

"SHARP DRESSED MAN"

Silk suit
Cuff links
Black shades

Black tie
Stick pin
White gloves

(Black tie)

I don't need a reason why
When I step out I'm gonna do you in
Lookin' sharp and lookin' for love

Bb5

F5

G5

9 Gtr. 2 P.M. rake V ---

Bass repeats Bass Fig. 2 (see bar 5)

They come runnin' just as fast as they can

'Cause every girl's crazy 'bout a sharp dressed man

F5 G5

Bb5 C5

Eb5 Bb5

Gtr. 2 substitutes Rhy. Fill 1 on 3rd Verse (see below)

Gtr. 1 plays Fill 1 on 1st Verse
Gtr. 3 plays Fill 2 on 2nd Verse
Gtr. 1 plays Fill 3 on 3rd Verse

13 Gtr. 2 rake V ---

Bass

1. C5 Gtr. 2 plays Rhy. Fig. 1 twice (see bar 3)

17 Gtr. 1 (repeat previous two bars) 2

Bass plays Bass Fig. 1 (see previous page)

go back to [B] Verse

2. [C] Guitar Solo (1:17)

C5

Gtr. 2 plays Rhy. Fig. 2 nineteen times (see below)

Gtr. 3 fingerstyle; w/slide

21

*repeat previous chord
Bass plays Bass Fig. 3 nineteen times (see below)

grad. slide let ring..

Fill 1 (0:44)

Gtr. 1

Fill 2 (1:15)

Gtr. 3 (elec. w/dist.) fingerstyle; w/slide

Fill 3 (2:47)

Gtr. 1

grad. bend full

Rhy. Fig. 2 (1:17)

C5

Gtr. 2 P.M.

Bass Fig. 3 (1:17, 2:49, 3:35, 3:51, 4:06)

(C5)

Rhy. Fill 1 (2:41)

G5

F5 G5

Bb5 C5

Gtr. 2 rake V ---

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25 *let ring* *let ring* *let ring*

29 *let ring*

33

37 *let ring* *let ring* *let ring* *let ring* (Gtr. 3 out) Gtr. 1

Gtr. 3

Gtr. 2

P.M.

Bass

(1:55) F5 Gtr. 1 *let ring* *let ring* *let ring* *grad. bend* $\frac{1}{4}$ $\frac{1}{2}$ C5

41

Gtr. 2

P.M.

Bass

The score is written for three guitars (Gtr. 1, 2, 3) and bass. It includes various musical notations such as fret numbers, bends, and 'let ring' instructions. The piece is in a 4/4 time signature. The score is divided into measures, with measure numbers 25, 29, 33, 37, 41, and 61 indicated. The key signature is one flat (Bb). The score is for a guitar workstation, as indicated by the 'GNX4 powered' text at the top.

"SHARP DRESSED MAN"

[illegible]

(2:11)

(C5)

Gtr. 2 plays Rhy. Fig. 1 four times (see bar 3)

(3rd time) go back to **B** Verse

49 Gtr. 1 > P.M. > > P.M.-7 > > > > > P.M. > P.M. > > P.M.-7 > > > P.M. > > > (play 3 times)

Bass plays Bass Fill 1 (see below) Bass plays Bass Fig. 1 second time (see 1st page)

D **Outro Guitar Solo** (2:49)

C5

Gtr. 2 plays *Rhy. Fig. 1* nine and one half times (see bar 3)

Cm7

Gtr. 4 plays Rhy. Fig. 3 nine times (see below)

Gtr. 1

53

P.H. P.H. slight P.H. full

Bass plays Bass Fig. 3 twenty times (see 2nd page)

fret-hand fing.: 1 2

57

P.M. P.H. 1/2 full 1/4 let ring

61

let ring 1/4 let ring let ring let ring

65

1/4 3/4

Bass Fill 1 (2:11)

(C5)

The first staff of music is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The staff continues with a quarter rest, a quarter note on G4, and a quarter note on F#4.

Rhy. Fig. 3 (2:53)

Cm7

Gtr. 4 (elec. w/light dist.)

TAB

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Gtr. 2 plays Rhy. Fill 2 (see below)

69

(3:27) Fm7

Gtr. 1 Gtr. 4 plays Rhy. Fig. 4a twice (see below)
let ring throughout

73

Gtr. 2 Rhy. Fig. 4

end Rhy. Fig. 4

Bass plays Bass Fig. 4 four times (see below)

Cm7

Gtr. 2 plays Rhy. Fig. 1 one and one half times (see bar 3); Gtr. 4 plays Rhy. Fig. 3 twice (see previous page)

Gtr. 2 plays Rhy. Fill 2 (see below)

77

Bass plays Bass Fig. 3 four times (see 2nd page)

Fm7

Gtr. 2 plays Rhy. Fig. 4 (see bar 73); Gtr. 4 plays Rhy. Fig. 4a twice (see below)

81

Bass plays Bass Fig. 4 four times (see below)

Cm7

Gtr. 2 plays Rhy. Fig. 1 one and one half times (see bar 3); Gtr. 4 plays Rhy. Fig. 3 twice (see previous page)

Gtr. 2 plays Rhy. Fill 2 (see below)

85

Bass plays Bass Fig. 3 four times (see 2nd page)

begin fade (3:58)

Fm7

Gtr. 2 plays Rhy. Fig. 4 (see bar 73); Gtr. 4 plays Rhy. Fig. 4a twice (see below)

89

Bass plays Bass Fig. 4 four times (see below)

Cm7

Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 3); Gtr. 4 plays Rhy. Fig. 3 twice (see previous page)

fade out

93

Bass plays Bass Fig. 3 four times (see 2nd page)

Rhy. Fill 2 (3:25, 3:41, 3:56)

Gtr. 2 (C5)

(F5)

Rhy. Fig. 4a (3:27, 3:43, 3:58)

Gtr. 4 Fm7

Bass Fig. 4 (3:27, 3:43, 3:58)

(Fm7)