bag.

Gtr. 1

T

A

B

(4) 5

13'15 13

15 13 15

1/2

**Rhy. Fig. 1** **5** **end Rhy. Fig. 1** **w/Rhy. Fig. 1 (4 times)**  
 open  
 A Dm7 D5(type 2) C5(type 2) Dm7

D5 C5  
 Dm7 D5 C5 Dm7

T  
 A 12 12 10  
 B 12

15 13 15 15 15

## Rhy. Fig. 1a ④

D5 C5 Dm7 D5 C5

12fr D Dm7

end Rhy. Fig. 1a

w/Rhy. Fig. 1a (3 times)

Dm7

Dm7 N.C.

w/Rhy. Fig. 1a (4 times)

Dm7

Dm7 Dm7 Fade

## Verse 3:

Let's go out to Egypt 'cause it's in the plan,  
 Sleep beside the Pharaohs in the shifting sand.  
 We'll look at some pyramids and check out some heads,  
 Gonna whip out our mattress 'cause there ain't no beds.  
 (To Chorus:)

# CHEAP SUNGLASSES

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately ♩ = 96

Intro:

Gtr. 1 Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

*mf*  
clean tone

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

Gtr. 2

*mf* with distortion

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

Verse:

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

Gm7

G5

Bb5 C5

1. When you wake up in the morn-in' and the light is hurt your head, \_\_\_\_\_ the  
2. 3. See additional lyrics.

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

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

first thing you do — when you get up out of bed — is hit that streets a run - nin' — and

Gm7 G5 Bb5 C5 Gm7 G5 (F6) G5 Bb5 C5 Bb5

try to beat the mass-es and go get your-self some cheap- sun-glass-es. Oh

TAB 5/6 6/7 7/8 5/6 6/7 7/8

(3)(5)(3)

2. G5 (F6) G5 C5 F/G E/G F/G E/G

yeah!

Gtr. 3

echo repeats with vib. bar 1/2

echo repeats with vib. bar 1/2

TAB

Bass guitar - 8vb

Gtrs. 1 & 2

mf clean tone

mf

TAB

## Guitar Solo 1:

Cm7  
Gtr. 3

*mf with distortion*

T  
A  
B

10 8 10 10 8 10 8 8 10 10 10 8 10 8 10 9 8 6

Gtr. 1 &amp; 2

*clean tone*

T  
A  
B

3 4 5 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3

T  
A  
B

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

T  
A  
B

3 4 5 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3

Bb

*mp*  $\frac{1}{4}$

P.M. - - - - - 1

T  
A  
B

8 6 8 8 6 8 6 (8) 8 6 (8) 8 6 8

T  
A  
B

3 4 5 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3

**Cm7**

T  
A  
B

10 8 10 10 10 8 (10 8) 8 10 8 10 9 8 6 8 (8)

**Dm7** **D**

T  
A  
B

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

finger slide

**Interlude:**

**F/G** **E/G** **F/G** **E/G**

with vib. bar echo repeats 1/2

0 12 (12) 0 12 (12)

mf

## Guitar Solo 2:

Cm7

First system of guitar notation for "Guitar Solo 2: Cm7". The system includes a standard staff with a melodic line, a TAB staff with fret numbers (8, 6, 6, 8, 6, 10, 8, (8), 6, 6, 8, (6), 8, 10), and a bass staff with a bass line. The TAB staff has a "1" above the first measure.

Second system of guitar notation for "Guitar Solo 2: Cm7". The system includes a standard staff with a melodic line, a TAB staff with fret numbers (8, 10, 10, 8, 10, 8, 8, 10, 8, 6, 8, 8, (8), 8, 6, 8, 8, (8), (8), 7), and a bass staff with a bass line. The TAB staff has "A.H." and "P.M." markings above the 10th and 15th measures respectively, and a "1/2" marking above the 12th measure.

Third system of guitar notation for "Guitar Solo 2: Cm7". The system includes a standard staff with a melodic line, a TAB staff with fret numbers (8, 6, 8, 6, 8, (8), 6, 8, 6, 8, 6, 8, 8, (8), 10, 10, 8), and a bass staff with a bass line. The TAB staff has "1/2" markings above the 5th and 12th measures.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part is in the key of C major (one flat) and 4/4 time. The bass part is in the key of C major and 4/4 time. The drum part is in the key of C major and 4/4 time. The guitar part features a complex melody with many accidentals and a final measure with a double bar line and a repeat sign. The bass part features a simple melody with many accidentals and a final measure with a double bar line and a repeat sign. The drum part features a simple melody with many accidentals and a final measure with a double bar line and a repeat sign.

[illegible]

**Gtr. 1 tacet**  
G5 (F6) G5 Bb5 C5 Bb5 G5 (F6) G5 Bb5 C5 Bb5

with distortion

The guitar 1 part is a distorted electric guitar line. It consists of two measures, each containing a series of chords. The first measure contains the chords G5, (F6), G5, Bb5, and C5. The second measure contains the chords Bb5, G5, (F6), G5, Bb5, and C5. The chords are played with a 'with distortion' effect. The tablature is written on a six-string staff with fret numbers 5, 6, and 7. The first measure has fret numbers 5, 5, 5, 1, 5, 5. The second measure has fret numbers 5, 5, 5, 1, 5, 5.

The musical score for "The Sound of Silence" is presented in two systems. The first system shows the guitar part in the treble clef and the bass guitar part in the bass clef. The guitar part is in B-flat major and features a series of chords: G5, (F6), G5, Bb5, C5, Bb5, G5, (F6), and G5. The bass guitar part is in the same key and features a series of chords: G5, (F6), G5, Bb5, C5, Bb5, G5, (F6), and G5. The second system shows the guitar part in the treble clef and the bass guitar part in the bass clef. The guitar part is in B-flat major and features a series of chords: G5, (F6), G5, Bb5, C5, Bb5, G5, (F6), and G5. The bass guitar part is in the same key and features a series of chords: G5, (F6), G5, Bb5, C5, Bb5, G5, (F6), and G5.

**Gtr. 1**  
Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5

*clean tone*

**TAB**


5 6  
7 5

6 7  
7 8  
8 8

[illegible]

*D.S.  $\frac{S}{C}$  al Coda*

Gm7 G5 Bb5 C5 Gm7 G5 Bb5 C5



### 3. Now

[illegible]

Coda

Guitar Solo:

G5

G5

(F6)

G5

C5

yeah,

Gtr. 3

with distortion and slap-echo

Bass guitar

8vb

Gtrs. 1 &amp; 2

div.

with distortion  
partial palm mute throughout

P.M. - - - - 4

Rhy. Fig. 1

The figure shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some notes beamed together. The bass staff shows a fingered accompaniment with numbers 1, 3, and 1. The rhythm is indicated by a dashed line above the staff.

**w/Rhy. Fig. 1 (9 times)**

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a 3/4 time signature. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody, and the bass staff provides a harmonic accompaniment. The key signature remains one flat. The score includes various musical notations such as notes, rests, and accidentals. The lyrics 'The Rose Tree' are written below the bass staff.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a tablature (TAB) part. The guitar part is in G major, 4/4 time, and the TAB part is in standard notation. The score includes a key signature change from one flat to no flats, and a time signature change from 4/4 to 3/4.

The guitar part is written on a single staff with a treble clef. The key signature is one flat (F major/D minor), and the time signature is 4/4. The music begins with a series of chords and single notes, including a 1/4 note. The TAB part is written on a six-line staff, with the letters "T", "A", and "B" indicating the strings. The TAB part includes fret numbers (e.g., 5, 3, 1) and a 3/4 time signature.

System 1: Treble clef, key signature of one flat, 12/8 time signature. The guitar part (Gtr.) is written in a complex, fast-paced style with many sixteenth and thirty-second notes. The bass part (B.) is written in a simpler, more rhythmic style with eighth and quarter notes. The notation includes various fingerings (1, 1/2, 3) and dynamic markings (accents, slurs).

System 2: Treble clef, key signature of one flat, 12/8 time signature. The guitar part (Gtr.) continues with complex, fast-paced notation. The bass part (B.) continues with a rhythmic pattern. The notation includes various fingerings (1, 1/2, 3) and dynamic markings (accents, slurs).

System 3: Treble clef, key signature of one flat, 12/8 time signature. The guitar part (Gtr.) continues with complex, fast-paced notation. The bass part (B.) continues with a rhythmic pattern. The notation includes various fingerings (1, 1/2, 3) and dynamic markings (accents, slurs).

Gtr. 3

System 4: Treble clef, key signature of one flat, 12/8 time signature. The guitar part (Gtr.) continues with complex, fast-paced notation. The bass part (B.) continues with a rhythmic pattern. The notation includes various fingerings (1, 1/2, 3) and dynamic markings (accents, slurs).

Rhy. Fig. 2 -----  
Gtrs. 2 & 3

System 5: Treble clef, key signature of one flat, 12/8 time signature. The guitar part (Gtr.) continues with complex, fast-paced notation. The bass part (B.) continues with a rhythmic pattern. The notation includes various fingerings (1, 1/2, 3) and dynamic markings (accents, slurs).

w/Rhy. Fig. 2 (5 times)

*poco ritard. dim. poco a poco*

G Gtr. 1 & 2 tacet

**Verse 2:**

Spied a little thing  
And I followed her all night.  
In a funky fine Levis  
And her sweater's kinda tight.  
She had a West Coast strut  
That was sweet as molasses.  
But what really knocked me out  
Was her cheap sunglasses.  
Oh yeah, oh yeah, oh yeah.  
(To Interlude:)

**Verse 3:**

Now go out and get yourself  
Some thick black frames.  
With the glass so dark  
They won't even know your name.  
And the choice is up to you  
'Cause they come in two classes:  
Rhinestone shades  
Or cheap sunglasses.  
Oh yeah, oh yeah, oh yeah.  
(To Coda)

(from the Motion Picture "Back to the Future III")

**DOUBLEBACK**

Moderately fast rock ♩ = 124

Intro:

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARDEb5 F5 C5  
Rhy. Fig. 1 (\*Gtrs. 2 & 3 w/dist.)

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

*mf*

\*2 gtrs. arranged for one

Eb5 F5 C5

F5 C5 Bb5 Eb5 F5 C5

F5 C5 Bb5

(Gtr. 1 w/dist.)

*mf*

1. I got —

(end Rhy. Fig. 1)

Verse:

Eb5 F5 C5  
w/Rhy. Fig. 1

F5 C5 Bb5

shot — through a space not long a - go. I  
(2.) mov' - in' on in this fine ma - chine.

Gtr. 1

(1st time only)

Eb5 F5 C5 F5 C5 Bb5  
 thought I knew the place so well. It  
 Roll - in' on through the night.  
 (on repeat only)  
 T  
 A  
 B  
 1 3 1 3 1 3 2

was - n't the same... now it goes to show,  
See - in' things like I've nev - er seen and it's

TAB

some - time you nev - er can tell. (I'm) look - in'  
 tak - in' me out a sight.

div. 1 11 12 12 10 8 10

[illegible]

w/Rhy. Fig. 2

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

The on - ly way — to find — what I left — be - hind. —

div. 1

(11/10)

(end Rhy. Fig. 2)

T A B

10 10 11  
10 10 10  
8 8 8

To Coda ⊕

E $\flat$ 5 F5 C5

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

Got to dou - ble-back a - gain, — dou - ble-back, a - gain!!! —

grad. release

1 13 13 13

T A B

4 6 6  
3 5 5  
1 3 3

\*alternate position

~~× 20~~

**1/2**

### Rhy. Fig. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar tablature is written on a six-line staff with fret numbers and chord diagrams. The first measure of the melody is a half note G4, and the second measure is a half note A4. The guitar tablature for the first measure shows a G5 barre and a D5 chord. The second measure of the melody is a half note B4, and the guitar tablature shows a B5 barre and a D5 chord.

Eb5 F5 C5  
 F5  
 Eb5 F5 C5  
 w/Rhy. Fig. 3

T  
 A  
 B

(end Rhy. Fig. 3)

The musical score for 'end Rhy. Fig. 3' consists of a treble clef staff and a three-part guitar tablature staff. The treble staff contains a sequence of notes: a dotted quarter note G4, an eighth note A4, a dotted quarter note B4, an eighth note C5, a dotted quarter note D5, and an eighth note E5. The guitar tablature staff has three lines labeled T, A, and B. The T line has fret numbers 4, 6, and 5. The A line has fret numbers 3, 5, and 5. The B line has fret numbers 1, 3, and 5. There are also some additional markings and a final measure with a 10 fret on the T line.

E $\flat$ 5 F5 C5 F5 E $\flat$ 5 F5 C5 F5

1

w/Rhy. Fig. 2 (2 times)

C

F

E $\flat$ A $\flat$ 

It's got me up — and down. — I been lost and found, —

F

B $\flat$ 

F

B $\flat$ 

C

F

down — in a deep, dark hole. — Looks like my luck has — changed. — I been

D.S.  $\text{al Coda}$ E $\flat$ A $\flat$ 

F

B $\flat$ 

F

B $\flat$ 

re - ar - ranged — and I'm com - in' out on — a roll... — Look - in'

Coda

C5

Bb5

A5

Bb5

F5

Bb5

gain!!!

1/2

1/2

1

1/4

Gtr. 2

div.

Gtr. 3

T A B

T A B

F5

Bb5

C5

Bb5

A5

Bb5

Dou - ble - back, a - gain!!!

3

3

11

19

12

11

12-10

8

10

10

10

19

(19)

11

19

12

11

12-10

8

10

T A B

T A B

*Outro Solo:*

F5

Bb5

F5

Bb5

Eb5 F5 C5

Dou - ble - back, a - gain!!! \_\_\_\_\_

hold bend -----

*Rhy Fig. 3a*

Gtr. 2

div.

Gtr. 3

E♭5 F5 C5 F5 C5 F5 E♭5 F5 C5 F5

1/4 1/4

Gtr. 2 div. Gtr. 3

w/Rhy. Fig. 3a E♭5 F5 C5 F5 C5 F5 1/4

1/2 1/2 1/4

(end Rhy. Fig. 3a)

E♭5 F5 C5 F5 C5 F5 E♭5 F5 C5

A.H. (15ma) A.H. hold bend

1

**w/Rhy. Fig. 3a**

E♭5 F5 C5

**w/Rhy. Fig. 3a (1st 6 bars)**

**E♭5 F5 C5**

**Eb5 F5 C5**

# GIVE IT UP

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast rock ♩ = 124

Intro:

C5

Gtr. 1 w/dist.

The intro features a guitar solo in C5. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The solo is marked with a forte (f) dynamic. The guitar part is shown with a standard six-string guitar staff and a tablature staff below it. The tablature includes various fret numbers (8, 10, 12) and techniques like bends (marked with a wavy line) and slides (marked with a diagonal line). The solo is divided into two measures, each containing a half note (1/2).

F5 Eb5 C5

F5 Eb5

Yeah! \_

The verse features a guitar solo in C5. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The solo is marked with a forte (f) dynamic. The guitar part is shown with a standard six-string guitar staff and a tablature staff below it. The tablature includes various fret numbers (8, 10, 12) and techniques like bends (marked with a wavy line) and slides (marked with a diagonal line). The solo is divided into two measures, each containing a half note (1/2).

Verse:

C5

Eb5

C5

1. I bet the der-by and I won by a nose. I bet Ve-gas and they  
(2.) few more things you need to know a-bout me. I trained Trig-ger sin-gle -  
(3.) See additional lyrics.

The verse features a guitar solo in C5. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The solo is marked with a forte (f) dynamic. The guitar part is shown with a standard six-string guitar staff and a tablature staff below it. The tablature includes various fret numbers (8, 10, 12) and techniques like bends (marked with a wavy line) and slides (marked with a diagonal line). The solo is divided into two measures, each containing a half note (1/2).



1. Bb5 C5 F5 Eb5

tell me where it's at.

div.

A.H. (15ma)

hold bend

A.H.

1 10 10 (10)

10 10

1

10 10

10 10 10 10 (10) 10 (10) 10 10

[illegible]

## Guitar Solo:

C5                      Bb5                      C5                      F5                      partial A.H. 1/4                      A.H. (15ma) 1/4                      (Fm7)

1/2                      1                      1                      partial A.H. 1/4                      A.H.                      1/4

C5 A.H. (15ma)                      Bb (Cm) F5                      A.H. (15ma) A.H. (15ma) 1/4                      (Fm7) 1/4

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

F5                      A.H. (15ma) (Fm7) F5 A.H. (15ma) A.H. (15ma)

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

\* Keyboard arr. for guitar

Give It Up - 8 - 4  
 0978GTX

N.C.  
(doubled)D.S.  $\text{S}$  al Coda

1/4

-5 1/2

trem. bar -5 1/2

grad. release

13 11 11 11 12 12 10 8

10 8 8 9 10 10 8 6 (8) (8)

0 (8) (8)

Coda

C5 Eb5 C5

give it up, and ba - by, tell me where it's at. Come on and give it up.

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

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

F5

Eb5

C5

F5

Eb5

Give it up, — ba - by.

A.H. 15ma

mp mf

8 10 8 10 10 8 (8)

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

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

Give it up. — You got to give it up, — ba - by, and

*Outro Solo:*

Bb5 C5 Eb5 F5

tell me where it's at. Give it! Ow!

A.H. (15ma)

*mf* A.H.

10 10 10 10 10 10 (10) 8 10

[illegible]

Give It Up - 8 - 6  
P0978GTX

**\*keyboard arr. for guitar**

The musical score for "Hoo!" is written for guitar, bass, and drums. The guitar part (top staff) is in treble clef with a key signature of two flats (Bb and Eb). It features a melodic line with various ornaments, including a trill marked with a star and a grace note. The bass part (middle staff) is in bass clef and uses a fretboard notation system with numbers 0-12 and letters T, A, B. It includes a trill marked with a star and a grace note. The drum part (bottom staff) is in bass clef and uses a standard drum notation system with letters T, A, B and numbers 0-12. The score is divided into three measures, each with a different chord: C5, Eb5, Bb5, and C5. The tempo is marked "Hoo!" and the time signature is 4/4.

**w/Rhy. Fig. 1 ('til Fade)**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody and a guitar accompaniment. The vocal part is written in treble clef with a key signature of one flat (B-flat major/D minor). The guitar part is written in treble clef with a key signature of one flat and includes a 12-string tablature below the staff. The score is divided into two systems. The first system includes a vocal line with lyrics "Yeah!" and "Wow!" and a guitar line with a 12-string tablature. The second system includes a vocal line with lyrics "A.H. (15ma)" and "A.H. (8va)" and a guitar line with a 12-string tablature. The guitar tablature includes fret numbers and string numbers (1-6). The score is labeled "Fig. 1" and "end Rhy. Fig. 1".

Eb5 F5 C5 Eb5 Bb5 C5

(w/vox. ad lib. throughout)

1/2 1/2

Eb5 F5 C5 Eb5 Bb5

1/2 1/4 1/2 1/4

C5 Eb5 F5 C5

11-13 (13) 11-13 11

Eb5 Bb5 C5 Eb5 F5 Fade

1/4 1/4

Verse 3:  
 I fell in love down in Mexico.  
 Thunderbird Wine's the only way to go.  
 I been in love 10,000 times,  
 All you gotta do is remember my lines.  
 (To Chorus:)

# BURGER MAN

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast rock ♩ = 156

Intro:

**Gtr. 1** Bb 5 G5 F5 G5 A.H. (15ma) A.H. (15ma) F5 G5 F5

*f w/distortion*

**Gtr. 2** *mp w/distortion* *mf*

A.H. (15ma) A.H. (15ma) G5 F5 G5 F5 A.H. (15ma) G5 F5 G5 F5

(Vocal:) 1. My

*hold* - - - -

The musical score is written for guitar and vocal. It begins with an introduction for Gtr. 1, featuring a sequence of notes Bb, 5, G5, F5, G5, A.H. (15ma), A.H. (15ma), F5, G5, and F5. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as 'Moderately fast rock' with a quarter note equal to 156 beats per minute. The score is divided into two systems. The first system includes Gtr. 1 and Gtr. 2 parts. Gtr. 1 has a treble clef and a key signature of one flat. Gtr. 2 has a treble clef and a key signature of one flat. The second system includes Gtr. 1 and Gtr. 2 parts. Gtr. 1 has a treble clef and a key signature of one flat. Gtr. 2 has a treble clef and a key signature of one flat. The vocal part is indicated by '(Vocal:) 1. My'.

# Verse:

F5 G5

F5

G5

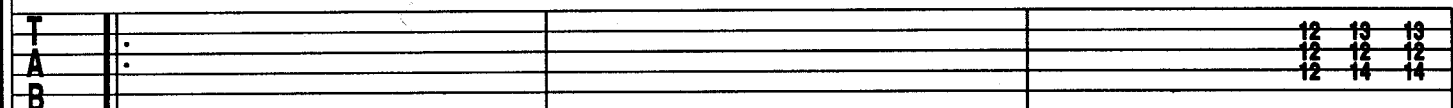
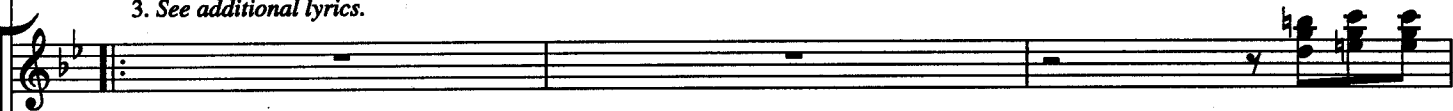
(F5)

G5

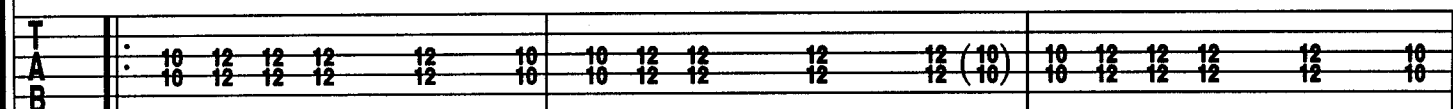
F5



char - coal's get - tin' red hot; put yo' or - der in my hand..  
 2. If ya need - in' good hot grill-in', try my bur - ger stand..  
 3. See additional lyrics.



## \*Gtr. 2



\*Keyboards arranged for guitar

G5

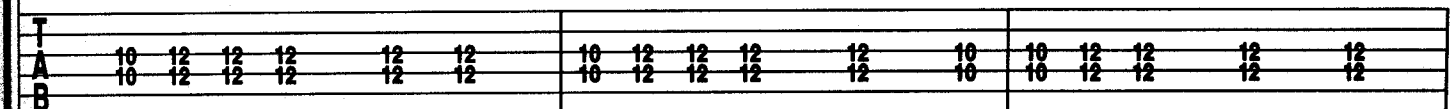
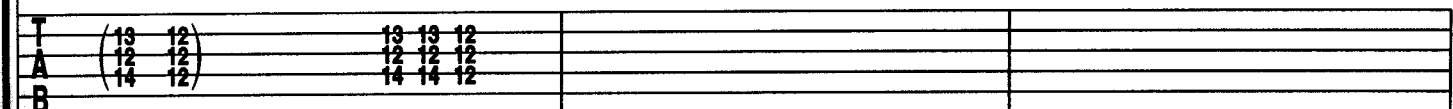
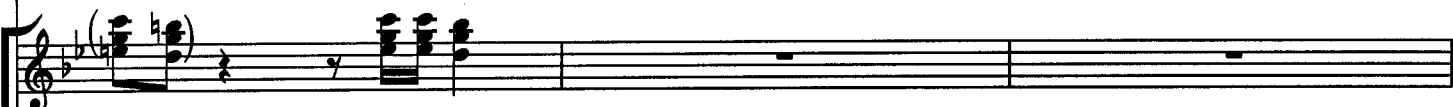
F5 G5

F5

G5



Won't - cha let me show you what I got siz -  
 If you need a slice of thrill-in'. I'm -



**Chorus:**

F5 G5 F5 G5 D5

zlin' in the pan. An - y way you  
the bad-dest in the land. A.H. (15ma)

1 1

*mp*

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

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

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

**To Coda** ⊕

Bb5 C5

want it, ba - by; I am yo' bur - ger man.

11 10 11 8

T 11 10 11 8  
A 11 10 11 8  
B 11 10 11 8

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

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G5 G6 G5 G6 G5 G6 G5 G6 C6 C5 Bb5 C5

**Guitar Solo:**  
Bb5 C5  
A.H. (15ma)  
A.H. (15ma)

*mf* A.H. 1/2 A.H.

\*partial A.H. \*

Heavy P.M. \*partial A.H.

*mp* *mf*

Bb5 C5 A.H. (15ma) A.H. (15ma)

A.H. A.H.

1 A.H. 1/4

F5 G5 F5

*mp* *mf* hold - - - *mp* *mf*

G5 A.H. (15ma) F5 G5 F5 A.H. (15ma) A.H. (15ma)

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

*mp* *mf* *mp* *mf* hold - - - - -

(15ma)  
 1  
 5 5 3 5  
 (5) 3  
 14 14 12  
 (12) 10 14  
 mp mf 1/4 mp mf  
 G5 A.H. (15ma) F5 G5 D5 partial A.H. Bb5  
 1 A.H. 1 partial A.H.  
 14 12 12 (12) (12) 7 8 8 11 10 11  
 mp mf hold  
 C5 D5 Bb5  
 13 12 (13) (13) 8 8 11 10 11  
 mp

C5

G5 G6 G5 G6 G5

(Spoken:) Did you want dou - ble

13 12 13 (13) 11  $\frac{1}{2}$

Heavy P.M. ....

D.S.  $\text{S}$  al Coda

G6 G5 G6 G5 G6 G5 G6 G5 G6 G5

meat, how 'bout some fries on the side?

(P.M.) .....

⊕  
Coda

D5 Bb5 G5

An - y way you want it, ba - by, I'm - yo' bur - ger man..

A.H. - (15ma)

A.H. -

grad. bend 1/2

1 1

8 8 11 10 11 13 12 13 11

mp

T A B

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

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

F5 G5 G5

grad. bend 1/2 grad. bend

1

12 13 12 13 11 12 11 12 11

T A B

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

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

Heavy P.M.

The musical score for 'Heavy P.M.' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a bass line of eighth and sixteenth notes. The title 'Heavy P.M.' is written below the top staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in a treble clef with a key signature of one flat (B-flat). The first measure of the first system is marked with a dashed line and a '1' below it, indicating a first ending. The second measure of the first system is marked with a 'mp' (mezzo-piano) dynamic. The first measure of the second system is marked with a 'mf' (mezzo-forte) dynamic. The accompaniment is written in a bass clef. The first measure of the first system is marked with a '1' below it, indicating a first ending. The second measure of the first system is marked with a 'mp' (mezzo-piano) dynamic. The first measure of the second system is marked with a 'mf' (mezzo-forte) dynamic. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

(C) C B $\flat$  C5 C6 C B $\flat$  B $\flat$ 5 C5

bur - ger man, — ba-by!

A.H. — (15ma)

A.H. —

*mp* *mf* *mp*

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

Oh, — I'm yo' — bur - ger man. — (Now, whoa!)

*mf* *mf*

G5 A.H. (15ma) A.H. (15ma) F5 G5 A.H. (15ma) F5 G5 F5 G5 F5

A.H. A.H. A.H.

mp mf hold mp

Bb5 C5 C6(11) Bb5 C5 Bb5 C5 Bb5

A.H. (15ma) A.H.

mp mf hold mp mf

A.H. (15ma) A.H. 1 hold bend 1/2

A.H. (15ma) A.H. 1 hold bend 1/2

**System 1:**

Chords: Bb5 C5, partial A.H. 1/4, Bb5 C5

Notes: (5) 3 5 5 3 5 3 3 1 1 3 3 3 3 (3) 3 3 3

Tempo: *mp*, *mf*, hold - - - - -

**System 2:**

Chords: G5, Bb5 G5, F5 G5, C5 Bb5 G5, F5 1/4

Notes: 1 5 3 5 5 3 5 5 5 5 3 5 (5) 3 3 3 1 3 3 3 1 3 3 5 3 5

Tempo: *mp*, *mf*, hold - - - - -

**System 3:**

Chords: C5, Bb5, C5 Bb5 C5, C, Bb5, C5, Bb

Notes: 1/4 A.H. (15ma), A.H. (15ma), A.H. (15ma), A.H. (15ma), A.H. (15ma), A.H. (15ma), A.H. (15ma)













Notes: 5 (5) 3 5 5 5 3 5 5 5 5 3 5 5 (5) 3 5 3 5 (5) 3 5 3 8

Tempo: *mp*, *mf*, hold - - - - -



# PEARL NECKLACE

**Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD**

**C#m7**  **C#5**  **B5**  **A**  **A5**  **Am7**   
**D7sus**  **G**  **Am7(type 2)**  **Am7(type 3)**  **G(type 2)**  **Am11** 

**Moderately fast** ♩ = 156

**Intro:**       $\frac{9}{8}$  E5                          A5                          E5

Clean Gtr. 2                          Gtr. 1                          Ha, ha, ha, ha, ha, ha.

Clean Gtr. 1  
*mf*                          *div.*                          partial P.M. throughout

T                          0 5 0 5 5 :|                          2 2 2 2 2 2 2 2                          2 2 2 2 2 2 2 2

A                          2 4 2 4 4 :|                          2 2 2 2 2 2 2 2                          2 2 2 2 2 2 2 2

B                          2 2 2 2 2 :|                          0 0 0 0 0 0 0 0                          0 0 0 0 0 0 0 0

The musical score is presented in three systems. The first system shows the vocal melody for the first two measures, starting with a treble clef and a key signature of one sharp (F#). The second system continues the vocal melody and includes the lyrics: "1. She's real - ly up - set with", "2. She gets a charge out of", and "3. See additional lyrics." The third system displays the guitar accompaniment, featuring a bass line and a treble line with chords indicated by letters A, B, and T.

me a - gain, I did - n't give her what she likes. I  
be - ing so weird, digs get - ting down - right strange. But

E5

Bridge:

C#m7

Gtr. 1

C#5 B5 A

( ) / 7 /

night.  
ranged.

1. She was real - ly bombed and I \_\_\_\_\_ was real - ly blown a - way.  
2. She was get - tin' bombed and I \_\_\_\_\_ was get - tin' blown a - way.

T  
A  
B

6 6 6 6 6 6 6 (6)  
4 4 4 4 4 4 4

⑤ ④ ③

Un - til I asked her what she want - ed and  
And she took it in her hand and

[illegible]

*To Coda* ⊕

**Guitar Solo:**  
**Rhy. Fig. 1 (Gtr. 1 w/flanger)**  
**Am7**

**Rhy. Fig. 2**

Gtr. 2

The image shows a musical score for guitar 2 and its corresponding tablature. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The music consists of a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The tablature is written on a six-line staff below the musical staff. It uses numbers 0-9 to represent frets. The first six measures of the guitar part correspond to the first six measures of the tablature. The tablature includes some triplets, indicated by a '3' over the numbers. The score is divided into three measures by double bar lines.

Tab

0 0 0 0 0 0 3 3

0 0 0 0 0 0 3

0 0 0 0 0 0 0

D7sus

G

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

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

[illegible]

(end Rhy. Fig. 2)

Am7(type 2) D7sus

w/Rhy. Fig. 1 (Next 5 bars)

w/Rhy. Fig. 2 (Next 5 bars)

T  
A  
B

9 (9) 12 (12) 9 12 (12) 7 7-9 (9 9)

[illegible]

The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is A major (three sharps: F#, C#, G#). The tempo is marked "Allegretto" and the time signature is 4/4. The score is divided into three measures. The first measure is labeled "A5" and the second "E5". The third measure is labeled "A5" and ends with a "D.S. al Coda" instruction. The guitar part features a melodic line in the first measure, a sustained chord in the second, and a melodic line in the third. The bass part features a sustained chord in the first measure, a sustained chord in the second, and a melodic line in the third. The drum part features a steady 4/4 beat throughout the three measures.

⊕  
Coda A5

Outro Solo:  
Am7(type 3)

D

G(type 2)

Am7(type 3)

D

G(type 2) Am7(type 3)

T  
A (7) (7) 7 10 12 12 10 10 12

## Rhy. Fig. 3

Am11 Am7(type 3)

Am11 Am7(type 3)

T  
A (12) 10 11 12 10 10 11 12 10 11 12 13 14 14 14 0 0 0 (0) 14 12 14 12 14

## Rhy. Fig. 4

T  
A 2 2 2 2 2 3 3 7 7 7 7 7 7 7 (5) 7 7 7 7 (3) 2 5

D G(type 2)

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

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

Am11 Am7 Am11 Am7 (end Rhy. Fig. 3)

T  
A  
B

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

(end Rhy. Fig. 4)

T  
A  
B

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

Am11 Am7 Am11 Am7 D

w/Rhy. Fig. 3 (5 times)  
w/Rhy. Fig. 4 (5 times)

T  
A  
B

12 14 (14) 15 15 15 (15) 13 12 15 (15) (15) 15 15 13 13

G Am11 Am7 Am11 Am7

trem. pick

T  
A  
B

13 15 (15) 13 15 15 (15) 13 14 5 7 13 10 12 14

Am11 Am7 Am11 Am7 D

T  
A  
B

0 0

First system of musical notation. Treble clef. Key signature: one sharp (F#). The melody is written on a single staff. The bass staff shows fingerings: 5 5 8 (1), 5 5 5 8 (1), 5 5 5 8 (1), (8) 5 5 5 8 (1). A chord symbol 'G' is placed above the melody in the second measure.

Second system of musical notation. Treble clef. The melody continues. The bass staff shows fingerings: 6 5 5 5 7 (1), 5 7 7 7 5 7 7 7 (1), (7), (7) 7 9 8 10 8 10 8 10 8 10. Chord symbols 'Am11 Am7' are placed above the melody in the second and fourth measures.

Third system of musical notation. Treble clef. The melody continues. The bass staff shows fingerings: (10), (10 10 10), 10 10, 10 10 10 10 10 10 10 10 10 10 10 10. Chord symbols 'Am11 Am7' are placed above the melody in the first and third measures.

Fourth system of musical notation. Treble clef. The melody continues. The bass staff shows fingerings: 10 10 10 10 10 10 10 10 10 10 10 10 10 10, 10 15 (15) 13 15 15 14 13 15. A chord symbol 'D' is placed above the melody in the first measure. A '1/2' symbol is placed above the melody in the second measure.

Fifth system of musical notation. Treble clef. The melody continues. The bass staff shows fingerings: 14 13 12 14, 15 14 12 15 12 12 10 12 (12) 10 (10) 12 10 9 12. Chord symbols 'G' and 'Am11 Am7' are placed above the melody in the first and fourth measures respectively. The system ends with two 'x' marks on the bass staff.

Am11 Am7      Am11 Am7      Am11 Am7      D

trem. pick

G      Am11      Am7

Am11 Am7      Am11 Am7      Am11 Am7

D      G      Fade

The musical score is written for guitar, consisting of a treble staff and a bass staff. The key signature has one sharp (F#). The score is divided into several measures, each with a specific chord indicated above the staff. The chords are Am11 Am7, Am11 Am7, Am11 Am7, D, G, Am11 Am7, Am11 Am7, Am11 Am7, D, G, and Fade. The bass staff contains numerous fret numbers (e.g., 0, 5, 7, 12, 17, 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) and some accidentals (e.g., #, b). The treble staff contains various musical notations, including eighth notes, sixteenth notes, and rests. The score includes a tremolo pick section and a fade-out section.

**Verse 3:**  
 She's so tough,  
 As pure as the driven slush.  
 And that's not true what she's talking 'bout,  
 It really don't cost that much.

**Bridge 3:**  
 She was gettin' bombed,  
 And I was gettin' blown away.  
 And she took it in her hand,  
 And this is what she had to say:  
 (To Chorus:)

# GUN LOVE

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast ♩ = 120

Intro:

C

Ah, — ah! — a, yeah! — (vocal ad lib.)

Str. 1 w/dist.

mf

T	13	13	13	13
A	9	9	9	9
B	10	10	10	10

(enter bass & keyboard)

D Dsus N.C.(C5) (E5) D Dsus N.C.(C) (E5)

1. She likes to

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

§ Verse:

D C D G D

shoot — her shot, — shoot-in' at the tar - get of love. —

(2.) — so par - tic - u - lar, she likes a Smith and Wes-son or Colt. —

(3.) See additional lyrics.

T	7	7	5	5	7	7	8	8	7
A	7	7	5	5	7	7	7	7	7
B	5	5	3	3	5	5	0	0	0

C D C D

She likes to load her cham - ber, up tight like a black leath - er glove...  
But she'll give you some lov - in' as long as she's cock - in' the bolt. —

TAB

TAB

G D C D C5 D5

Hoo, hoo, hoo! She's a lit - tle sweet, — but she'll  
Bet - ter hold on when she's

TAB

TAB

Gtr. 3 w/dist. on D.S. only

Gtr. 2 A.H. (15ma)

TAB

TAB

D C

take you in. You might be sit - tin' at the end of a fir - in' pin. Gun  
up to her tricks. Play - in' Rus - sian rou - lette but she'll load all six. Gun

A.H. (15ma) div. A.H. (15ma) 1/4

A.H. A.H. 1/4

5 15 12 12 15

## Chorus:

\* D A C G D A

love, gun love, gun love. She's a

Rhy. Fig. 1

\* implied harmony

7 7 7 6 6 2 2 5 4 5 5 5 5 7 7 7 6 6 (2) (2)  
5 5 5 4 4 0 0 3 2 3 3 3 3 5 5 5 4 4 0 0

C G D A C G

real gun lov - er. Gun love, Gun love, gun love, gun love.

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

To Coda ⊕ 1.

D A C G D C D

love. \_ She's a real gun lov-er to-night. \_

(end Rhy. Fig. 1)

T A B

7 7 7 6 6 2 2 5 4 5 7 7 5 5 5 7 7 7

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

(on D.S. only)

A.H. (15ma)

A.H. A.H. mf finger scrapes

T A B

5 5 5 12 (12) x x

10 10

G D C D

2.

Guitar Solo:

D Dsus D

D Dsus D

2. She's \_ real gun lov-er to-night. \_

Rhy. Fig. 2

T A B

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

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

A.H. (15ma) partial A.H. 1/4 1/4 A.H. (15ma) partial A.H. 1/4 A.H. (15ma) partial A.H. 1/4

\* finger scrape

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

T A B

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

Gtr. 1 D Dsus D

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

7 A.H. (15ma) (piano fill) D Dsus D A.H. 1/4 (15ma) partial A.H. 1/4 D Dsus D A.H. (15ma) A.H. (15ma)

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

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

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

harm. 8va harm. 8va partial A.H. 1/4 1/4 3 1/4 A.H. 1/4 (15ma) 1/4 A.H. (15ma)

harm. 1/4 1/4 1/4 1/4 A.H. 1/4 A.H. 1

TAB 4 7 (8 8) 5 2 3 4 5 5 3 3 5 5 0 3 3 5 3 5 3 5 3 5 5

D Dsus D

D Dsus D

Hoo, hoo, hoo, hoo! —

A.H. (15ma) A.H. 1/2 1/2

1/2 3 3

TAB 3 5 3 5 5 3 5 7 5 7 5 3 5 3 (3) 5 6 3

D Dsus D

D Dsus D

D Dsus D

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

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

TAB 5 7 5 5 5 5 3 5 0 5 5 3 5 5 5

C  $\textcircled{5}$  3 fr. C  $\textcircled{5}$  3 fr. C D5

Hoo! —

partial A.H.  $\frac{1}{4}$  A.H. (15ma)

partial A.H. A.H. —

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

D.S.  $\text{S}$  al Coda

3. She —

A.H. 8va

A.H. —

1-1/2

T  
A  
B 5 5 5 (5) 7 0 x x 13 15 13 15

$\oplus$  Coda C G D A C G

w/Rhy. Fig. 1 (2 times)

real — gun lov - er to - night. —

partial A.H.

mp partial A.H.

5-10

1/4 partial A.H.

1/4 partial A.H.

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

D A C G D A

real — gun — lov - er. —

A.H. (15ma)

1/4 A.H. (8va)

A.H. (8va)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

To - night, —

A.H.

1/4 A.H.

A.H.

A.H.

A.H.

A.H.

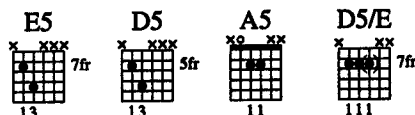
A.H.

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

She likes the punch  
Deep down in her pistolero.  
Runnin' with the wild bunch,  
Makin' like Robert DeNiro.  
She's kinda shy but make no mistake,  
She'll shoot you full of love,  
'Til your love bone aches.  
(To Chorus:)

# GOT ME UNDER PRESSURE

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast rock ♩ = 156

Intro:

E5 D5 A5 E5 D5 E5 D5 A5 E5 D5  
Gtrs. 1 & 2 w/dist. Gtr. 3 w/dist.

*mf* P.M.

The musical score is written for guitar and bass. The guitar part is in the treble clef and the bass part is in the bass clef. The key signature is one sharp (F#). The tempo is moderately fast rock, 156 beats per minute. The score includes an intro and several measures of music. The guitar part is marked 'mf' and 'P.M.' (punch). The bass part is marked 'mf' and 'P.M.'.

(end Rhy. Fig. 1)

Verse 1:  
Rhy. Fig. 1

E5

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D# E5

Gtr. 3  
F.M.

1. She — likes wear — in' lip — stick,

she likes French cui — sine..

Rhy. Fig. 1 (Gtrs. 1 &amp; 2)

(end Rhy. Fig. 1)

1/2

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D#

E5

⑤ ⑤ ⑤  
4fr 5fr 6fr  
C# D D#

But she won't let me use my pas — sion,

un —

1/2

1/2

E5

N.C.

Chorus:

E5

D5/E

mp

less it's in a lim — ou — sine.

She got me un — der pres — sure,

let ring —

E5 A5 E5 D5/E E5

she got me un - der pres-sure.

let ring - - - - -

T 7 8 8 2 2 7 8 7 7 7 8 0 2  
A (7) 9 9 0 0 7 9 0 0 2  
B 0 (0)

## Verse 2:

w/Rhy. Fig. 1 (9 times)

E5

2. She likes the art mu - se - um, she don't \_ like Pav - lov's

dog. \_ She fun at the mind mu - se - um, she

like it in a Lon - don fog. \_ She don't like \_ oth - er wom -

en, she likes whips and chains. \_ She likes co - caine \_

and flip - pin' out with Great Danes. \_\_\_\_\_ She's -

— a - bout all — I can han - dle, — it's too much for — my brain. —

## Chorus:

(E5) N.C. E5 D5/E E5 D5/E E5 A5

Gtr. 3

— It's got me un - der pres - sure, — it's got me un - der

let ring

E5 D5/E E5 D5/E E5 N.C.

pres-sure. Ow! \_\_\_\_\_

## Guitar Solo:

E5 D5 E5

Gtr. 4 w/dist.

*mf* *let ring*

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (6 1/2 times)

D5 E5 1/4

D5 E5

D5 E5

[illegible][illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system shows the guitar part (N.C.) and the vocal parts (T, A, B). The guitar part is in the key of D major (one sharp) and features a complex melody with many accidentals. The vocal parts are in the key of D major and feature a simple melody. The second system shows the guitar part (Harm.) and the vocal parts (T, A, B). The guitar part is in the key of D major and features a complex melody with many accidentals. The vocal parts are in the key of D major and feature a simple melody. The third system shows the guitar part (Harm.) and the vocal parts (T, A, B). The guitar part is in the key of D major and features a complex melody with many accidentals. The vocal parts are in the key of D major and feature a simple melody.

**Bridge:**

A5

F#5

I'm gon - na give her a mes - sage, here's what I'm gon - na say, -

Gtrs. 1 & 2

T  
A  
B

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

It's all over. She

might get out a night \_ stick and hurt me \_ real, real

[illegible]

## Chorus:

E5 D5/E E5 D5/E E5 A5

It's got me un - der pres - sure, ——— it's got me un - der

pres-sure. It's got me un - der pres - sure, ———

it's got me un - der pres - sure. Oh! Gtr. 4

div.

**Outro Solo: (Gtr. 4)**  
**w/Rhy. Fig. 2 (11 1/2 times)**

D5

P.M.

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

Musical score for "The Rose Tree" featuring a guitar melody and a guitar/bass accompaniment. The guitar part is in E5 and the guitar/bass part is in P.M. The score includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar melody is written on a single staff, and the guitar/bass accompaniment is written on a six-string staff with fret numbers indicated in parentheses.

The musical score is written for guitar. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass) on the left. The tablature uses numbers 0-7 to represent frets. The score is divided into two measures. The first measure is labeled 'D5' and the second measure is labeled 'E5'. The first measure contains a series of eighth and sixteenth notes, with a 1/4 note rest. The second measure contains a series of eighth and sixteenth notes, with a 1/4 note rest. The tablature for the first measure is: 5, 3, 3, 7, 7, 5. The tablature for the second measure is: 7, 5, 7, 5, 5, 7, 7, 3, (3), 2, 0, 0, 7, 3. The score is written in a style that is common in guitar tablature books, with a focus on the fretboard positions.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (wavy lines) and a bass line with fret numbers. Chord labels D5 and E5 are present above the staff. The bass line includes fret numbers such as (3), 0, (0), 9, 8, 12, 12, 12, (12), 9, 7, 0, 3, 0, 5, 2, 0.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (wavy lines) and a bass line with fret numbers. Chord labels E5 and D5 are present above the staff. The bass line includes fret numbers such as 2, 0, 2, 4, 0, 2, 2, (2), 0, 0, 2, 0, 0, 0, 2, 2, 2, 2.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (wavy lines) and a bass line with fret numbers. Chord labels D5 and E5 are present above the staff. The bass line includes fret numbers such as 0, 0, (2), 2, 0, 0, 2, 2, 0, 0, 0, 0, 7, 5, 5, 7, (7), 5, (0), 7, 5, 7, (x).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (wavy lines) and a bass line with fret numbers. Chord labels D5 and E5 are present above the staff. The bass line includes fret numbers such as 5, 7, (5), 7, 9, 7, (7), 5, x, x, 7, 5, 7, 7, 7, 7, 5, 7.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments (wavy lines) and a bass line with fret numbers. Chord label D5 is present above the staff. The bass line includes fret numbers such as 7, 5, 5, 9, 9, 5, 7, 5, 9, 9, 9, 9, 7, 5, 5, 7, 5, 5, 7, 7, 7, 5, 7, 5, 7.

E5

grad. bend - - - -

D5

1/2 1

1/2 1

1/2 1

1/2 1

(7) (0)

12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12

E5

1/2 1

1/2 1

1/2 1

1/2 1

(7) 7 5 5 7 5 7

9 9 5 5 7

D5

E5

(1)

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

D5

E5

1 1 1/2 1

(10) 10 10 (10) 8 10 10 (10) 8 9 10 9 10 10 10 (10) 8 10 8 8 10 12

D5

Fade

1 1 1 1

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

***Intro:***

**C5**

**Bb5**

**B5**

**C5**

**Gtr. 1 w/dist.**

***mf***

**slight dist.**

*mf*

partial P.M.:

N.C.  
doubled on acoustic

**C5**

*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

partial P.M. throughout

**Verse:**

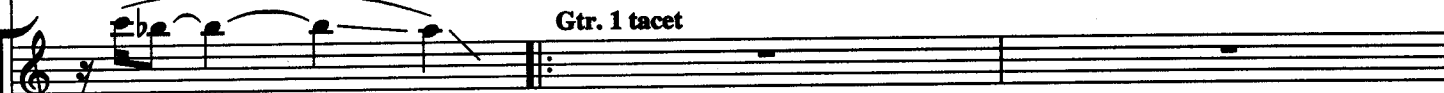
C5



1. Well, I was roll-in' down the road in some cold, blue — steel. — I had a  
 2. Eas-in' down the high-way in a new Cad-il-lac; — I had a  
 3. See additional lyrics.

8va —

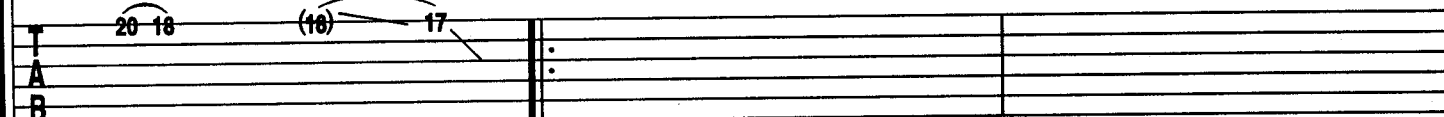
Gtr. 1 tacet



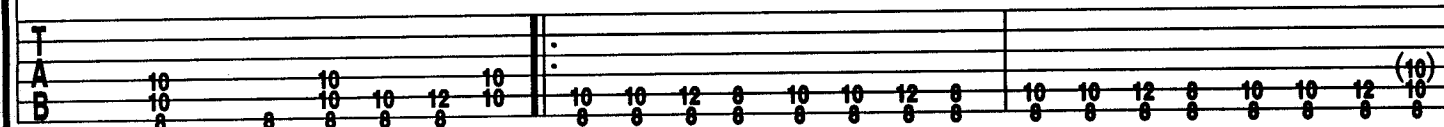
20 18

(18)

17



Gtr. 2

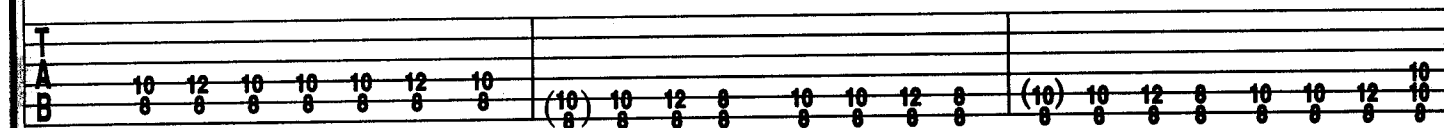


F5

C5



blues man in the back and a beau-ti-cian at the wheel. — We go-in' down-town in the  
 fine fox in front, I had three more in the back. — They sport-in' short dress-es, wear-in'

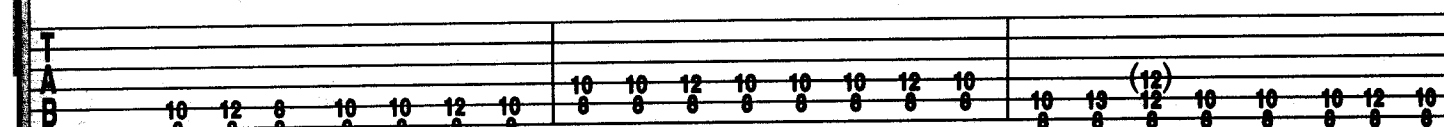


F5

C5



mid-dle of — the night. We're laugh-in' and I'm jok-in' and we feel-in' al-right. Oh, I'm bad,  
 spike heel — shoes. — They smok-in' Luck-y Strikes and wear-in' ny-lons — too. 'Cause we bad,



## Chorus:

F5

C5

I'm na - tion - wide. —  
We na - tion - wide. —

Gtr. 3 w/dist. and slap echo

T 11 11 5  
A 10 10 4  
B 12 12 6

Gtr. 2

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

F5

(F)

C5

To Coda ⊕

Yes, I'm bad, —  
Yeah, we bad, —

I'm na - tion-wide. —  
we na - tion-wide. —

w/trem. bar

w/trem. bar

T 11 11 5 6  
A 10 10 4 5  
B 12 12 6 7

1/4 1/4

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

Interlude:  
C5

Eb5 F5

N.C.  
doubled on acoustic

*poco rit.* *a tempo* *f*

1/4 1 1/2

T 10 12 12 12 10 12 12 12 10 12 12 12 10 8  
A 11 13 13 13 11 13 13 13 11 13 13 13 10 8  
B 10 8 10 8 10 8 10 8 10 8 10 8 10 8

*poco rit.*

T 10 12 12 12 10 12 12 12 10 12 12 12 10 8  
A 11 13 13 13 11 13 13 13 11 13 13 13 10 8  
B 10 8 10 8 10 8 10 8 10 8 10 8 10 8

C5 Eb5 F5 C5 Eb5 F5

*w/pick & finger*

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

1 1/2

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

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

Guitar Solo: (B7) (C7) (F) (C)

Gtr. 3

(Play 3 times)

A.H. - partial A.H. (15ma) partial A.H.

1/2 1 1

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

C5 Eb5 F5 C5 Eb5 F5

*let ring* *partial P.M.* *simile*

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

[illegible]

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part with a key signature of one flat (B-flat) and a 4/4 time signature. The guitar part is written in standard notation, with a key signature change from one flat to two flats (B-flat to A-flat) in the second system. The second system shows the bass part, which is written in standard notation. The third system shows the drum part, which is written in standard notation. The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like "P.M." and "partial A.H.".

(F) (C) F C5

Gtr. 3 tacet

grad. bend

1 10 8 10 8 8 10 10 8 10 13 11 (12) 10 8 10 8 10 10 8 10

1 1/2 1/4

C5 Eb5 F5

let ring - - - - -

1/4

1/4

10 10 10 8 8 10 11 12 10 10 6 10 10 12 8 10 10 12 10 8

Bb B C5

1 1/2

10 8 10 10 10 10 10 10 10 8

(9) (9) (9)

10 10 12 8 10 10 12 10

N.C.  
doubled by acoustic gtr.

*mp*  
*poco rit.*

*mf*

C5

E♭5 C5

1

*a tempo*

1 1/2

*poco rit.*

*a tempo*

*D.S. al Coda*

E♭5 C5 E♭5 C5 E♭5 C5

3. Well, I was

The musical score consists of four systems. The first system shows the beginning of the piece with a treble clef staff containing rests and a single eighth note, followed by two empty staves. The second system introduces the piano part with a treble clef staff featuring various chords and melodic lines, some marked with wavy lines indicating vibrato or tremolo. Below it are three staves labeled T (Tenor), A (Alto), and B (Bass) for the double bass, showing fingerings and octaves. The third system continues the piano melody and includes a guitar part at the bottom with a treble clef staff showing chords and a bass line with fret numbers. The fourth system concludes the piece with similar instrumentation.

$\oplus$ 

*Coda* N.C.

doubled on acoustic gtr.

***Outro Solo:***

**Cm7**

**Eb****F**

**Gtr. 4 w/octave divider & dist.**

*poco rit.*

*a tempo w/double time feel*

**Rhy. Fig. 1** clean tone

**Gtr. 3**

**Gtr. 2**

*div.*

**clean tone**

**Eb**

**Eb**

F

**Cm7**

**Eb****F**

end Rhy. Fig. 1

**Rhy. Fig. 2**

### Lead Fill 1

N.C.

**w/Rhy. Figs. 1 & 2**

**Cm7**

**Eb**

**F**

**Gtr. 1**

**Gtr. 5**

**clean tone**

The musical score consists of two staves. The top staff is in treble clef and contains a melody with several ornaments: a grace note, a 1/4 note, a triplet of eighth notes, and a trill. Chords are indicated above the staff: Cm7, Eb, F, Cm7, Eb, and F. The bottom staff is in tenor/bass clef and shows a bass line with fingerings: 10, 8, 6, 10, 8, 6, 10, 8, 10. It also includes trills and other ornaments.

w/Lead Fill 1  
 N.C.  
 trn trn trn trn Gtr. 4  
 w/Rhy. Fig. 1 (3 times)  
 Cm7  
 Eb F Cm7  
 Eb F

musical score for guitar and bass. The guitar part (top staff) is in E-flat major, featuring a Cm7 chord, a triplet of eighth notes, and a series of eighth notes with 1/4 and 1/2 note values. The bass part (bottom staff) is in E-flat major, featuring a triplet of eighth notes, a series of eighth notes with 1/4 and 1/2 note values, and a final measure with a 'rake' instruction. The score is labeled 'w/Rhv. Fig. 2'.

w/Lead Fill 1  
N.C.

w/Rhy. Fig. 1 (3 times)  
Cm7  
Gtr. 4

E♭ F Cm7

E♭ F

1/4 1/4 1/4

1 1/4 1/4

1

11 8 10 8 10 8 10 8 10 8 10 8 11 8 11

10 8 10 8 10 8 10 8 10 8 10 8 11 8 11

10 8 10 8 10 8 10 8 10 8 10 8 11 8 11

Cm7 Eb F Cm7 Eb F

8 11 11 8 11 8 10 8 10 10 10 8 10 8 10 10 8 10 10

Cm7 Eb F Cm7 Eb F

Gtr. 5

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

w/Rhy. Fig. 2 Cm7 1/4 1/4 w/Lead Fill 1. N.C. Eb F

8 8 10 8 10 10 8 10 9 8 6 6 8 6 8 1 3 1 3

w/Rhy. Fig. 1 Cm7 Gtr. 4 Eb F Cm7 Eb F

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

w/Rhy. Fig. 2 Cm7 w/Lead Fill 1. N.C. Eb F

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

w/Rhy. Fig. 1  
Cm7

E $\flat$  1/4 F 1/4 Cm7

E $\flat$  1/4 F

w/Rhy. Fig. 2  
Cm7  
hold

E $\flat$  F

w/Lead Fill 1  
N.C.

grad. release

w/Rhy. Fig. 1  
Cm7

E $\flat$  F Cm7

w/Rhy. Fig. 2

E $\flat$  F Cm7

E $\flat$  F

Fade

**Verse 3:**

Well, I was moving down the road  
In my V-Eight Ford.  
I had a shine on my boots,  
I had my sideburns lowered.  
With my New York brim  
And my gold tooth displayed,  
Nobody give me trouble  
'Cause they know I got it made.

**Chorus 3:**

I'm bad, I'm nationwide.  
Well, I'm bad, bad, bad, bad, bad,  
I'm nationwide.

# LA GRANGE

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast shuffle ♩ = 160 (♩ =  $\frac{3}{4}$ )

Intro:

A5(Am7)

*mp*

Ru - mour spread-in' a-round, in that Tex - as

town, 'bout that shack out - side La Grange.

A5 C Dsus2 A5 C D5

(Spoken:) And you know what I'm talk-in' a-bout. Just let me know if you wan-na go.

T  
A  
B

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

[illegible]

A5 C Dsus2 A5 (Drums)

They got-ta lot-ta nice girls.

T  
A  
B

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

A5 C Dsus2 A5 C Dsus2

*Have mer-cy.*

**T**  
**A** 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
**B** 0 0 0 0 0 0 3 5 0 2 2 2 2 2 0 2 2 3 (3) 5 2

A5 C Dsus2 A5 C Dsus2

A haw, - haw, haw, haw. A haw, a haw, haw, haw. Well, I hear it's fine.

TAB: 0 2 2 2 2 2 2 2 0 3 5 2 0 2 2 2 2 2 2 2 0 3 5 2

A5 C Dsus2 A5 C Dsus2

if you got the time and the

TAB: 0 2 2 2 2 2 2 2 0 3 (0) 5 2 0 2 2 2 2 2 2 2 0 3 5 2

A5 C Dsus2 A5 C Dsus

ten to get your - self in a, hmm, hmm. And I hear it's

TAB: 0 2 2 2 2 2 2 2 0 3 (0) 5 2 0 2 2 2 2 2 2 2 0 3 5 2

A5 C Dsus2 A5 C Dsus2

tight most ev - er - y night, but now

TAB: 0 2 2 2 2 2 2 2 0 3 (0) 5 2 0 2 2 2 2 2 2 2 0 3 5 2

A5 C Dsus2 A5

I might be mis - tak - en. — Hmm, hmm, hmm, hmm.

(Drums)

TAB

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

Guitar Solo:

C5 Eb5 F5 C5 Eb5 F5

(Have mer-cy.)

TAB

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

Rhy. Fig. 1

TAB

T															
A	10	10	10	10	10	10	8	10	10	10	10	10	10	10	10
B	8	10	10	10	10	10	8	6	8	11	8	10	10	10	11

C5 Eb5 F5 C5 Eb5 F5

TAB

T															
A	10	8	10	8	10	8	10	8	6	8	6	8	10	10	10/12
B															

(end Rhy. Fig. 1)

TAB

T															
A	10	10	10	10	10	10	8	10	10	10	10	10	10	10	10
B	8	10	10	10	10	10	8	6	8	11	8	10	10	10	11

**w/Rhy. Fig. 1 (3 times)**

Gtr. 1 C5 Eb5 F5 C5 Eb5 F5

The guitar solo for Gtr. 1 is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The solo consists of several measures of music, including triplets and sixteenth notes. The notes are: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-1

C5 Eb5 F5 C5 Eb5 F5

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

A 12 11 12 12 10 8 10 8 8 11 8 10 8 10 10 8 8 10 8 8 8 8 10 8

B 8 10 8 10 10 9 6 8 8 6 8 10 8 8 8 10 8

C5 Eb5 F5 C5 Eb5 F5

T  
A  
B

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

[illegible]

Gtr. 2

(let ring thru-out)

TAB

5 5 5 | 5 5 5 | 5 5 5 | 0 0 3 4 2/2 0 3 0 0

[illegible]

The musical score for "The Sound of Silence" is presented in three staves. The top staff is for the guitar, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is composed of eighth and sixteenth notes, with a 1/4 note rest indicated above the first measure. The middle staff is for the drums, with a 1/4 note rest indicated above the first measure. The bottom staff is a guitar tablature, showing fret numbers for the strings. The tablature is divided into four measures, with a 1/4 note rest indicated above the first measure. The first measure of the tablature shows fret numbers 5, 2, 2, 2, 2, 2. The second measure shows 2, 2, 0, 2, 5, 0. The third measure shows 5, 2, 2, 2, 2, 2. The fourth measure is empty.



C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2

A5 C Dsus2 A5

C Dsus2 A5 C Dsus2 A5

C Dsus2 A5 C Dsus2

A5 C Dsus2 A5 Fade

# MY HEAD'S IN MISSISSIPPI

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast ♩ = 152 (♩ =  $\frac{3}{4}$ )

Intro:

A5

D5

A5

Gtr. 1 w/heavy dist.

*mf*

Verse:  
A5

(drums) (synth.) G5

I'm shuf - flin' thru the Tex -

Rhy. Fig. 1

TAB

TAB

D5 A5

- as sand, but my head's in Mis - sis - sip -

3

1/2

TAB

TAB

D5

A5

pi. I'm  
(end Rhy. Fig. 1)

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

TAB

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

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

TAB

3 0 0 3 2 (2) (2)

w/Rhy. Fig. 1

D5

A5

shuf - flin' thru the Tex - as sand, - but my head's in Mis - sis -

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

mp

TAB

3 2 0 2 2 2

D5                      A5

sip - pi. \_\_\_\_\_ The

1/4

1/4

T  
A  
B

T  
A  
B

G5                      F5

blues has got a hold \_\_\_\_ of me. \_\_\_\_ I be - lieve I'm \_\_\_\_ get - tin'

3

Rhy. Fig. 2

w/trem. bar

w/trem. bar

T  
A  
B

T  
A  
B

(2)

A5 D5 A5 (drums)

diz - zy. (spoken:) Help me, now. (end Rhy. Fig. 2)

1/4 1/4

w/Rhy. Fig. 1 (2 times)

D5

I keep think-in' 'bout that night in Mem - phis.

let ring - - - - - trem. bar

A.H. 15ma

A.H.

21 21 10 10

A5 D5

Lord, I thought I was in heav-en.

partial A.H. - - - - -

partial A.H. - - - - -

T (10) (2) 2

A

B 6 5 4 3 0 0

A5 D5

I keep think - in' 'bout that night in Mem - phis.

1/4 1/4

T 2 5 (5) 5 5 7

A 2 5 (5) 5 5 7

B 0 0 5 0 5 0 5 7 3

A5 D5

I thought I was in heav - en.

partial A.H. - 1/4

partial A.H. 1/4

T 2 2

A 2 2

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

A5 G5 w/Rhy. Fig. 2

But I was stum-blin' thru the park-ing lot

14 2 17 (3 0)

T 2 5 7

A 2 5 7

B 0 0 0 7 5 5 5 5

The musical score is written for three parts: Voice, Piano, and Guitar. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "of an in - vis - i - ble Sev - en E - lev - en."

**Vocal Line:** The melody begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes. It includes a fermata over the final note "en." and is marked with "F5" and "A5" above the staff.

**Piano Accompaniment:** The left hand plays a steady eighth-note accompaniment. The right hand plays a melody that mirrors the vocal line, with a quarter rest at the beginning and a fermata at the end.

**Guitar Accompaniment:** The guitar part is written for a six-string guitar. It features a bass line with a 5/5 chord, a 7th chord, and a final 3/0 chord. There are also some fretted notes and a "x" mark indicating a muted string.

The musical score is for the song "What Was I Do-in' Out There?". It is written for guitar and voice. The guitar part is in standard tuning (E A B) and uses a capo at the 5th fret (A5). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody and the guitar accompaniment. The vocal melody is in the treble clef, and the guitar accompaniment is in the bass clef. The guitar part features a mix of chords and single notes, with some measures marked with "x" indicating muted notes. The second system continues the vocal melody and guitar accompaniment, with the guitar part featuring a mix of chords and single notes, and some measures marked with "x" indicating muted notes. The vocal melody is in the treble clef, and the guitar accompaniment is in the bass clef. The guitar part features a mix of chords and single notes, with some measures marked with "x" indicating muted notes. The vocal melody is in the treble clef, and the guitar accompaniment is in the bass clef. The guitar part features a mix of chords and single notes, with some measures marked with "x" indicating muted notes.

**Guitar Solo:**  
**Rhy. Fig. 3**

**Ruler, Figure 6**

Key: F Major

3/4

First system:

Treble staff: (F4) (G4) (A4) (B4) (C5) (D5) (C5) (B4) (A4) (G4) (F4) (E4) (D4) (C4) (B3) (A3) (G3) (F3) (E3) (D3) (C3) (B2) (A2) (G2) (F2) (E2) (D2) (C2) (B1) (A1) (G1) (F1) (E1) (D1) (C1) (B0) (A0) (G0) (F0) (E0) (D0) (C0) (B-1) (A-1) (G-1) (F-1) (E-1) (D-1) (C-1) (B-2) (A-2) (G-2) (F-2) (E-2) (D-2) (C-2) (B-3) (A-3) (G-3) (F-3) (E-3) (D-3) (C-3) (B-4) (A-4) (G-4) (F-4) (E-4) (D-4) (C-4) (B-5) (A-5) (G-5) (F-5) (E-5) (D-5) (C-5) (B-6) (A-6) (G-6) (F-6) (E-6) (D-6) (C-6) (B-7) (A-7) (G-7) (F-7) (E-7) (D-7) (C-7) (B-8) (A-8) (G-8) (F-8) (E-8) (D-8) (C-8) (B-9) (A-9) (G-9) (F-9) (E-9) (D-9) (C-9) (B-10) (A-10) (G-10) (F-10) (E-10) (D-10) (C-10) (B-11) (A-11) (G-11) (F-11) (E-11) (D-11) (C-11) (B-12) (A-12) (G-12) (F-12) (E-12) (D-12) (C-12) (B-13) (A-13) (G-13) (F-13) (E-13) (D-13) (C-13) (B-14) (A-14) (G-14) (F-14) (E-14) (D-14) (C-14) (B-15) (A-15) (G-15) (F-15) (E-15) (D-15) (C-15) (B-16) (A-16) (G-16) (F-16) (E-16) (D-16) (C-16) (B-17) (A-17) (G-17) (F-17) (E-17) (D-17) (C-17) (B-18) (A-18) (G-18) (F-18) (E-18) (D-18) (C-18) (B-19) (A-19) (G-19) (F-19) (E-19) (D-19) (C-19) (B-20) (A-20) (G-20) (F-20) (E-20) (D-20) (C-20) (B-21) (A-21) (G-21) (F-21) (E-21) (D-21) (C-21) (B-22) (A-22) (G-22) (F-22) (E-22) (D-22) (C-22) (B-23) (A-23) (G-23) (F-23) (E-23) (D-23) (C-23) (B-24) (A-24) (G-24) (F-24) (E-24) (D-24) (C-24) (B-25) (A-25) (G-25) (F-25) (E-25) (D-25) (C-25) (B-26) (A-26) (G-26) (F-26) (E-26) (D-26) (C-26) (B-27) (A-27) (G-27) (F-27) (E-27) (D-27) (C-27) (B-28) (A-28) (G-28) (F-28) (E-28) (D-28) (C-28) (B-29) (A-29) (G-29) (F-29) (E-29) (D-29) (C-29) (B-30) (A-30) (G-30) (F-30) (E-30) (D-30) (C-30) (B-31) (A-31) (G-31) (F-31) (E-31) (D-31) (C-31) (B-32) (A-32) (G-32) (F-32) (E-32) (D-32) (C-32) (B-33) (A-33) (G-33) (F-33) (E-33) (D-33) (C-33) (B-34) (A-34) (G-34) (F-34) (E-34) (D-34) (C-34) (B-35) (A-35) (G-35) (F-35) (E-35) (D-35) (C-35) (B-36) (A-36) (G-36) (F-36) (E-36) (D-36) (C-36) (B-37) (A-37) (G-37) (F-37) (E-37) (D-37) (C-37) (B-38) (A-38) (G-38) (F-38) (E-38) (D-38) (C-38) (B-39) (A-39) (G-39) (F-39) (E-39) (D-39) (C-39) (B-40) (A-40) (G-40) (F-40) (E-40) (D-40) (C-40) (B-41) (A-41) (G-41) (F-41) (E-41) (D-41) (C-41) (B-42) (A-42) (G-42) (F-42) (E-42) (D-42) (C-42) (B-43) (A-43) (G-43) (F-43) (E-43) (D-43) (C-43) (B-44) (A-44) (G-44) (F-44) (E-44) (D-44) (C-44) (B-45) (A-45) (G-45) (F-45) (E-45) (D-45) (C-45) (B-46) (A-46) (G-46) (F-46) (E-46) (D-46) (C-46) (B-47) (A-47) (G-47) (F-47) (E-47) (D-47) (C-47) (B-48) (A-48) (G-48) (F-48) (E-48) (D-48) (C-48) (B-49) (A-49) (G-49) (F-49) (E-49) (D-49) (C-49) (B-50) (A-50) (G-50) (F-50) (E-50) (D-50) (C-50) (B-51) (A-51) (G-51) (F-51) (E-51) (D-51) (C-51) (B-52) (A-52) (G-52) (F-52) (E-52) (D-52) (C-52) (B-53) (A-53) (G-53) (F-53) (E-53) (D-53) (C-53) (B-54) (A-54) (G-54) (F-54) (E-54) (D-54) (C-54) (B-55) (A-55) (G-55) (F-55) (E-55) (D-55) (C-55) (B-56) (A-56) (G-56) (F-56) (E-56) (D-56) (C-56) (B-57) (A-57) (G-57) (F-57) (E-57) (D-57) (C-57) (B-58) (A-58) (G-58) (F-58) (E-58) (D-58) (C-58) (B-59) (A-59) (G-59) (F-59) (E-59) (D-59) (C-59) (B-60) (A-60) (G-60) (F-60) (E-60) (D-60) (C-60) (B-61) (A-61) (G-61) (F-61) (E-61) (D-61) (C-61) (B-62) (A-62) (G-62) (F-62) (E-62) (D-62) (C-62) (B-63) (A-63) (G-63) (F-63) (E-63) (D-63) (C-63) (B-64) (A-64) (G-64) (F-64) (E-64) (D-64) (C-64) (B-65) (A-65) (G-65) (F-65) (E-65) (D-65) (C-65) (B-66) (A-66) (G-66) (F-66) (E-66) (D-66) (C-66) (B-67) (A-67) (G-67) (F-67) (E-67) (D-67) (C-67) (B-68) (A-68) (G-68) (F-68) (E-68) (D-68) (C-68) (B-69) (A-69) (G-69) (F-69) (E-69) (D-69) (C-69) (B-70) (A-70) (G-70) (F-70) (E-70) (D-70) (C-70) (B-71) (A-71) (G-71) (F-71) (E-71) (D-71) (C-71) (B-72) (A-72) (G-72) (F-72) (E-72) (D-72) (C-72) (B-73) (A-73) (G-73) (F-73) (E-73) (D-73) (C-73) (B-74) (A-74) (G-74) (F-74) (E-74) (D-74) (C-74) (B-75) (A-75) (G-75) (F-75) (E-75) (D-75) (C-75) (B-76) (A-76) (G-76) (F-76) (E-76) (D-76) (C-76) (B-77) (A-77) (G-77) (F-77) (E-77) (D-77) (C-77) (B-78) (A-78) (G-78) (F-78) (E-78) (D-78) (C-78) (B-79) (A-79) (G-79) (F-79) (E-79) (D-79) (C-79) (B-80) (A-80) (G-80) (F-80) (E-80) (D-80) (C-80) (B-81) (A-81) (G-81) (F-81) (E-81) (D-81) (C-81) (B-82) (A-82) (G-82) (F-82) (E-82) (D-82) (C-82) (B-83) (A-83) (G-83) (F-83) (E-83) (D-83) (C-83) (B-84) (A-84) (G-84) (F-84) (E-84) (D-84) (C-84) (B-85) (A-85) (G-85) (F-85) (E-85) (D-85) (C-85) (B-86) (A-86) (G-86) (F-86) (E-86) (D-86) (C-86) (B-87) (A-87) (G-87) (F-87) (E-87) (D-87) (C-87) (B-88) (A-88) (G-88) (F-88) (E-88) (D-88) (C-88) (B-89) (A-89) (G-89) (F-89) (E-89) (D-89) (C-89) (B-90) (A-90) (G-90) (F-90) (E-90) (D-90) (C-90) (B-91) (A-91) (G-91) (F-91) (E-91) (D-91) (C-91) (B-

A5

System 1: A5

Guitar staff: Treble clef, key signature of one sharp (F#). Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Tenor staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Bass staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

System 2: C5, D5, C5, D5

Guitar staff: Treble clef, key signature of one sharp (F#). Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Tenor staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Bass staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

System 3: A5

Guitar staff: Treble clef, key signature of one sharp (F#). Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Tenor staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

Bass staff: C-clef, key signature of one sharp. Melody includes eighth and quarter notes, triplets, and a 15-measure rest.

My Head's In Mississippi - 14 - 9  
P0978GTX

## Gtrs. 1 &amp; 2

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

Verse:  
w/Rhy. Fig. 1 (2 times)

A5 D5

Last night I saw a cow - girl; \_\_\_\_\_

Gtr. 2

*mp* 1/4 1/4 1/4

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

A5 D5

she was float-in' a - cross - the ceil - ing. \_\_\_\_\_

1/4 1/2 1/4

T 2  
 A 2  
 B 2 3 5 3 2

A5 D5

And last — night I saw a nak - ed cow - girl; \_\_\_\_\_

1/2

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

A5

she was float - in' a - cross the ceil - ing.

3

TAB 2/2 (0) 16 0 12

w/Rhy. Fig. 2

D5 A5 G5

She was mum-blin' to some Howl-

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

TAB 5 3 5 x 3 0 2 (2)

F5 A5

- in' Wolf a - bout some voo - doo heal - in'...!

mp

3 3 3

TAB 7 7 (7 5) 7 5 0 7 0 (3) 1 (1) 1 1 1 1 1 1 1 1

D5 A5

(spoken:) Mmm, baby.

A.H. (15ma) A.H. (15ma) A.H. (15ma)

1/4 1/4 1/4 3

TAB 3 0 5 3 3 (0) 3 x 5 x 5 x 3 0 5 5 5 5 5 5

Outro Solo:  
w/Rhy. Fig. 3

partial A.H. partial A.H. A.H. (15ma) 1/4 partial A.H. (spoken:) Where's my head, - ba - by? A.H. (15ma) 1/4 1/4 A.H. (15ma) 1/4

3 C5 D5 C5

15 6 3

7 (5 5)

A5 C5 D5 C5

Some - where in Mis-sis - sip - pi. Oh, - yeah!

A.H. (15ma) 1/4 partial A.H. (15ma) 1/4 A.H. (15ma) 1/4

A.H. 1/2 1/4 1/4 partial A.H. A.H. 1/2

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

D

harm. (8va) A.H. (15ma) A.H. (15ma)

harm. A.H. 1 A.H. 1 A.H.

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

15

A5 C5 D5 C5

A.H. (15ma) 1/4 1/4 A.H. 1/4 1/2 1

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

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

x 3 3 (2) 0 0 (2) 0 6 5 7 7 5 (5) 0 3 3 3 0

E5 D5

1/4 1/4

A5 C5 D5 C5

1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H.

1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H.

w/Rhy. Fig. 3 A5

1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 partial A.H. 1/4 1/4 1/4 1/4

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

C5 D5 C5 A5

1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 1/4 1/4 1/4

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

1/4 1/4 C5 D5 C5

D

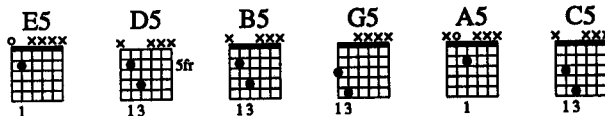
A5 partial A.H. 1/4 partial A.H. 1/4

C5 D5 1/4 C5 E5

D5 Fade

# PLANET OF WOMEN

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast rock ♩ = 152

Intro: Drums w/half-time feel

N.C.

Gtr. 3 w/dist. A.H. (15ma)

pp < mf A.H. 1/2

Double time

A5

A.H. (15ma)

A.H. (15ma)

1.2.

A.H. (15ma)

B5

A.H.

A.H.

A.H.

Gtr. 1 & 2 w/dist.

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

let ring

A.H.

3.

E5

Gtr. 1 (E)

A.H.

Gtr. 2

Verse:  
E5

1. What — can I do? I'm a ner - vous wreck. —  
 (2.) start — by act - ing just a lit - tle dis - creet. —  
 (3.) See additional lyrics.

let ring —

TAB

*mp*  
P.M. throughout

TAB

There's girls — ev - 'ry-where; I bet - ter  
 Then they're in — the skies — and they're

—

TAB

TAB

TAB

Gtr. 2 E5

go and check. \_\_\_\_\_  
in the streets. \_\_\_\_\_

Spoken: Check it out!

I  
You can

let ring -----

T A B

9 9 9 7 9 (9) 7 7 7 8 7 7 8 9 9 9 0

D5

can't tell a dia-mond from a hole in the ground. They all got my head spin-nin'  
find them in — cars or a ho - tel lob - by. They're eas - y to find, — just

T A B

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

Chorus:

B5 A5 E5

round and — round. Plan - et of Wom-en, oh, — yeah!

look for the bod - y. —

Gtrs. 1 & 2

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

T A B

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



G5 E5

T  
A  
B

B5

T  
A  
B

G5 E5

T  
A  
B

B5

T  
A  
B

E5

T  
A  
B

B5

A.H. (15va)

A.H.

1/4

1/2

1/4

1/4

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

A.H. (15ma)

A.H. (15ma)

Partial A.H.

A.H. 1/2

9 9 7 9 9 7 7 9 7 7 9 7 7 9 7

Gtrs. 1 & 2

A5

1/4

1/4

1/4

1/4

1/4

1/4

1.2. B5

let ring - - - -

1/4

1/4

1/4

1/4

1/4

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

3. E5

D.S.  $\text{\textcircled{S}}$  al Coda

3. If you

let ring

mp

let ring

(4) 2 7

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

## Outro Solo:

Coda C5  
Gtr. 2

E5

Rhy. Fig. 1 B5

Gtr. 2 palm mute

driv - in' me in - sane.

Gtr. 1

A.H.  
(15ma)

1/4

mf

A.H.

1/4

A.H. (15ma) Partial A.H. A.H. (15ma) Partial A.H.

A.H. Partial A.H. A.H. (15ma) Partial A.H.

1

10

7 7 9 9 9 9 7 7 9 9 7 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9

G5 A5 B5

A.H. (8va) A.H. (8va) A.H. (15ma) A.H. (15ma)

A.H. A.H. A.H.

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

(end Rhy. Fig. 1)

C5

D5

B5

w/ Rhy. Fig. 1  
(repeat 'til fadeout)

1/4 A.H. (15ma) A.H. (15ma) Partial A.H.

1/4 A.H.

7 9 9 9 7 9 7 9 9 9 9 2 5 5 7 7 9 (7) 9 9 9 9 9 9

A.H. (8va) A.H. (15va) A.H. (15ma)

let ring hold bend

(A.H.) A.H. (8va) G5 A5 B5

A.H. (15ma) C5 D5 B5

A.H. (15ma) A.H. (15ma) A.H. (15ma) Fade

*Verse 3:*

If you have the answer, drop me a line today,  
 Or send a straightjacket, something in a shade of gray.  
 I think I've sprained my brain 'cause it won't unwind,  
 Everyday it's man against man on the ...  
 (To Chorus:)

# VELCRO FLY



Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast ♩ = 152

Intro:

(Drums)

8

(Cm)

(enter Keyboards)

5

8 5 Gtr. 1

A.H. (15ma)

mf w/distortion

A.H. 1/2

10 (10) 8 10 10

T  
A  
B

Verse:

(Cm7)

1. Hey, look at the hooks \_ on \_ your pants; \_ makes you  
(2.) just e - nough \_ of that stick - y stuff \_ to hold the seams \_ of your  
(3.) See additional lyrics.

Fm

wan - na dance. \_ I say \_ yeah, yeah. \_ I say  
fine blue jeans. I say \_ yeah, yeah. \_

A.H. (8va)

mp A.H. (echo repeat)

10 (10)

T  
A  
B

Cm7

G5

yeah, \_ yeah. \_ There ain't nev - er a catch; all you

(echo repeat)

3 (3 3 3) 5 5

T  
A  
B

C5 Bb Eb/F

got - ta do is snatch. Do the vel - cro fly. Do the

TAB (5) (6) 5 5 (6)

To Coda ⊕

C5 1. Bb Eb/F 2. C5 Bb Eb/F

vel - cro fly. 2. You need

A.H. (15ma)

mf A.H. 1

TAB (5) 5 5 5 10 11 11 10 8

Guitar Solo:  
Cm

1/4 1/4

TAB 8 10 10 (10) 8 10 10 8 10 8 10 8 8 8 8 13

Fm7

1

TAB x x x 10 8 10 10 (10) 8 10 (10) 11 11 12 10 8 10 10

Cm G7 partial A.H.

T  
A  
B

Cm Bb Eb/F partial A.H.

T  
A  
B

Cm Cm Bb Eb/F (Bass & Percussion) N.C. 7 D.S. al Coda

3. Well, it

T  
A  
B

Coda A.H. (15ma) Gtr. 2 F5 (Fm7)

mp A.H.

T  
A  
B

⑥ 3fr B      ⑤ 1fr B $\flat$     ⑤ 3fr C    ④ 1fr E $\flat$     ⑤ 3fr C    ⑤ 3fr C

C5    B $\flat$     E $\flat$ /F

Yeah!

*mp*

C5    B $\flat$     E $\flat$ /F

(Bass & Percussion)  
N.C. 4

Work it!

Guitar Solo:

Cm

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H.

A.H.

A.H.

1/2

11 (11) 8 10 (10) 8

3 3 1 3 1 1 3 3

Fm

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

A.H.

A.H.

A.H.

1/4

1/4

(3) 1 3 5 3 1 3 3 (3) x 2 3 x 1 1

Cm G7

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

A.H. A.H. A.H. A.H.

1/2

T A B

1 1 (4) 1 3 (3) (1) 3 x 3 3 3 (3) 1 3 5 3 1 (3) 3 1 1 3

Cm Bb Eb/F Cm Bb Eb/F

A.H. A.H. A.H. A.H.

1/2

T A B

(3) 5/8 (10 8) 10 (10) 8 8 10 11 (11)

Cm A.H. (15ma) A.H. (15ma) A.H. (15ma)

A.H. A.H. A.H.

1/4

T A B

3 3 1 1 1 3 3 0 3 3 1 3 3 (1) 3 3 3 (3) 1 x x x x 1 3

Fm Cm A.H. (15ma) A.H. (15ma) partial A.H. A.H. (15ma)

A.H. A.H. A.H. A.H.

1/4 1/4 1/4

T A B

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

G7 Cm C5 Bb Eb/F

A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma)

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

T A B

5 3 (1) 3 1 3 5 3 1 1 (1) 3 3 5 3 8 10

Cm A.H. (15ma) 1/2 A.H. Bb Eb/F A.H. (15ma) Cm 1/4

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

A.H. (15ma) A.H. (15ma) Fm A.H. (15ma) 1/4

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

Cm A.H. (15ma) 1/4 G7 A.H. (15ma)

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

Cm A.H. (15ma) Bb Eb/F Cm A.H. (15ma) 1/4 Fade

A.H.

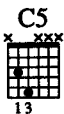
A.H. 1/4

The musical score is written for guitar and bass. The guitar part (top staff) uses a treble clef and a key signature of one flat (Bb). It features various chords: Cm, Bb Eb/F, Fm, and G7. The bass part (bottom staff) uses a bass clef and the same key signature. It includes fret numbers (e.g., 10, 8, 12, 11, 13) and techniques like 'A.H.' (Artificial Harmonic) and '(15ma)' (15th fret natural harmonics). The score is divided into four systems, each with a guitar and bass staff. The first system has a 1/2 note in the guitar staff and a 1/4 note in the bass staff. The second system has a 1/4 note in the guitar staff and a 1/2 note in the bass staff. The third system has a 1/4 note in the guitar staff and a 1/2 note in the bass staff. The fourth system has a 1/4 note in the guitar staff and a 1/4 note in the bass staff, ending with a 'Fade' instruction.

Verse 3:  
 Well, it feels so right when you squeeze it tight.  
 When you reach the end, do it over again.  
 I say yeah, yeah.  
 I say yeah, yeah.  
 There ain't never a catch;  
 All you gotta do is snatch.  
 Do the velcro fly.  
 Do the velcro fly.  
 (To Coda)

# STAGES

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD



Moderately fast rock ♩ = 156

Intro: C5

Gtr. 3

Gtrs. 1 & 2 P.M.  
(Harmonica)

Gtr. 1

Gtr. 1

w/distortion

w/trem. bar (Gtr. 1)

Gtr. 2

G5

G

1. It's a

Verse:

G

D/G

G

D/G

fine time to fall in love with you. I

2. Then you left me stand - in' all a - lone. I

2. See additional lyrics.

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

Em7 D/E

Em7

D/E

ain't got a sin - gle thing to do. It hap -  
could - n't e - ven get you on the phone. Were -

G D/G G D/G

pened be - fore I knew what was go - ing on.  
you just con - fused and did - n't know

Em7 D/E

I fell out and knew that I was gone.  
if you should stay or if you had to go?

Gtr. 1 (1/2)

TAB

Em7 D/E

Chorus: C5

Gtr. 3 P.M.

Sta - ges keep

A.H. (15ma) A.H. (15ma) Gtrs. 1 & 2

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

TAB

on chang - ing; sta - ges re - ar - rang - ing

TAB

G5

To Coda

Gtrs. love. —

1 & 2

A.H. (15ma)

1/4

A.H. (15ma)

1/4

A.H. (15ma)

1/4

A.H. (15ma)

1/4

A.H.

1/4

A.H.

1/4

A.H.

1/4

A.H.

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

Gtr. 3

The musical score for guitar 3 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment consisting of eighth notes. The score is divided into measures by vertical bar lines. The first staff has a 'v' marking under the first measure and a 'mp' marking under the second measure. The second staff has a 'T' marking under the first measure and a 'B' marking under the second measure.

***Guitar Solo:***

**Bm7**

**Guitar Solo:**  
Bm7  
Gtr. 4

*mf* w/distortion

hold bend

1 A.H. A.H. A.H. A.H.

9-11 (11) 9 7 9 9 9 (9) 7 9 9 7 9 9 (9) 11

Gtrs. 1 & 2

3 2 4 2

3 2 4 2

3 2 4 2

3 2 4 2

A5  
 A.H. (15ma)

1/4  
 A.H. (15ma)

1/4  
 A.H.

1/2  
 1/4

1/4

The  
 Rose  
 Tree

The first system of music for 'The Wind' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of two measures, each containing a quarter rest followed by a quarter note. The notes are G4, A4, B4, and A4. The first measure is marked with a '1' and the second with a '2'. Below the staff, the tablature is written on a single line with a 'T' at the beginning. The first measure contains two pairs of parentheses, each containing the number '2', and the second measure contains two pairs of parentheses, each containing the number '2'. The first measure is marked with a '1' and the second with a '2'.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody and the corresponding guitar chords. The second system contains the next four measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar part is written in standard notation with three staves labeled T (Treble), A (Alto), and B (Bass). The chords are indicated by numbers 0, 7, and 9, which correspond to open strings, the 7th fret, and the 9th fret, respectively. The melody consists of eighth notes and quarter notes, with a final measure in the second system containing a half note and a quarter rest.

D

A.H.  
(15ma)

C

T  
A  
B

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

*D.S.  $\text{\textcircled{S}}$  al Coda*

G5

partial A.H.

partial A.H. 1/4

A.H. (15ma)

partial A.H. 1/4

A.H. (15ma) 1/4

partial A.H.

partial A.H. 1/4

A.H. 1/4

T

A

B

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

⊕  
Coda

## Guitar Solo:

Csus C Csus C Csus C Csus

Gtr. 4

Fdbk.

Gtrs. 1 & 2  
Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (till Fade)

Csus C Csus C Csus

C Csus

G5

A.H. (15ma)

A.H. (15ma)

A.H. (15ma)

partial A.H.

A.H. 1/4

A.H. 1/4

A.H. 1/4 partial A.H.

A.H. (15ma) 1/4

A.H. (15ma) partial A.H.

Csus C Csus

TAB (5) 5 3 5 (5) 3 5 5 (5) 10-12 (12) (12) 10

C Csus C Csus G5

TAB 6 8 8 (8) 6 (6) 3 5 3 4

A.H. (15ma) 1/4

A.H. (15ma) partial A.H.

Csus C Csus

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

Csus C Csus A.H. (15ma) 1/4 C Csus

TAB (5) 6 8 8 6 6 8 5

Fade

Verse 3:  
 Now you're back and say you're gonna stay.  
 I wouldn't have it any other way.  
 Tell me it's for real and let me know;  
 Why does lovin' have to come and go?  
 (To Chorus:)

# TUBE SNAKE BOOGIE

Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderately fast boogie ♩ = 150

Intro:

**Drums 3** **Gtr. 1** **E**

**3** **Gtr. 2**

*mf* *partial palm - mute throughout with clean tone*

T  
A  
B

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

**A**

*mf* *with distortion*

T  
A  
B

3 0 3 0  
2 0 2 0

T  
A  
B

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

**Gtr. 3**

*mf* *with distortion*

T  
A  
B

3 2 0 2 0 2 0 2 0

First system of music (Treble clef, 12/8 time). The melody includes eighth and sixteenth notes with accents. The guitar tablature shows fret numbers 0, 2, 3, and 4.

Second system of music. The guitar tablature shows fret numbers 0, 2, 3, and 4.

Third system of music. The guitar tablature shows fret numbers 0, 2, 3, and 4.

Fourth system of music. The melody includes eighth and sixteenth notes with accents. The guitar tablature shows fret numbers 0, 2, 3, and 4.

Fifth system of music. The guitar tablature shows fret numbers 0, 2, 3, and 4.

Sixth system of music. The guitar tablature shows fret numbers 0, 2, 3, and 4.

**Gtr. 1**

B A

let ring -----

1/4 1/4

T  
A  
B

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

**Gtrs. 2 & 3**

T  
A  
B

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

E B7(#9)

T  
A  
B

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

T  
A  
B

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

## Verses 1 &amp; 2:

E

1. I got a gal, she lives \_\_\_ cross town, \_ she's the one \_\_\_ that real

2. (See additional lyrics)

**Gtr. 2**

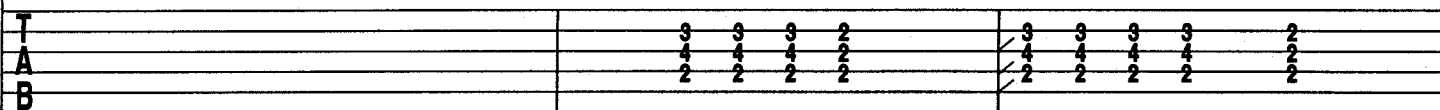
T  
A  
B

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

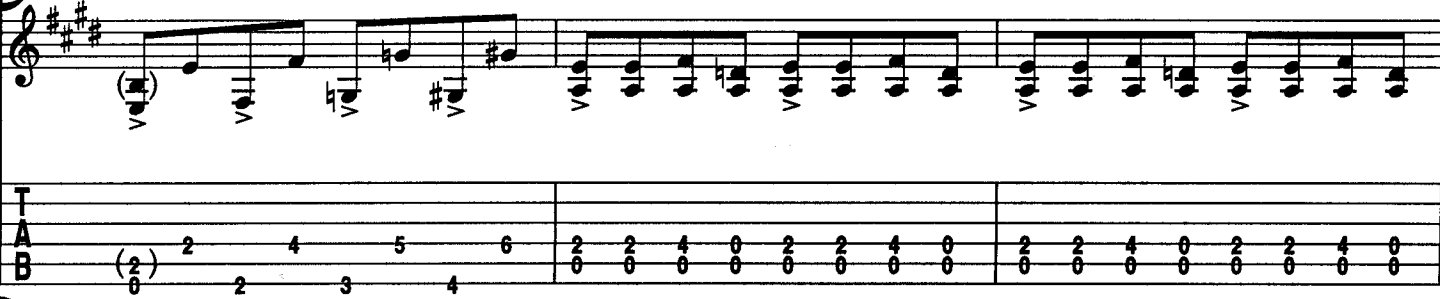
A



Gtr. 1

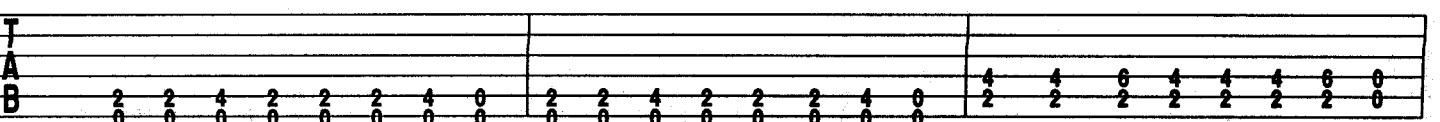
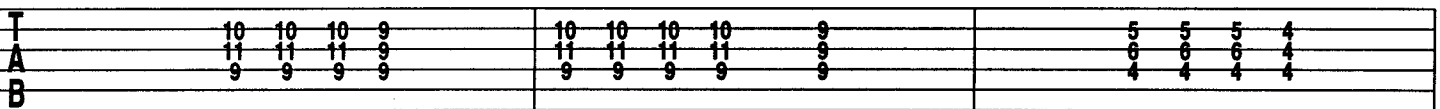
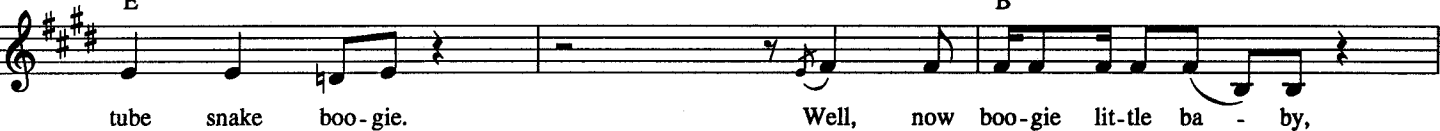
*with clean tone*

Gtr. 2



E

B



*Guitar Solo:*

**Rhy. Fig. 1**

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next two measures. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar tablature is written on a six-line staff, with fret numbers indicated by numbers 0 through 6. The tablature for the first two measures is as follows:

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

The second system contains the next two measures of the melody and the corresponding guitar tablature. The tablature for the next two measures is as follows:

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

The musical score for "The Wind" by The Beatles is presented in a three-measure format. The guitar part is in E major (four sharps) and the bass part is in E major (one sharp). The guitar part includes a "let ring" instruction and a "gradual bend" instruction. The bass part includes a "let ring" instruction and a "gradual bend" instruction.

**Measure 1 (A):** The guitar part starts with a quarter note E4, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. The bass part starts with a quarter note E2, followed by a quarter note F#2, a quarter note G#2, and a quarter note A2. The guitar part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes. The bass part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes.

**Measure 2 (E):** The guitar part starts with a quarter note E4, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. The bass part starts with a quarter note E2, followed by a quarter note F#2, a quarter note G#2, and a quarter note A2. The guitar part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes. The bass part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes.

**Measure 3:** The guitar part starts with a quarter note E4, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. The bass part starts with a quarter note E2, followed by a quarter note F#2, a quarter note G#2, and a quarter note A2. The guitar part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes. The bass part has a "let ring" instruction over the first two notes and a "gradual bend" instruction over the last two notes.

(end Rhy. Fig. 1)

(end Rhy. Fig. 1)

with Rhy. Fig. 1

First system of guitar and bass tablature. The guitar staff (treble clef, key of E major) features a melodic line with a wavy line above the first measure and a 1/4 note pickup. The bass staff (bass clef) shows a corresponding line with a wavy line above the first measure. The key signature has three sharps (F#, C#, G#).

Second system of guitar and bass tablature. The guitar staff continues the melodic line with a 1/4 note pickup. The bass staff shows a line with a 1/4 note pickup and a "let ring" instruction. The key signature has three sharps (F#, C#, G#).

Third system of guitar and bass tablature. The guitar staff continues the melodic line with a 1/4 note pickup. The bass staff shows a line with a 1/4 note pickup and a "let ring" instruction. The key signature has three sharps (F#, C#, G#).

Fourth system of guitar and bass tablature. The guitar staff continues the melodic line with a 1/4 note pickup. The bass staff shows a line with a 1/4 note pickup and a "let ring" instruction. The key signature has three sharps (F#, C#, G#).

## Verse 3:

N.C.

Vocal line for Verse 3. The melody is in E major. The lyrics are: "I got a gal, she lives on the hill. She won't do it but her sis - ter will. When she".

Guitars and Bass tacet

Empty guitar and bass staves for the tacet section. The key signature has three sharps (F#, C#, G#).

\*Voice chorused 1 octave higher

A

E

boo - gie,

she do the tube snake boo - gie.

Gtr. 1

*with clean tone*

Gtr. 2

B

Well, now boo - gie lit - tle ba - by,

The musical score for "Blow Your Top" is presented in three systems. The first system includes a vocal melody line with lyrics and a guitar accompaniment line. The second system shows a guitar accompaniment line and a bass line with fret numbers. The third system continues the guitar accompaniment and bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal melody starts with the lyrics "boo-gie woo-gie all night long." and "Blow your top, \_\_\_\_ blow your top! \_\_\_\_ Blow your top...". The guitar accompaniment features a repeating pattern of eighth and sixteenth notes. The bass line provides a steady rhythm with fret numbers ranging from 0 to 4.

**System 1: Vocal Melody and Guitar Accompaniment**

Vocal Melody: *boo-gie woo-gie all night long. Blow your top, \_\_\_\_ blow your top! \_\_\_\_ Blow your top...*

Guitar Accompaniment: *3 4 (3) 3 2*

**System 2: Guitar Accompaniment and Bass Line**

Guitar Accompaniment: *2 2 4 0 2 2 4 0*

Bass Line: *0 0 0 0 0 0 0 0*

**System 3: Guitar Accompaniment and Bass Line**

Guitar Accompaniment: *2 2 4 2 2 2 4 0*

Bass Line: *0 0 0 0 0 0 0 0*

**Outro Solo:**  
**with Rhy. Fig. 1 (to end)**

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The key signature is three sharps (F#, C#, G#). The melody starts with a whole note E7 chord, followed by a series of eighth and quarter notes. The bass line consists of a series of numbers (6, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7) indicating fret positions. The text "let ring" is written above the bass line.

-----1

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

1/2 let ring-----1

1/2

Chord: E

Chord: B

The first system of musical notation consists of a treble staff and a three-part guitar staff (T, A, B). The treble staff is in E major (three sharps) and contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The guitar staff shows fret numbers (0, 1, 3, 0, 0, 0, 3, 0, 0, 3, 0, 3, 3, 3, 0, 3, 0, 2, 2) with time signatures (1/4, 1/2) and a wavy line indicating a vibrato or sustain effect at the end.

Chord: A

Chord: E

Chord: B7(#9)

The second system continues the musical notation. The treble staff shows a melodic line with slurs and accents. The guitar staff (T, A, B) shows fret numbers (2, 0, 2, 2, 0, 1, 2, 2, 0, 1, 0, 0, 3, 0, 2, 0, 1, 2, 2, 2, 0, 2, 2) with time signatures (1/2, 1/4) and a wavy line at the end.

Chord: E

Chord: B7(#9)

let ring-----

The third system of musical notation continues the piece. The treble staff has a melodic line with slurs and accents. The guitar staff (T, A, B) shows fret numbers (0, 0, 0, 0, 2, (2), 0, 0, 3, 0, 5, (5), 5, 0, 3, 0, 3, 0, 0, 0) with time signatures (1/2, 1/4) and a wavy line at the end. The text "let ring-----" is written above the staff.

Chord: A

hold bend-----

The fourth system of musical notation continues the piece. The treble staff has a melodic line with slurs and accents. The guitar staff (T, A, B) shows fret numbers (2, 5, 2, 2, 5, 2, 2, 5, 2, 5, 5, 2, 5, (2), 3, 5, 5, 3, 3, 0, 0, 0) with time signatures (1/2, 1/4) and a wavy line at the end. The text "hold bend-----" is written above the staff.

Chord: E

Chord: B

The fifth system of musical notation continues the piece. The treble staff has a melodic line with slurs and accents. The guitar staff (T, A, B) shows fret numbers (3, 0, 0, 3, 0, 0, 3, 5, 5, 3, 5, 0, 7, 7, 7, 7, 7, 7) with time signatures (1/4, 1/2) and a wavy line at the end.

The musical score for "The Wind" by The Police is presented in a standard musical notation format. The guitar part is written on a single staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass part is written on a three-line staff with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part begins with a treble clef and a key signature of three sharps. The bass part begins with a bass clef and a key signature of one sharp. The guitar part features a melodic line with various accidentals and a final measure with a 1/4 note. The bass part features a rhythmic line with various accidentals and a final measure with a 1/4 note. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and bass line. The second measure contains a melodic line with a 1/2 note and a bass line with a 1/2 note. The third measure contains a melodic line with a 1/4 note and a bass line with a 1/4 note. The score is labeled with "A" and "E" above the first and second measures, respectively. The guitar part is labeled "let ring" above the second measure. The bass part is labeled "let ring" above the second measure. The score is labeled "B7(#9)" and "E" above the third measure. The score is labeled "1/4" above the third measure.

[illegible]

The ending of the piece is marked with a double bar line and a repeat sign. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a final chord. The guitar tablature below the staff shows the fretting for each note, with a final chord of F#m (4-2-1-0-0-0).

**Verse 2:**

verse 2:  
I got a gal, she lives on the block.  
She kind of funky with her pink and black socks.  
She likes to boogie,  
She do the tube snake boogie.  
Well, now boogie woogie baby,  
Boogie woogie all night long.

# TV DINNERS

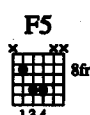
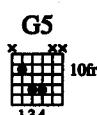
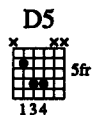
Words and Music by  
BILLY GIBBONS, DUSTY HILL  
and FRANK BEARD

Moderate ♩ = 99

Intro:

Dm

Gtr. 1



(Vocal:) T V

Gtr. 2 Rhy. Fig. 1

Verses 1 & 2:

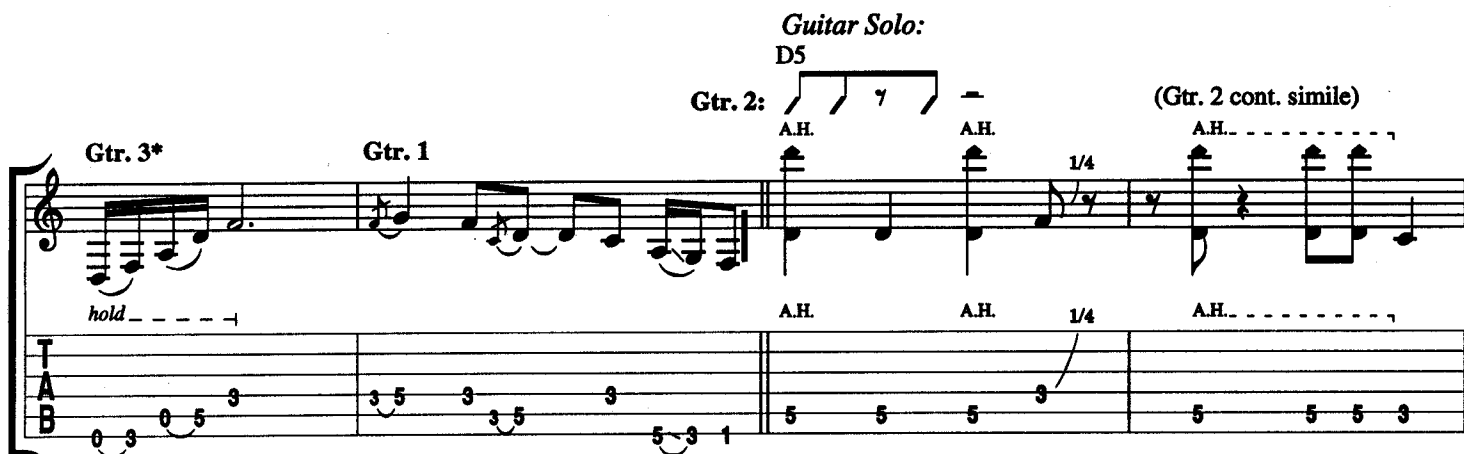
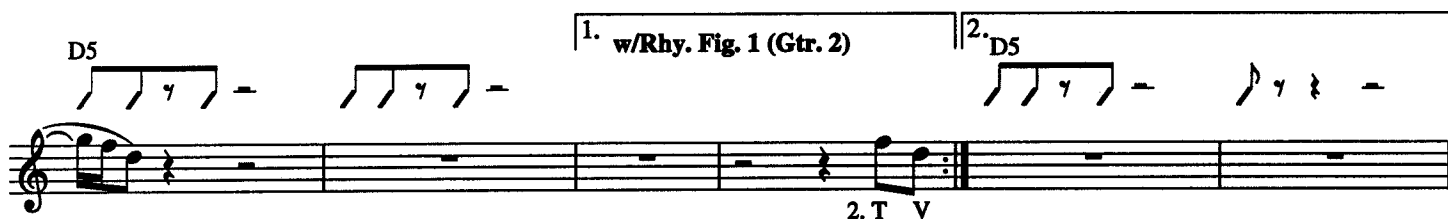
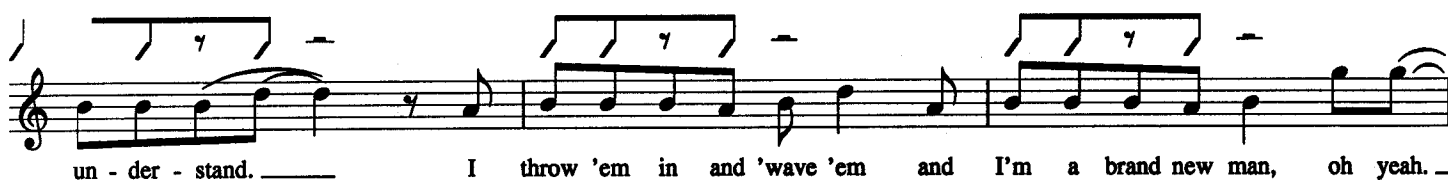
D5

Gtr. 2

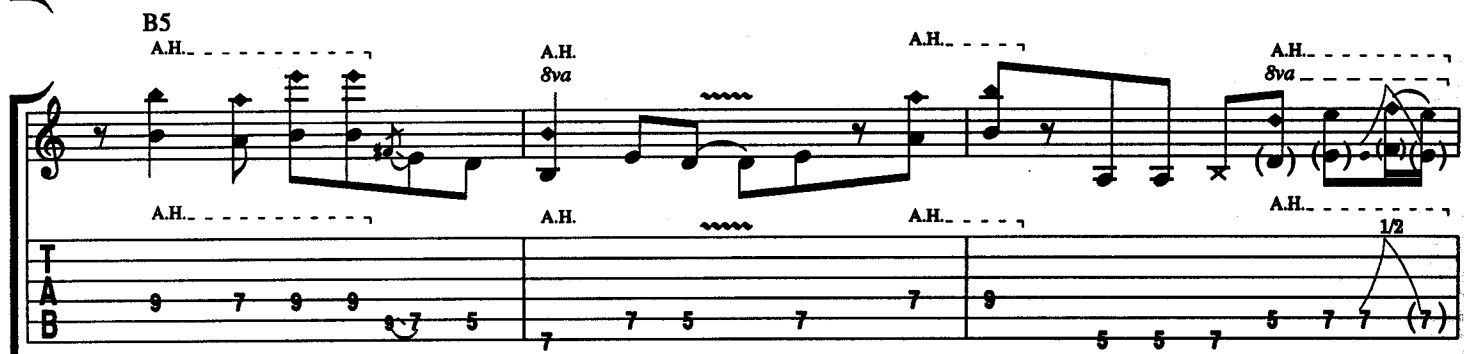
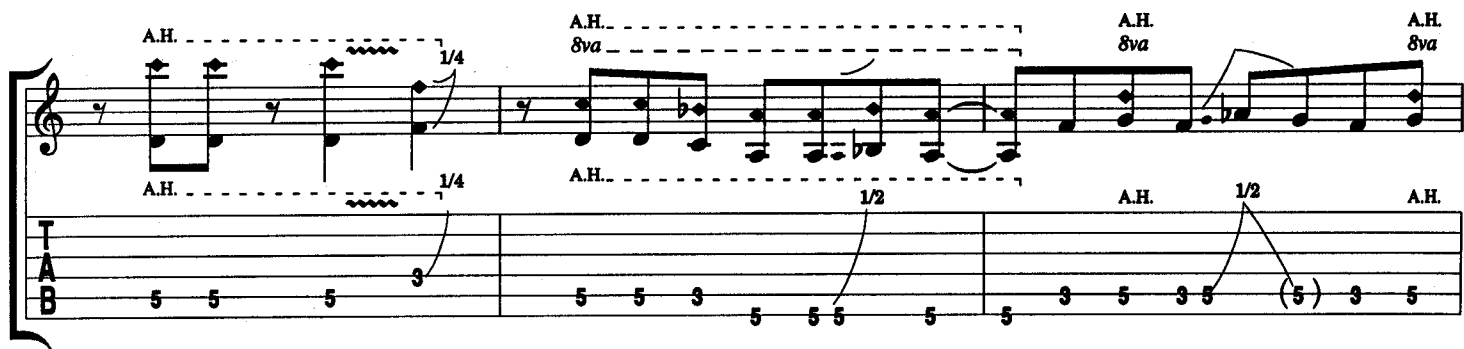
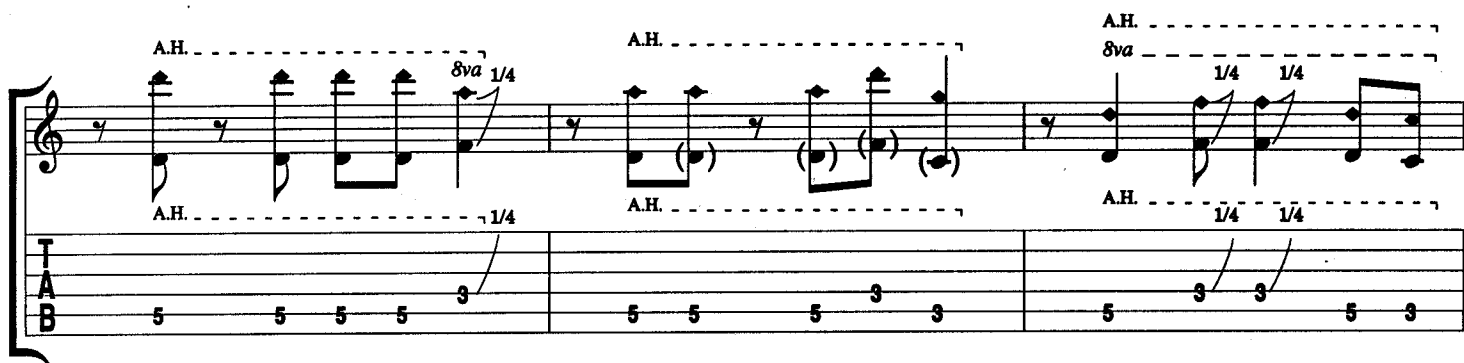
2. See additional lyrics.

Gtr. 1\*

\*1st time only



\*Gtr. 3 has clean tone & is tuned ⑥ = D



A.H. 8va D5 A.H. 8va A.H. 8va A.H. 8va

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

T  
A  
B 5 7 7 5 7 5 5 5 5 5 (5) 3 5 3 5 3 1 5

w/Rhy. Fig. 1 (Gtr. 2)

Verse 3:  
D5 Gtr. 2

3. T V din - ners;

A.H. 8va A.H. 8va A.H. 8va A.H. A.H. A.H.

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

(Gtr. 2 cont. simile)

I'm feel - in' kind - a rough. T V

din - ners; this one's kind - a tough. I

B5

like the en - chi - la - das and the ter - i - ya - ki, too. I e - ven like the chick - en if the

T  
A  
B 7 7 7

N.C.

sauce is not too blue. And they're

Gtr. 3 Gtr. 1

hold

D5

mine, all mine, oh yeah.

harm.

A.H. 8va

A.H.

TAB

7(19) (7(19)) (7(19)) 3 5

w/Rhy. Fig. 1 (Gtr. 2, two times)

And they sure are fine, whoa,

(A.H.) (8va)

(A.H.)

TAB

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

G5 F5 D5

got-ta have 'em. gim-me some-thin' now, hon - ey.

(A.H.) (8va)

(A.H.)

TAB

(7) 7 7 (7) 0 0 0 0 1/2 (0) 0 7 (7)

G5 F5 D5 G5 F5 D5

A.H. 8va A.H. 8va A.H. 8va

A.H. A.H. A.H.

1/2

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

G5 F5 D5

3 3 3

1/2

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

(Gtr. cont. simile)

1 1 1

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

1/4 1/4

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

## Verse 2:

T V dinners; they're goin' to my head.  
 T V dinners; my skin is turnin' red.  
 Twenty year old turkey  
 In a thirty year old tin.  
 I can't wait until tomorrow  
 And thaw one out again, oh yeah.  
 (To Solo:)