

Still Got The Blues

Words and Music by Gary Moore

Dm7 	Dm7/G 	Cmaj7 	Fmaj7 	Bm7b5 	E
Am 	Am 5 fr. 	Em 7 fr. 	D9 4 fr. 	F9 7 fr. 	E7(19) 6 fr.

Introduction

Slow blues ♩ - 48 ♩ = 144

Gr. 1

Dm7 Dm7/G Cmaj7

1/2 hold bend 1/2 full full

Gr. 2

Rhy. Fig. 1

Fmaj7 Bm7b5 E7 Am

full full full

end Rhy. Fig. 1

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Verse:

Dm7 Both Gtrs. tacet Dm7/G Cmaj7

1. Used to be so ea - sy _____ to give my
 2. I found out that love _____ was no _____

Fmaj7 Bm7b5 1. E7

heart a - way. _____ But I found out the hard way, there's a
 friend of mine. _____ But I _____ should've

Am 2. (Bm7b5)

price _____ you have to pay. _____ known

E7

time _____ af - ter time. _____

Chorus:

Am Em Am

Gr. 2

So _____ long, _____ , it was so _____ long a -

D9 F9

go, _____ but I've still _____ got the blues _____ for _____

Am 5fr. A 8fr. C 7fr. E Verse 3: Dm7 Dm7/G

Gr. 2 play Rhy. Fig. 1

you. _____ Gr. 1 3. Used to be so ea - sy _____

Cmaj7 Fmaj7 Bm7b5

to fall in love a - gain. _____ But I found out the

E7 Am

hard way it's a road _____ that leads to pain. _____

full (7) full

Verse 4:
Dm (w/Rhy. Fig. 1, 1st 5 bars only) Dm7/G Cmaj7 Fmaj7

But I found that love _____ was more than just a game. _____

Bm7b5 (E7) E5

You're play -in' to win but you'll lose _____ just _____ the same. _____

full (13) full (15)

Am Em Am D9

So long, it was so long a - go, but I've

F9 E7(19) Am w/Lead Fill 1

still got the blues for you.

Bm7 Bm/E Am (Am/B) (Am/C) w/Lead Fill 2

So many years since I've seen your face,

Bm7 Bm/E Fmaj7 Em7 Dm7 Am

but here in my heart there's an empty space you used to be.

w/Lead Fill 1

w/Lead Fill 2

⑥-----⑤
5fr. 8fr. 7fr.
A C E

Gr. 1

Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7(♭5) E7

full full full full

Am Dm7 Dm7/G

1/2 full

Cmaj7 Fmaj7 Bm7(♭5) w/Rhy. Fill 2

full full full full full full

* w/Rhy. Fill 1
Am

* Bass and Gtr. arranged together

w/Rhy. Fill 2
Bm7(♭5)

Esus E

8va. Esus E7

full (17) 20 17 19 17 19 19 17 19 19 17 17 17 20 17 17 19 19 17 19 19

Am Em Am D9

So long, it was so long a - go, but I've

F9 E7(9) (Am) A5 E5

still got the blues for you. Though the

Am Em Am D9

days come and go there is one thing I know, I've

F9 E7(9) Dm7

* w/Rhy. Fig. 1A

still got the blues for you.

full 1/2 hold bend (17)

14 15 17 17

* Rhy. Fig. 1A is the first 6 bars of Rhy. Fig. 2 followed by Rhy. Fill 1.

Bm7/G Cmaj7 Fmaj7 Bm7 \flat 5

full full full full

E7 Am Am/D Am/G w/Rhy. Fig. 1 Dm7

1/2 full full 1/2 hold bend

Dm7/G Dmaj7 Fmaj7

full hold bend

Bm7 \flat 5 E7 Am

full full full full

w/Rhy. Fig. 1A Dm7 Dm7/G

full full full 1/2 1/2 1/2

Cmaj7 Fmaj7 Bm7 \flat 5

full full full

E7 Am Am/B Am/C Dm7 w/Rhy. Fig. 1

Dm7/G Cmaj7 Fmaj7

Bm7b5 E7 Am

8va Dm7 Dm7G

8va Cmaj7 Fmaj7

Bm7 \flat 5 E7
8va

20 17 17 19 17 19 19 17 19 19 (19) 17 19 19 19 (19) (19) 17 19 17 19 17 20 17 19 17

Am Am/B Am/C
8va

20 17 19 17 20 17 19 17 20 17 19 17 17 17 19 17 17 22 22 (22) 19

Dm7 Dm7/G
8va

22 (22) 22 (22) 22 (22) 22 22 22 22 22 22 19

Cmaj7 Fmaj7
8va *loco*

19 17 19 20 17 19 20 17 19 17 19 19 0 7 10 7 5 7 5 7 7 (7)

Bm7 \flat 5 E7 Am *loco*
8va

20 20 20 20 20 20 20 17 19 19 19 22 12 12 14 15 17

w/Rhy. Fig. 1A
Dm7

Dm7/G

Cmaj7

Fmaj7

1/2

1/2

full

full

17 17 17 15 12 13 15 15 15 (15) 13 14 0 10 12 13

Bm7b5

E7

Am

Am/B

Am/C

full

full

13 15 12 10 12 10 9 12 10 13 (13) x 14 15 17

w/Rhy. Fig. 1 (1st 5 bars)
Dm7

Dm7/G

Cmaj7

Fmaj7

1/2

full

full

17 17 15 12 13 15 15 15 (15) 13 15 13 10 12 13

Bm7b5

E7

Am

full

full

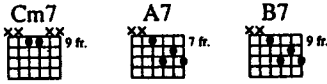
13 13 12 0 9 12 13 10 12 10 0 5 0 5 7 5 7 5 7

7 7 5 7 5 0 5 9 5 9 5 7 5 7 5 7 5 4 7 5 7 5 3 2 5

King Of The Blues

Words and Music by Gary Moore

Intro
Moderate Rock ♩ = 91



Intro

Gtr. 1 G7 F7 G7

(w/dist.)

A7 B7 C1m

full 2 full

He was

full 2 1/2

Verse

C1m

born in Mis-sis-sip-pi, in nine-teen-twenty-four.

full

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F7

He was born in Mis - sis - sip - pi, _____ in nine - teen _ twen - ty

C/m

four. _____

G7

Left his home _____ with no mon - ey, he

F7

G7

had to pay _ his *personal* dues. _ But he know the time was com - in'. _____

A7

B7

C/m

when he'd be king of the blues. _____ King of the

blues! Lost his

full

11 9 9 9 12 9 12 11 9 11 11 (11)

Verse 2
Cm7

w/Rhy. Fig. 1 (3 times)

heart _____ to a wom-an _____ and Lu - cy was _____ her name. _____

full

5 9

Gr. 2
Rhy. Fig. 1

9 9 x x 11 9 9 x 9 9 11 11 13 9 9

F#7

Lost his heart _____ to a wom-an _____ and Lu - cy _____ was her

8va.....

full

5 6 6 4 6 5 4 7 4 19 21 x

Cm7 (end Rhy. Fig. 1) G7

name. _____ When he hears her sing so sweet-ly, he

1 1/2 full

F7 G7

knows he just can't lose. _____ When he ^{close} holds her in his arms he knows that

A7 B7 Cm7

he's the king of the blues. _____

(rake strings) full 1/4

Bridge A7 Cm

He's a ^{love} hun-ter with a cross-cut ^{me} sword, _____ born un-der a bad _____

A7

sign. Caught his ba-by mess-ing down the

2 4 2 4 2

G7 G7 A7 B7 B7

laun - dro-mat, he al-most lost his mind. Yeah!

7 5 4 4 5 6 7 4 5 6 7

Solo C#m7

full full full full 2

12 12 12 9 12 14-14 12 14 14 12 12 9

F#7

1/4 full full 2

12 12 9 11 9 11 9 11 9 11

C#m7

full full

(11) 12 9 12 9 12 11 9 11 11 9 11 11 4 4 7 4

G7

grad. bend

F7

G7

full

A7

B7

C#m7

grad. bend full

2

(end solo)

He was

full

1/2

Verse 3

Gtr. 2 w/Rhy. Fig. 1
C#m7

born in Mis-sis-sip-pi, in nine-teen-twenty-four.

F7

that's right! He was born in In - dian - ol - a, Mis - sis - sip - pi, _____

C7m7 (end Rhy. Fig. 1)

in nine - teen twen - ty four. _____ Does - n't

8va.....

G7 F7 G7

need _____ no ^{raise} jes - ter to keep him _____ ^{amused} a - mused. He's got Lu - cy by his side, he's

F7 G7

mak - ing head - line news. _____ Does - n't need _____ no pal - ace like

F7 G7

Fred - dy down in Dal-las. Well, you can call him what you like,

The first system of music consists of three staves. The top staff is the vocal line in treble clef, starting with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "Fred - dy down in Dal-las. Well, you can call him what you like,". The second staff is the guitar line, featuring a 6-string guitar with a key signature of three sharps. It includes a 6-fret barre and a G7 chord. The bottom staff is the bass line, starting with a 6-fret barre.

A7 B7 C#m7

I call him king of the blues. ————— That's right!

The second system of music consists of three staves. The top staff is the vocal line in treble clef, with the lyrics "I call him king of the blues. ————— That's right!". The second staff is the guitar line, featuring a 6-string guitar with a key signature of three sharps. It includes A7, B7, and C#m7 chords. The bottom staff is the bass line, with fret numbers 9, 9, 7, 10, 10, 9, 9, 12, 12, 9, 11, 11, 9, 7, 9.

Mis - ter Al - bert King of the blues. —

The third system of music consists of three staves. The top staff is the vocal line in treble clef, with the lyrics "Mis - ter Al - bert King of the blues. —". The second staff is the guitar line, featuring a 6-string guitar with a key signature of three sharps. It includes triplets and a 1/2 note. The bottom staff is the bass line, with fret numbers 9, 9, 12, 9, 12, 9, 11, 9, 12, 9, 11, 11, 11, 9, 11, 9, 11, 11, 9, 9, 11, 11, 9, 9.

The fourth system of music consists of three staves. The top staff is the vocal line in treble clef, featuring triplets and a 2 note. The second staff is the guitar line, featuring a 6-string guitar with a key signature of three sharps. It includes triplets and a 2 note. The bottom staff is the bass line, with fret numbers 7, 7, 9, 6, 9, 7, 11, 11, 9, 11, 9, 11, 11, 9, 11, 11, 9, 11, 11, 9, 11, 11, 9, 11.

Cm7

Heh!

Horn cue:

A \flat 7 A7 B \flat 7 B7 C7

King of the blues!

Cm7

begin fade out

5 3 3 1/2 full

(grad. bends)

full 2 full

Let me hear you!

2 full 2 full 2 full 2 (12)

1/4 full

full full

8va

full hold bend full full

8va

That Kind of Woman

Words and Music by George Harrison



Intro
Moderate Rock ♩ = 117

Gr. 1

w/dist. semi harm.

A E A E

1/2

Gr. 2

Clean sound

A.H. 8va.

A E A E

1/2 full

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

♩ Verses 1, 2 & 3

w/Fill 1 (2nd time only)
w/ Fill 4 (on D.S. only)

C G C G

A E A E

no doubt a - bout

1. She's that kind of wom - an; _____
- 2, 3. See additional lyrics

Gr. 2

(1st time only)

w/Fill 2 (2nd time only)

B5

A E A E

how she feels. _____ Well she's hold - ing *Lib* prom -

Fill 1

full

T
A
B

Fill 4

full 1/2

T
A
B

Fill 2

1/2

T
A
B

w/Fill 3 (2nd time only)
w/Fill 5 (on D.S. only)

C G C G B5

is - es, her eyes won't tell, her lips are sealed.

Fretboard diagrams for guitar accompaniment:

(0)	9	9	10	10	12	12
9	9	9	12	12	12	11
9	9	9	14	14	12	9

Chorus 1

B5

E5

And I like her like that.

Gtr. 1 Rhy. Fig. 1

semi harm.

Fretboard diagrams for guitar accompaniment:

x	x	4	x	x	4	x	x
x	x	2	x	x	2	x	x
x	x	2	x	x	2	0	2

B5

E5

E5

She's kind of crazy. I think I know what I'm

(end Rhy. Fig. 1) Rhy. Fig. 2

semi harm.

Fretboard diagrams for guitar accompaniment:

x	x	4	x	x	4	x	x
x	x	2	x	x	2	x	x
x	x	2	x	x	2	0	2

Fill 3

8va.

1/2 full

Fretboard diagram for guitar:

T	17	17	17	17	17	(7)
A						
B						

Fill 5

Fretboard diagram for guitar:

T	2	4	5	5	5	5
A						
B						

B5 C7(Bb) E5 To Coda ♦

look- ing ___ for, ___ that kind of wom- an. ___

full

Slide Fig. 1 *

* Slide Gtr. is tuned (E A D G B E)

B5

I think I know what I'm look - ing ___ for, ___

Slide Fig. 2 -----

(Slide Gtr.)

C7(Bb)

1. 2. CS ♦

that kind of wom - an. _____

(end Rhy. Fig. 2)

Bridge
B5

(cont. rhy. simile)

She's got to look so cool, you know what I mean. Got the

E5 D5

wick' - ed - est smile that I've ev - er seen. I crashed my heart on the

A5

⑤ open 2fr. open 3fr. open 2fr. open open
A A B A C A B A A

side of the street, but she was still gone. She's that kind of wom -

Gtr. Solo

E5 C

(cont. rhy. simile)

an. _____

Gtr. 1

full

Gtr. 2

Slide Gtr. w/o slide

G5 B5 E5

full full full

Chorus 2
w/Rhy. Fig. 1

C5 G5 B5 B5

full *full grad. bend*

I like her like that.

(9) 12 10 10 12 7

E5 B5 E5

She's pret - ty a - ^{o-h-m-a-z-i-n-g} - maz ing.

w/Rhy. Fig. 2 w/Slide Fig. 1 B5 C7(B^b)

I un - der - stand why I want some _ more. _ That kind of wom - an. _

E5 w/Slide Fig. 2 B5

One look from her knocks me on the _ floor. _

C7(B^b) (end Rhy. Fig. 2) C5 (end Slide Fig. 1) D.S. al Coda

That kind of wom - an. _

Coda E5 w/Slide Fig. 1 B5 C7(B^b)

I think I know what I'm look - ing _ for, _ that kind of wom - an. _

E5

w/Rhy. Fig. 2

w/Slide Fig. 1

E5 B5

I think I know what I'm look - ing ___ for, ___

1/2 2 0 2

C7(Bb) E5

that kind of wom - an. ___ I said I know what I'm

B5 Bb° A5 (end Rhy. Fig. 2)

look - ing ___ for, ___ that kind of wom - an, ___ that kind of wom - an, ___

Slide Gtr.

8 8 11 8 10 10

C5 D5 E5

that kind of wom - an. _____

Gtr. 1

full full full full

12 14 13 13

(cont. rhy. simile) C5

That kind of wom - an.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The lyrics "That kind of wom - an." are written below. The second staff is a guitar line in treble clef, starting with a triplet of eighth notes (F#5, G5, A5) marked with a slur and a '3' below, followed by a quarter note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The guitar fretboard below shows fingerings: 10, (10), 8, 10, 7, 8, 9, 10, 5, 7, 7, (7), 5, (7), 8.

G5 B5 E5

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The lyrics "That kind of wom - an." are written below. The second staff is a guitar line in treble clef, starting with a triplet of eighth notes (F#5, G5, A5) marked with a slur and a '3' below, followed by a quarter note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The guitar fretboard below shows fingerings: (7), 8, 7, 10, 9, 9, (9), 12, 12, 12, 15, (15), 10.

C5

That kind of wom - an.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The lyrics "That kind of wom - an." are written below. The second staff is a guitar line in treble clef, starting with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The guitar fretboard below shows fingerings: (15), 12, 15, 12, full, 14, 12, 12, 1/2, 14, (14), 12, 14, full, 14, 12, 14.

G5 B5 E5

8va.....

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The lyrics "That kind of wom - an." are written below. The second staff is a guitar line in treble clef, starting with a whole rest, followed by a half note G5, a quarter note F#5, a quarter note E5, and a quarter rest. The guitar fretboard below shows fingerings: 12, 14, 16, 15, 16, 17, 15, 17, full, 17, full, 15, 15, 17, 17.

C5

That kind of wom - an.

loco

full

14 12 12 12+5 12 16 14 12 15 12 15 12 12 14 12 15 12 12 15 12 14 12 14

G5

B5

E5

A.H.
8va

full

14 12 14 14 12 19 12 14 12 14 14 12 14 19 14 12 14 12 14 12

A.H.

C5

1/2

T T T T T T

12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 12 9 5 0 12 (15)

G5

B5

E5

A.H.
15va

A.H.

1 1/2 1 1/2

full full

12 12 12 4 5 4 5 4 7 7 5

C5

G5 B5 E5

A.H. ~~~~~
8va. -----

A.H. ~~~~~

full full full

C5

full 1/2 full

G5 B5 E5

8va. -----

full full

Fade

Verse 2

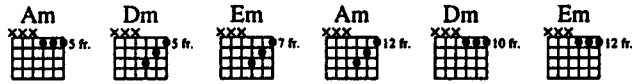
She's standin' in the doorway,
 With the sunlight in her hair.
 She's watchin' the wind blow;
 You know she don't have a care.

Verse 3

She's that kind of lady,
 That you meet in a dream of dreams.
 She leaves others in her shadow,
 But you know this woman's real.

All Your Love

Words and Music by Otis Rush



Intro
Rock ♩ = 128

Gr. I

f

Am

full

semi harm.

full

Dm

Am

full

semi harm.

full

Em

Dm

Am

full

full

full

full

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♩ Verses 1, 2&3:

Am

1. All your lov - in' is lov - in'. _____ All your kiss - in' is kiss -
 2. 3. ba - by, _____ girl I got in store for

Dm

in'. _____ All your lov - in' is lov - in'. _____
 you. _____ All your lov - in', pret - ty _____ ba - by, _____

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

Am

All your kiss - in' is kiss - in'! _____ Be - fore I met you
 girl I got in store for you. _____ When I say I love you

w/Fill 2 (on D.S. only)

Fill 1

Fill 2

Em

Dm

Am

To Coda ♠

ba - by, I nev - er knew what I was miss - in' _____
 ba - by, you've got to say you love me too. _____

P.M.-----4 (2nd time only)

1. 2.

2. All your lov - in' pret - ty

hold chord -----4

Bridge:

Am

hold chord -----4 hold chord -----4

Dm

Am

hold chord -----4 hold chord -----4

Em

(Ebm)

Dm

full full

Am

Dm

Am

Em

Dm

Am

D.S. al Coda

3. All your lov - in' pret - ty

Coda

Shuffle feel

Am

2nd time (vocal ad lib.)

All your lov - in' pret - ty ba - by, all your lov - in' pret - ty

P.M. (2nd time) P.M.---

Dm

ba - by. All your lov - in' pret - ty ba - by, all your lov - in' pret - ty

P.M.---

Am

Em

Dm

ba - by. Be - fore I met you ba - by, I nev - er knew what

P.M.---

Am

1. 2.

I was miss - ing. All your lov - in' pret - ty

3 3 3 3 full

back to straight rock feel

Am

5 7 7 7 5 7 5 7 7

Dm

7 7 7 7 5 7 7 7 5 7 7 7 5 7

Am Em Dm

5 7 7 7 5 7 7 7 5 7 7 7 5 7

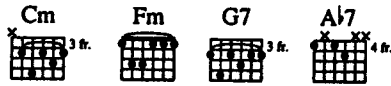
Am half time

13 13 14 (7) 7 5 7 7 5 7 7 (12) 14 14 14 13 14

12 14 (14) 8 5 8 7 5 7 7 7 5 7 5 7 5 8 5 5 8 5 2 8 5

As The Years Go Passing By

Words and Music by Deadric Malone



Slow blues ♩ = 138
Intro.

Guitar notation for the Intro section. The staff shows a melodic line with triplets and a bend. Chords G7, A7, and G7 are indicated above the staff. The bass staff shows fret numbers: 19, 11, 19, 19, 11, 11, 6, 6, 11, 8, 19, 19. Annotations include 'grad. bend full' and 'full'.

Cm

Second system of guitar notation. The top staff has the lyrics 'There is'. The bass staff shows fret numbers: 0, 10, 10, 0, 10, 10, 0, 10, 0, 0, 5, 0, 0, 10, 0. Annotations include 'full' and a triplet.

Verse 1:

Third system of guitar notation. The top staff has the lyrics 'noth - in I can do, _____ as you leave me _ here to cry. _____'. Chords Cm, Fm, and Cm are indicated above the staff. The bass staff shows fret numbers: 10, 10, (10), 0, 10, 10, 0. Annotations include a triplet and a 1/2 note.

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Fm

There is noth- ing I can do, _____ as you leave me here to

11 10 8 10 10 full 8 11 8

Cm G7

cry. _____ You know my love _____ will fol- low you, _

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

A7 G7 Cm

as the years _ go pass- in' by. _____ Give you

10 (10) 8 10 10 full hold bend 11 (11) 8 10 10 (10) 8 10 10 1/2 3- 3-

Verse 2:

Fm Cm

all _____ that I own, _____ that's one thing _____ you can't de - ny. _____

8 11 8 full 10 10

Fm

Give you all _ that I own, _ that's one thing _ you can't de -

11 13 15 13 13 13 11 13 13

Cm G7

ny. _ You know my love _ will fol-low you _

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

A17 G7 Cm

as the years _ go pas-sin' by. _

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

Guitar Solo Fm

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

full

Fm

full

Cm

full

full

full

full

G7

A7

G7

Verse 3

Cm

Gon-na leave it up to you, —

full

Fm

Cm

so long, — so long good - bye. —

Gon- na

full

full

A.H.

grad. bend

full

Fm Cm

leave it up to you, ___ so long, so long good - bye. ___

full 1/2 full

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'leave it up to you, ___ so long, so long good - bye. ___'. The second line is a guitar accompaniment with a 4/4 time signature, featuring a 4-measure phrase and a 'full' dynamic marking. The third line shows fretboard diagrams for the guitar, with fingerings like 11-8, 11-10, 10-10, and 11-8-10-10, and a '1/2' dynamic marking.

G7 A7 G7

You know my love ___ will fol-low you, ___ as the years ___ go pas-sin'

full full

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics 'You know my love ___ will fol-low you, ___ as the years ___ go pas-sin''. The second line is a guitar accompaniment with a 4-measure phrase and a 'full' dynamic marking. The third line shows fretboard diagrams with fingerings like 8-10-8-10-10, 10-10, 8-10, and 10-8, and a 'full' dynamic marking.

Cm Piano Solo

by. ___

Detailed description: This system contains the third line of music. The top line is a vocal melody with the word 'by.' followed by a long note. The second line is a guitar accompaniment with a wavy line indicating a tremolo effect. The third line shows fretboard diagrams with fingerings like 10-8-10, 8-10-10-12-8, and 11, and a 'Piano Solo' instruction.

8va. Guitar Solo

Cm Fm loco

full full full full

Detailed description: This system contains the fourth line of music. The top line is a guitar solo in G minor, starting with an 8va. instruction and a Cm chord, followed by an Fm loco section. The second line is a guitar accompaniment with a wavy line indicating a tremolo effect. The third line shows fretboard diagrams with fingerings like 13-15, 13-11, 13-13, 11, 11, 11-8, 11-8, 10-10, 10-8, and 10-8, and four 'full' dynamic markings.

Cm

full

full

full

Fm

8va..... Cm

full

rake

rake

full

full

G7

full

A7

8va..... G7

Cm

full

Verse 4

Gon-na leave it up to you, _____

Fm Cm

so long, so long good - bye. _____ Gon-na leave

full full

11 10 10 8 10 8 10 10 10 8

Fm Cm

it up to you. _____ so long, so long good - bye. _____

full full full

10 10 11 13 13 11 11 11 10

G7 A7 G7

You know my love will fol-low you, _ as the years go pas- sin' by. _____

full

10 8 10 8 10 10 8 10 10 10 10 8

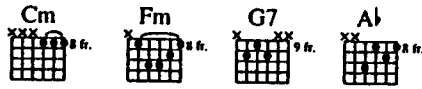
Cm

full rit. full

13 13 11 13 11 13 13 11 10 8 8 8 11 8 8 10 8 7 10 8 10

Midnight Blues

Words and Music by Gary Moore



Intro
Slow Rock ♩ = 85
Cm

Intro

w/Fender Rhodes

clean sound

It's the

The Intro section consists of four measures. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff is a piano accompaniment for Fender Rhodes, featuring a steady eighth-note pattern. The third staff is a guitar accompaniment for clean sound, with a simple bass line. The fourth staff is a guitar fretboard showing the Cm chord (x33233) in the first four measures.

Verse 1
Cm7

dark - est hour, _____ of the dark - est night. _____ It's a

Verse 1 consists of four measures. The top staff is a vocal line with lyrics: "dark - est hour, _____ of the dark - est night. _____ It's a". The second staff is a piano accompaniment. The third staff is a guitar fretboard showing the Cm7 chord (x33233) in the first four measures.

Fm7

Cm

mil - lion miles _____ from the morn - ing light.

The second part of Verse 1 consists of four measures. The top staff is a vocal line with lyrics: "mil - lion miles _____ from the morn - ing light.". The second staff is a piano accompaniment. The third staff is a guitar fretboard showing the Fm7 chord (212323) in the first two measures and the Cm chord (x33233) in the last two measures.

E \flat 7 G7 Fm7 A \flat 7

Can't get no sleep. don't know what to do, I've got those mid - night

Cm7

blues. When the

full full

Verse 2
Cm7

shad - ows fall, I feel the night clos - in' in.

Fm7

There must be some rea - son for this

Cm7 **E7**

2/4 mood I'm get - tin' in. _____ Can't _ get no

G7 **Fm** **Fm7** **A♭**

sleep. _____ don't know what to do. _____ I've got those mid - night

Bridge

Cm7 **B♭**

blues. _____ Ev - 'ry eve - nin' af ter sun - down, _ as the

Cm **B♭**

light _____ be - gins to *fade* _____ I feel so low, *melis* but I

full *full* *full*

Ak7 G7 Solo Cm7

just I don't know, why these blues won't go a-way. Yeah!

10 10

11 11

full hold bend

11 11 0 0 11 0 10 10 (10) 10

Fm7 Cm7

full full full full

11 10 10 0 10 0 11 11 (11) 0 8 10 0 10 10 10 10 (10) 0 0 0

E7 8va G7

full full full

0 0 13 11 13 13 11 13 13

Fm7 Ab

full full full

11 11 0 11 0 10 10 0 10 0 11 0 11 0 10 (10) 0 10 10 0 0

Cm7 A.H. 8va w/bar A.H.

10 10 10 10 0 10 0 10 10 (10)

8va..... Cm7

8va..... Fm7

8va..... Cm7

E17 G7 8va..... Fm7

A1 Cm

Bridge
Bb

Ev - 'ry eve - nin' af - ter sun - down, as the light be - gins to

3

10 10 10 11 8

Bb

A17

fade. I feel so low but I just don't know why these blues won't go a -

3 3 3

full full

11 10 10 8 10 10 8 10 10

Verse 3
Cm7

G7

way. It's the dark - est hour of the dark - est night.

3

full

6 3 1 3 1 3 3 1 8

Fm7

Cm7

It's a mil - lion miles from the morn - ing light.

3

6 3 1 3 1 3 3 1 8

E \flat 7 G7

Can't get no sleep, don't

Fm A \flat Cm7

know what to do, I've got those mid - night blues.

Fm7 Cm7 Fm7 Cm7

I've got those mid - night blues. I've got those mid - night blues.

Fm7 Cm7

rit. I've got those mid - night blues.

8va... *loco*

rit. *rubato full* *full* *full*

Moving On

Words and Music by Gary Moore



Driving ♩ = 152

Rhy. Fig. 1

Rhy. Gtr. A5

Verses 1, 2, & 3:

W/Rhy. Fig. 1 (2nd and 3rd times w/Rhy. Fig. 1A)

A5

1. leave this place to - mor - row, I'm gon - na leave this town ^{za} be - hind. _
2. tired of the same old fac - es, and I'm ^{prock} sick of the same old _ dance. _
3. See additional lyrics.

- I'll be gone be - fore the morn - in'. I'll be
- I'm get - tin' bored with the same old _ fac - es ev - 'ry

Rhy. Fig. 1A

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A5 N.C. D

raak
out - a sight and out - a mind. _____
bod - y starts to look the same. _____ } That's why I'm mov - in' on. _____

* Slide Gtr.

* Slide Gtr. is tuned: E A D G B D

A E

I'm mov - in' on. _____ I've been hang - in' round _ too long, _ it's

(1st time only)

(1st time only)

To Coda ♦

G DS 2nd time w/Rhy. Fill 1 A5 1. E5 2.

time I was mov - in' on. _____ 2. Oh, well I'm (Move it for me.)

(1st time only) (1st time only) w/slide * Slide Gtr. 8va.

* Slide Gtr. is tuned E B D G B D

Rhy. Fill 1

T
A
B

8va.....

13 14 14

8va..... loco

D7

17 16 15 14

2 2 2
0 0 0

7 10 10

7 7 7 7 7 7 5 6

A7

E7

7 7 5 7 7 5 7 7 5 7

A7

(E5)

D. S. al Coda

w/out slide

3

3

3

3. I been

7 5 7 5 5 2 0 1 0 2 0 9 2 9 2 0 9 9 5 0

Coda

A5

A7

(Gimme one more for the road.)

8va.....

slide Gr.

17 19 19 17 17 19 19 17 17 19 19 17 19 19 17 10 15 14 17 19 19

8va.....

* Slide is playing off the neck - fret numbers indicate implied fret positions.

8va.....

grad. slide

8va.....

E7 loco D7 A7

E5 Verse 4: A5

I'm gon - na leave this town to - mor - row, I'm gon - na

leave this place be - hind. _____ You can ^{radil} bet your ^{du, spolek} bot - tom dol -

lar, _____ all my trou - bles will be far be - hind. _____ That's why I'm mov - in' on. _____

slide Gtr.

D A7

I'm mov - in' on. _____

E5 E6 E5 E6 G5 G6 D5 D6

Rhy. Gtr.

I've been hang - in' round _ too long, _ it's time I was mov - in' on. _____

A5 E5 E6 E5 E6

I've been hang - in' 'round_ too long_ it's

14 14 12 14 (14)

G5 G6 D5 D6 A5 E5 E6 E5 E6

time I was mov - in' on. Said I've been hang - in' 'round_ too long_ it's

14 13 12 13 14 12 14

G5 D5 A5

time I was mov - in' on.

14 13 12 13 14 16 12 14 12 14 (14) (14)

Verse 3:

(I been) tryin' to settle down here,
 A_ but my feet just won't stay still.
 And I've heard that the grass is greener
 On the other side of the hill.

Oh Pretty Woman

Words and Music by A.C. Williams



Driving Blues ♩ = 88 Cm7

Gtr. 1 (Gary Moore)

Cm7

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pret - ty wom - an right down to her bones_ and so you might as well_ leave your

10 8

skin a - lone. _ Pret - ty wom - an, what's the mat - ter with you?_

Fm7

Gtr. 2 (Alber King)

full

13 13 6

Can't make you love me, _____

Cm7

G7(13)

Gtr. 1

Gtr. 2

full

11 0 11 0 10 0 10 0 10 0 10 0 13 15 (15) 0 0

no mat ter what I _ do. _____

N.C.

(Bb)*

(B)*

Cm7

G7(13)

Gtr. 1

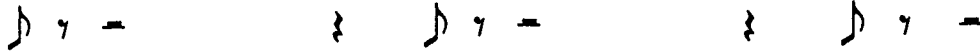
full

11 0 11 0 10 0 0 10 5 3 5

* No chord - bass notes only

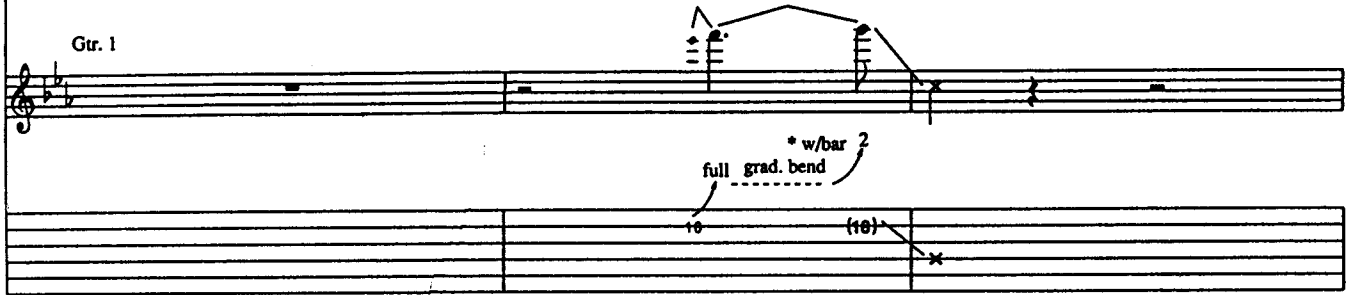
(Cm7)

Gr. 2

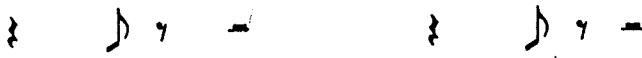


Oh, pret - ty wom - an what - cha gon - na do? _ You kept on fool - in' 'round _ till I got

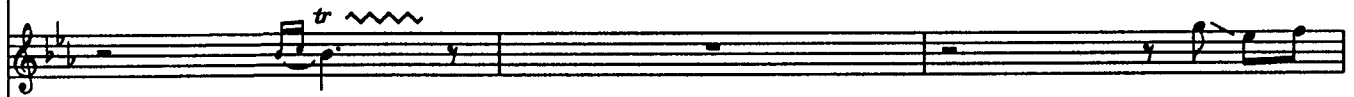
Gr. 1



* Pull up on bar and immediately slide left hand finger down.



stuck on you, So you can drop your mess and come down off your throne, _ stop us - in'



tr

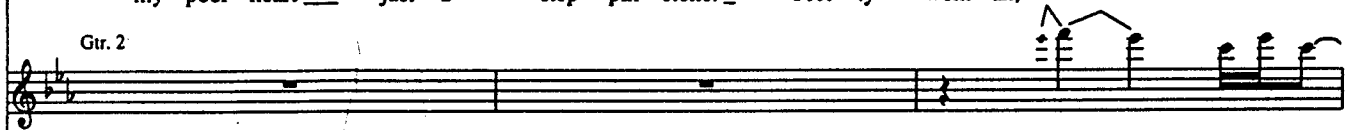


Fm7



my poor heart _ just a step - pin' stone. _ Pret - ty wom - an,

Gr. 2



full

Gr. 1



Cm7

what's the mat - ter with you? _____ Can't make you

The first system of music features a vocal line in the treble clef and a guitar line in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar accompaniment consists of a steady eighth-note pattern. The guitar solo section includes a wavy line indicating a vibrato effect and a 'full' dynamic marking.

G7(19) N.C. (Bb) (B) Cm7 G7(19)

love me, _____ no mat - ter what I _____ do. _____

Gr. 1

The second system continues the musical piece with a new vocal line and guitar accompaniment. The guitar accompaniment features a more complex rhythmic pattern with some rests. The guitar solo section includes a wavy line for vibrato and a 'full' dynamic marking.

Guitar Solo
Cm7

This system is dedicated to a guitar solo. It features a melodic line in the treble clef and a bass line in the bass clef. The solo includes a wavy line for vibrato and a 'full' dynamic marking.

The fourth system continues the guitar solo with a melodic line in the treble clef and a bass line in the bass clef. It includes a wavy line for vibrato and a 'full' dynamic marking.

Fm7

7

grad. bend 1/2

1/4

Cm7

full

3

full

full

1 1/2

G7(19)

1/2

full

3

N.C. (Bb) (B) Cm7 Cm G7+9

8va

loco

full

full

grad. bend full

Cm7

Gr. 2

Oh, pret - ty wom - an that's al - right for you; _ now you just go on do - in' _ what you

Gr. 1

11

wan - na do. — But some - day, when you think that you've got it made, — don't get in

Chord diagrams for guitar: $\begin{matrix} 0 \\ 0 \\ 0 \end{matrix}$ 0 10

Full fret diagram: full (8)

wide or deep e - nough so you can't wade. Pret - ty wom - an,

(Fm7) Gr. 1 $\begin{matrix} \textcircled{3} \\ 13 \text{ fr.} \\ A\flat \end{matrix}$ $\begin{matrix} \textcircled{4} \\ 15 \text{ fr.} \\ F \end{matrix}$

8va..... Gr. 2

Full fret diagram: full

what's the mat - ter with you? — Can't make you

$\begin{matrix} \textcircled{3} \\ 13 \text{ fr.} \\ A\flat \end{matrix}$ $\begin{matrix} \textcircled{4} \\ 15 \text{ fr.} \\ F \end{matrix}$ (Cm7) $\begin{matrix} \textcircled{3} \\ 8 \text{ fr.} \\ E\flat \end{matrix}$ $\begin{matrix} \textcircled{4} \\ 10 \text{ fr.} \\ C \end{matrix}$ $\begin{matrix} \textcircled{5} \\ 10 \text{ fr.} \\ G \end{matrix}$ $\begin{matrix} \textcircled{4} \\ 8 \text{ fr.} \\ B\flat \end{matrix}$ $\begin{matrix} 9 \text{ fr.} \\ B \end{matrix}$ $\begin{matrix} 10 \text{ fr.} \\ C \end{matrix}$ $\begin{matrix} \textcircled{3} \\ 8 \text{ fr.} \\ E\flat \end{matrix}$ $\begin{matrix} \textcircled{4} \\ 10 \text{ fr.} \\ C \end{matrix}$

Full fret diagram: full full

G7(19)

(Gtr. 1 to notation)

G7(19)

(B \flat)

(B)

Cm7

love me, _____ no mat - ter what I _____ do. _____

The first system contains a vocal line with lyrics and a guitar line. The guitar line includes a treble clef staff with notes and a tablature staff below it. The tablature shows fret numbers 11, 10, 9, 10 for the first two measures, and 8, 8, 10, 8, 8 for the last two measures. There are also 'x' marks on the 6th and 7th strings in the final measure of the guitar line.

Guitar Solo

Rhy. Fig. 1

(Cm7)

G7(19) Gtr. 1

⑥ 3 fr. G ⑤ 6 fr. B \flat ⑤ 2 fr. B ⑤ 3 fr. C ② 3 fr. Cm ③ 8 fr. E \flat ③ 8 fr. ④ 10 fr. C ④ 3 fr. G ⑥ 6 fr. B \flat ⑤ 2 fr. B ⑤ 3 fr. C ② 8 fr. Cm ③ 8 fr. ③ 10 fr. C ④ 3 fr. G ⑥ 6 fr. B \flat ⑤ 2 fr. B

The guitar solo notation shows a sequence of notes with circled fret numbers above them. The notes are: G (6 fr), Bb (5 fr), B (5 fr), C (5 fr), Cm (2 fr), Eb (3 fr), Eb (3 fr), C (4 fr), G (6 fr), Bb (5 fr), B (5 fr), C (5 fr), Cm (8 fr), Eb (3 fr), Eb (3 fr), C (10 fr), G (3 fr), Bb (6 fr), B (5 fr).

Gtr. 2

full full full full full full full

The second guitar solo system features a treble clef staff with notes and a tablature staff. The tablature includes fret numbers 11, 10, 9, 10, 13, 13, 13, 13, 13, 13, 13, 11, 13. The word 'full' is written above the notes, indicating a full bend.

⑤ 3 fr. C ② 3 fr. Cm ③ 3 fr. E \flat C ④ 3 fr. G ⑥ 6 fr. B \flat ⑤ 2 fr. B ⑤ 3 fr. C ② 8 fr. Cm ③ 8 fr. ④ 10 fr. C ④ 3 fr. G ⑥ 6 fr. B \flat ④ 2 fr. E ④ 3 fr. F ② 1 fr. Fm ③ 1 fr. A \flat ④ 3 fr. F ⑤ 3 fr. C ④ 6 fr. E \flat ④ 2 fr. E

The third guitar solo system shows a sequence of notes with circled fret numbers above them. The notes are: C (5 fr), Cm (2 fr), Eb (3 fr), C (3 fr), G (4 fr), Bb (6 fr), B (5 fr), C (5 fr), Cm (8 fr), Eb (3 fr), Eb (3 fr), C (10 fr), G (4 fr), Bb (6 fr), E (4 fr), F (4 fr), Fm (1 fr), Ab (3 fr), F (4 fr), C (5 fr), Eb (6 fr), E (4 fr).

grad. bend full full full full

The fourth guitar solo system features a treble clef staff with notes and a tablature staff. The tablature includes fret numbers 13, 11, 13, 13, 13, 11, 11, 13, 13. The word 'grad. bend' is written above the notes, indicating a gradual bend, and 'full' is written above the notes, indicating a full bend.

④ 3 fr. F
 ② 1 fr. Fm
 ③ 1 fr. A
 ④ 3 fr. F
 ⑥ 3 fr. G
 6 fr. B
 ⑤ 2 fr. B

w/Rhy. Fig. 1 (2 times)
 (Cm7)

full 1/2 full

(19) 19 11 19 19 10 11 12 19 11 19 19 11 19

⑥ 3 fr. G
 ⑥ 6 fr. B
 7 fr. B (Cm7)

w/Rhy. Fig. 1

full full full full full full

11 (11) 11 (11) 11 (11) 13 13 13 11 13 11 13 11 0 10 (10) 8 10

⑤ 3 fr. Cm7
 G7(19)
 Cm7
 8va.
 Gr. 1

full full full full full

0 10 10 19 19 12 12 10 (10) (10) 10 15 10 (10) 10 10 17 x 10

8va.
 6

full full

(10) (10) 10 15 10 15 10 15 10 15 10 (10) 10 17 15 17 15 10 15 10 15 17 10 10

Fm7 *8va* Cm7 *loco*

grad. bend full

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

(16) 16 16 10 10 10 10 10 13 15 13 10 15 13 10 15 13 10

full

12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 10

G7(19) N.C. (B \flat) (B)

8va

hold bend 1/4 1/2 1/2 full

(16) 16 13 15 12 15 15 (15) 13 15 10 8 10 8 x 8 21 20 18 20 19 10 20 17 20

Cm7 *8va* *loco* G7(19)

loco 3

17 x 11 8 11 8 11 8 11 8 10 8 10 8 0 10 8 8 10

Cm7

Oh, pret - ty wom - an, Gr. 2 oh, pret - ty wom - an,

Gr. 2 3

17 17 15 17 16

oh, pret - ty wom - an ___

full

full

full

oh, pret - ty wom - an. ___ Can't make you love me, ___

G7(19)

Gtr. 1*

* random pick slides

(Cm7)

no mat - ter what I ___ do. ___ Can't make you

full

1/2

G7(19)

love me, ___ no mat - ter what I ___ do. ___

8va

full

G7(19)

Can't make you love me, ___ no mat - ter what I ___

8va. ----- rit.

The first system of music features a vocal line in treble clef with lyrics "Can't make you love me, ___ no mat - ter what I ___". Below it is a guitar accompaniment in treble clef with a key signature of two flats and a 12/8 time signature. The guitar part includes a "rit." (ritardando) marking. Fretboard diagrams are provided below the guitar staff, showing fingerings for the first four measures.

do. _____

full

The second system continues the vocal line with the word "do." followed by a long line. The guitar accompaniment features a "full" dynamic marking. Fretboard diagrams are shown below the guitar staff.

full

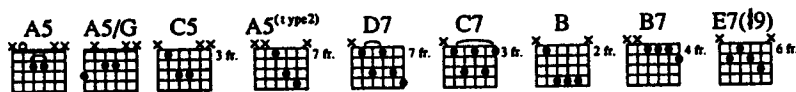
The third system shows the guitar accompaniment with a "full" dynamic marking. Fretboard diagrams are provided below the guitar staff.

full full 8va. -----

The fourth system continues the guitar accompaniment with "full" dynamic markings and an "8va." marking. Fretboard diagrams are shown below the guitar staff.

Texas Strut

Words and Music by Gary Moore



Intro
Slow ♩ = 144

Intro (Slow ♩ = 144)

Chords: E/G♯, Gm6, F♯m7, E, E/G♯, Gm6, F♯m7, E

Fast shuffle ♩ = 172 (♩ = $\frac{3}{4}$)

Rhy. Fig. 1

Chords: A5, A5/G, A5, C5

w/distortion

Drums enter

Chords: A5, A5/G, A5, C5

Spoken: Let me tell you 'bout the Texas blues.

Verses 1, 2, & 3

A5 A5/G A5 C5

A5 A5/G A5 C5

1. I (1.) went down south to Dal - las,
 (2.) self in Dou - ble Trou - ble
 (3.) See additional lyrics.

Rhy. Fig. 1A -----

P.M. -----
 (clean gr. sound)

w/Rhy. Fig. 1A

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

to hear those cow - boys wail. Came a -
 when I saw that Tex - as Flood. Ste - vie

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

cross that Bill - y Gib - bons rid - in' on that Z - Z trail. ___
 said the sky is cry - in', Su - per - sti - tion's in his blood. ___

A5 3 3 3 D7 C5

I just can't lose ___ with the Tex - as

A5 A5/G A5 C5 A5 A5/G A5 C5 D7 C5

w/Rhy. Fig. 1

Blues. Said I just can't lose, ___ with the Tex - as Blues, ___

B 3 3 3 3 B7

To Coda ♠

1. A5 A5/G A5 C5
 w/Rhy. Fig. 1

the Tex - as Blues.

A5 A5/G A5 C5 A5 A5/G A5 A5 ^{open} E E7+9 A5 A5/G A5 C5

③

w/Rhy. Fig. 1

Got my - Blues.

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G E7

A - how - how - how - how.

grad. bend

Guitar Solo

A5 A5/G A5 C5 A5 A5/G A5 C5

1/2 full hold bend

hold bend 1/2

hold bend 1/4 full

1/4 full

full

(10) 7

1/4 hold bend

3 3 3 3

*(B5)

full

3 3

*Implied by bass line

full

full

3

full full full full full full full full full

w/bar

harm.

full

D.S. al Coda

3.1

Coda

◆ A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5

w/Rhy. Fig. 1

Blues.

N.C.(A5)

(B5)

full

full

1/4

full

8va.....

loco

full

full

8va.....

rake

full

rake

rake

8va.....

full

full

1/2

full

1-1/2

1-1/4

2

2-1/4

2-1/2

2-3/4

3

3-1/4

* This is combination of bending the 2nd string while pulling up on the vibrato bar.

Rhy. Fig. 2 -----

A5

(clean sound)

Whoo _____ Well I'm

Verse 4
w/Rhy. Fig. 2

go - in' back to Dal - las, won't be wait - in' for no bus.
Rid - in' off in - to the sun - set, you won't

A5 (type 2) D7

see my heels for dust. _____ I just can't lose,

w/Rhy. Fig. 1

C5 A5 A5/G A5 C5 A5 A5/G A5 C5

with the Tex - as Blues. _____ I said I just can't lose. _____

D7 C7 A5 A5/G A5 C5
w/Rhy. Fig. 1

with the Tex - as Blues. _____

A5 A5/G A5 C5 D7 C7

I said I just can't lose, _____ with the Tex - as Blues. _____

A5 A5/G A5 C5 A5 A5/G A5 C5 D7
w/Rhy. Fig. 1

Well I just can't lose, _____

C7 B 3 3 3 3 B5

with the Tex - as Blues. _____ The Tex - as

w/Rhy. Fig. 1A
A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

Blues, the Tex - as Blues. A - how - how - how -

A5 A5/G A5 C5 A5 A5/G A5 C5 A5 A5/G A5 C5

how, a - how - how - how - how.

A5 E Gm6

F#m7 E

Gm6 F#m7 E

E7 G° F#m7

E E7 G°

F#m7 E Bb° Bb9

rit. let ring ----- 4 rake

A9 A#9 N.C. E7(9)

* A.H. -----
8va. -----

* A.H. -----

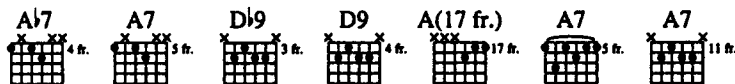
* Hold E7(9) and play the octave harmonics.

Verse 3

I heard that Houston Twister
 He could run you off the tracks.
 When he plays that cold, cold feelin',
 You get the shivers down your back.

Too Tired

Words and Music by Johnny Watson, Maxwell Davis and Saul Bihari



Medium shuffle $\text{♩} = 126$ ($\text{♩} = \text{♩} \text{ } ^{\text{r}} \text{ } ^{\text{3}} \text{ } ^{\text{1}}$)

Gr. 1 (Gary Moore)

N.C.

Gr. 2 (Albert Collins)

Gr. 1

The first system of guitar notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a bass line with fret numbers (5, 7, 6, 7, 6, 7, 6) and slurs. Above the treble staff, there are wavy lines indicating vibrato for the first and second guitar parts.

Gr. 2

Gr. 1

The second system of guitar notation continues the piece. The treble staff shows a melodic line with triplets. The bass staff shows a bass line with fret numbers (5, 6, 5, 6, 7, 6, 7, 6) and slurs. Above the treble staff, there are wavy lines indicating vibrato for the first guitar part.

D7

A7

A13 A7

The third system of guitar notation features a treble staff with a melodic line and a bass staff with a bass line. The bass staff includes fret numbers (13, 13, 10, 10, 13, 13, 0, 5, 5, 7, 5, 6, 5, 7, 5) and slurs. Above the treble staff, there are wavy lines indicating vibrato. The word 'full' is written above the first and second measures of the bass staff.

The fourth system of guitar notation continues the piece. The treble staff shows a melodic line with triplets. The bass staff shows a bass line with fret numbers (5, 4, 3, 2, 5, 5, 5, 0, 5, 5, 7, 5, 7, 5, 5, 4, 13, 13, 13, 13) and slurs. Above the treble staff, there are wavy lines indicating vibrato. The word 'full' is written above the last measure of the bass staff.

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(Horns) A7
7 J.

A7 N.C. D9 D9 A7 A7 N.C.

laid down last night, too tired to wake. I had a chill this morn - in', too

A7 A7 D9 D9 A7

tired to shake. I got a good pok - er hand, too tired to win. I could

(Gtr.)
A7 A(17th fr.)

hear my ba - by knock - in' too tired _____ to let her in. I'm tired, _____

* D9 D7 D9 D7 A7

(Horns)

Yea, yea, yea, I'm tired.

Gtr. 2

* Chords derived from horn figures

♪ ♪ ♪ ♪ -

E7

D7

Rhy. cont. simile

too tired, — too tired — for an - y - thing. —

10 7 5 7 7 9 12 12 12 11 9 7 5 7 8 5 7 5 7

A7 E7 A7 A7 D9

I'm too tired to walk, too

5 7 5 7 5 7 5 8 5 7 5 7 7

D9 A7 A7

(Gtr.) A7 3 3 3 3

tired to run, I could hear my ba - by call - in' too tired, too tired, I'm —

D7 A7

tired. — Yes, I'm tired, —

full full

7 15 13 13 13 14 13 15 13 10 12 8 12

E7

I'm tired, _____

3 6 6

10 12 10 12 9 | 10 11 9 10 11 9 10 11 9 10 11 9

D7

A7

E7

A7

too tired__ for an - y - thing. _____

Spoken: Take over Albert, I'm too tired for this.

3 6 6 6 6 3

10 11 9 10 11 9 10 11 9 10 11 9 | 10 11 9 10 11 9 10 11 9 10 11 9 | 10 14 12 12 12

Gtr. 2

A7

D9

D9

A7

A7

3 3 3

5 6 5 6 7 | 5 7 5 7 7 0 | 5 6 5 7 5

D7

3

5 7 5 7 5 7 | 10 10 13 12 10 | 10 0 10

A7 E7

full 3 3 3

D7 A7 Gtr. 1

3 3 3

A7

full (19)

D7

full full full

A7 E7

semi harm. 1/2 1/4 1/4 1/4 1/4

D7 A7 E7 (Horns) A7

full (12)

A7 D9 D9 A7

Tired of pros - per - i - ty, I'm tired of luck. I'm

A7

sit - tin' on a pin, I'm too tired _____ to get up. I'm tired, _

A7

I _____ de - clare I'm _____ tired. _____

full

E7 D

I'm too tired, _____ too tired _____ for an - y - thing. _

A7 E7

Spoken: Hey, Albert, I'm tired!

Gr. 1 E7

D7

Gr. 2

Spoken: You better take over Albert.

A9

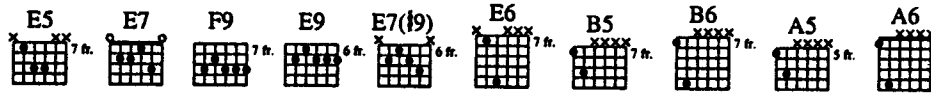
Gr. 1

Gr. 2

Spoken: I'm too tired baby.

Walking By Myself

Words and Music by J.A. Lane



Blues shuffle $\text{♩} = 112$ ($\text{♩} = \text{♩} \text{♩}$)

E5 N.C. E5 N.C. E

* fade in w/volume knob

Verse:

E5 N.C. E5 N.C.

You know I love you; you know it's

w/Rhy. Fill 3 (3rd time only) E5 N.C. w/Rhy. Fill 4 (3rd time only)

true. Give ya all my love babe,

Rhy. Fill 3

Rhy. Fill 4

w/Rhy. Fill 2 (2nd time only)
w/Rhy. Fill 5 (3rd time only)

E7(9) B9 E5 E6 E5 E6

what more, ___ can I do? ___ 1.3.4. Walk - in'
2. love ya,

Palm mute -----

E5 E6 E7 E6 E E5 E6 E7 E6 E

by my - self. I hope you'll un - der - stand. ___
yes I love you with my heart and soul. ___

A5 A6 A5 A6 B5 B6 B5 B6

I just want to be your lov - er man. ___
I would - n't mis - treat you for my weight in gold. ___

P.M. -----

Rhy. Fill 2

B5

Rhy. Fill 5

A.H. 8va

A.H. 12

E7

full

8va

8va

A7 B7 E7

1 1/2 full full full 6 6 6 full

N.C.

8va

hold bend

D.S. al Coda

Coda

E7

Walk - in' by my - self I

N.C. A5 A6 A5 A6

hope you'll un - der - stand. I just want to

P.M.

B5 B6 B5 B6 A5 A6 A5 A6 B5 B6 B5 B6

be your lov - in', I just want to be your lov - in',

A5 A6 A5 A6 B5 N.C.

I just want to be your lov - in' man.

F9 E9

8va.

full

E7(19)