

from ZZ Top - *El Loco*

Pearl Necklace

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro
Moderately fast ♩ = 157

Esus4 E5 A5 E5 A5

Laughing: Ha, ha, ha, ha, ha, ha.

Gtr. 1 (clean)

f
w/ heavy reverb & chorus

T	0	0					
A	10	10					
B	9	9					

*Gtr. 2 (slight dist.) Rhy. Fig. 1

mf
P.M.-----

T																	
A																	
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

*Doubled throughout

E5 A5 E5 A5 N.C.

1. She

Gtr. 2 End Rhy. Fig. 1

P.M.-----

T																	
A																	
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Copyright © 1981 Music Of Stage Three
All Rights Administered by Stage Three Music (US) Inc., a BMG Chrysalis company
All Rights Reserved Used by Permission

Verse

B5 F#5 E5 B5 F#5 E5

real - ly up - set with me a - gain, I did - n't give her what she likes. I
 2. She gets a charge out of be - in' so weird, digs get - tin' down - right strange. But
 3. She's so cold, and pure as the driv - en slush. And

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -----|

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Gtr. 2: w/ Rhy. Fig. 2

B5 F#5 E5 B5 F#5 E5 C#m

don't know what to tell her, don't know what to say. Ev - 'ry - thing got funk - y last night.
 I can keep a han - dle on an - y - thing, just this side of de - ranged.
 that's not jew - el - ry she's talk - in' 'bout, it real - ly don't cost that much.

Gtr. 1

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2

Pre-Chorus

C#m B5 A5 C#m

1. She was real - ly bombed and I was real - ly blown a - way, un - til I
 2. She was get - tin' bombed and I was get - tin' blown a - way, and she
 3. She was get - tin' bombed and I was get - tin' blown a - way, and she

Gtr. 1 *w/ bar* *w/ bar* *mf* *Gtr. 3 (slight dist.) divisi let ring -----|*

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 3 tacet

Gtr. 1 tacet
N.C.

B5 A5

asked her what she want-ed, this is what she had to say. _____
 put it in her hand and this _____ is what she had to say. _____
 took it in her hand and this _____ is what she had to say. _____ } A pearl

Gtr. 1

Gtr. 3

w/ bar

w/ bar

slight P.H. -----|

Gtr. 2

P.M.-----|

P.M.-----|

Chorus

Gtr. 3 tacet
E5

A5

E5

neck - lace. She want a pearl neck - lace.

Gtr. 2

P.M.-----|

1. | 2. *To Coda* ☉

A5 E5 A5 A5

She want a pearl neck - lace.

Gtr. 2

P.M.-----|

P.M.-----|

Guitar Solo

*Am7

D7sus4

Gtr. 3

Musical notation for Gtr. 3, including a treble clef staff with a melodic line and a guitar staff with fret numbers 7, 5-7-5, and 7-5.

Gtr. 1

Musical notation for Gtr. 1, including a treble clef staff with chords and a guitar staff with fret numbers 1/2-0, 1/2-0, 1/2-0, 1/2-0, 1/2-0, 1/2-0, 1/2-0, 1/2-0.

Rhy. Fig. 3

Gtr. 2

Musical notation for Rhy. Fig. 3, including a treble clef staff with a rhythmic pattern and a guitar staff with fret numbers 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5.

*Chord symbols reflect combined harmony.

G

Musical notation for G, including a treble clef staff with a melodic line and a guitar staff with fret numbers (5), 5-7-9, 7, 7-9-7, 5, 7, (7), 5.

Musical notation for G, including a treble clef staff with chords and a guitar staff with fret numbers 1/2-0, 1/2-0, 0/0, 0/0, 0/0, 0/0, 0/0, 0/0.

Musical notation for G, including a treble clef staff with a rhythmic pattern and a guitar staff with fret numbers 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 5/5, 5/5, 5/5, 5/5, 5/5, 5/5, 5/5, 5/5.

Interlude

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1
E5 A5 E5 A5

Ah. _____

D.S. al Coda
(take 2nd ending)

Gtr. 3 tacet
E5 A5 E5 A5 N.C.

Yeah. _____

Coda

Outro-Guitar Solo

Gtr. 3 Am7 D7sus4

Rhy. Fig. 4

Gtr. 1

Rhy. Fig. 5

Gtr. 2

G Am7

End Rhy. Fig. 4

End Rhy. Fig. 5

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 5

Gtr. 3 D7sus4 G

Am7

Gtr. 3

Gtr. 2

P.M.-----|

Gtr. 2: w/ Rhy. Fig. 3 (till fade)
Am7

Gtr. 3

Rhy. Fig. 6
Gtr. 1

G

End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6 (till fade)

Gtr. 3

G

P.S.

D9sus4

G

Am7

D9sus4

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

G

