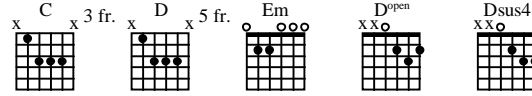


AQUALUNG

As recorded by jethro tull
(From the 1971 Album AQUALUNG)

Transcribed by andy aledort

Wor
Mus.



A intro

B chorus

moderately slow rock ♩ = 63



Gtr I

T
A
B

5 3 6 3 4 3 | 5 3 6 3 4 3 | 4 4 4 4 4 4 4 4 4 4 4 4

sl.

Gtr II

T
A
B

1 1 1 1 1 1 | 2 2 2 2 2 2 2 2 2 2 2 2

(4th time on D.S.) To Coda

T
A
B

10 10 10 | 6 8 6 8 9 | 6 6 6 6 4 4 4 2 2 5

sl.

T
A
B

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

C 1st verses

6

Gtr II

8

1.

10

2.

12

14

1.

2.

16

T
A
B

D 2nd verses

faster ♩ = 184

18

T
A
B

22

T
A
B

26

T
A
B

30

T
A
B

34

T
A
B

System 34: Musical notation for guitar, bass, and drums. The guitar part features a melodic line with a key signature of one sharp (F#) and a complex rhythmic pattern. The bass and drums provide a steady accompaniment.

37

T
A
B

System 37: Musical notation for guitar, bass, and drums. This system includes a first and second ending bracket. The guitar part continues with melodic phrases and a key signature change to two sharps (F# and C#). The bass and drums maintain the rhythmic foundation.

41

T
A
B

System 41: Musical notation for guitar, bass, and drums. The guitar part features a melodic line with a key signature of two sharps (F# and C#). The bass and drums provide a steady accompaniment.

43

T
A
B

System 43: Musical notation for guitar, bass, and drums. The guitar part features a melodic line with a key signature of two sharps (F# and C#). The bass and drums provide a steady accompaniment.

47

T
A
B

System 47: Musical notation for guitar, bass, and drums. The guitar part features a melodic line with a key signature of two sharps (F# and C#). The bass and drums provide a steady accompaniment.

1. 2.

50

T
A
B

E interlude

53

Gtr I

T
A
B

Gtr II

T
A
B

59

T
A
B

T
A
B

66

T
A
B

3 5 3 5 7 5 5 5 | 5 7 5 7 5 5 | 7 5 7 5 7 5 7 6 8 (8) (8) 6 5 7

H sl. P sl.

Full

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

F guitar solo

Gtr II

Em C D Em

70

Gtr I

T
A
B

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

sl. sl.

74

T
A
B

7 5 (5) 3 5 (5) 3 5 3 1 3 1 3 5 3 5 5 3 3 3 3 5 3 5 7

sl. sl. sl. sl.

78

T
A
B

5 3 5 3 5 3 5 3 3 5 3 3 5 3 5 3 5 7 6 5 (5) 8 7

P sl. Full

84

D^{open} D^{sus4} D^{open} D^{sus4} D^{open}

T
A
B

8 10 8 10/12 10 10 10 10 12 10 12 10 12 10 10 12 10 10 12 10 12 10 12 10 12

sl. H P P P P sl.

88

Em C D Em

Full Full

T
A
B

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

sl.

93

C D Em C

T
A
B

5 7 7 6 (6) 8 7 7 6 8 6 10 8 (6) 6 8 6 8

sl. sl. sl.

98

D Em C

T
A
B

6 8 6 6 8 6 6 8 (8) 6 7 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 5 (5) 10

sl. sl.

102

D^{open} D^{sus4} D^{open} D^{sus4} D^{open}

T
A
B

8 10 8 10/12 10 10 10 10 10/12 12 10 12 14 (14) 15 13 15 13 15 13 13 15 13 15

H H H

G 3rd verses

♩ = 63

106

Gtr II

T
A
B

108

T
A
B

D.S. al Coda

110

Gtr I

T
A
B

113

T
A
B

sl.

Gtr II

T
A
B