



STEVIE RAY VAUGHAN

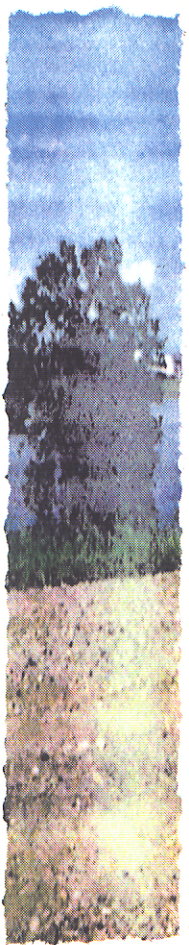
and Double Trouble

The SKY is Crying

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DAVE WHITEHILL

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is
Crying





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STEVIE RAY VAUGHAN

and Double trouble

The Sky is Crying

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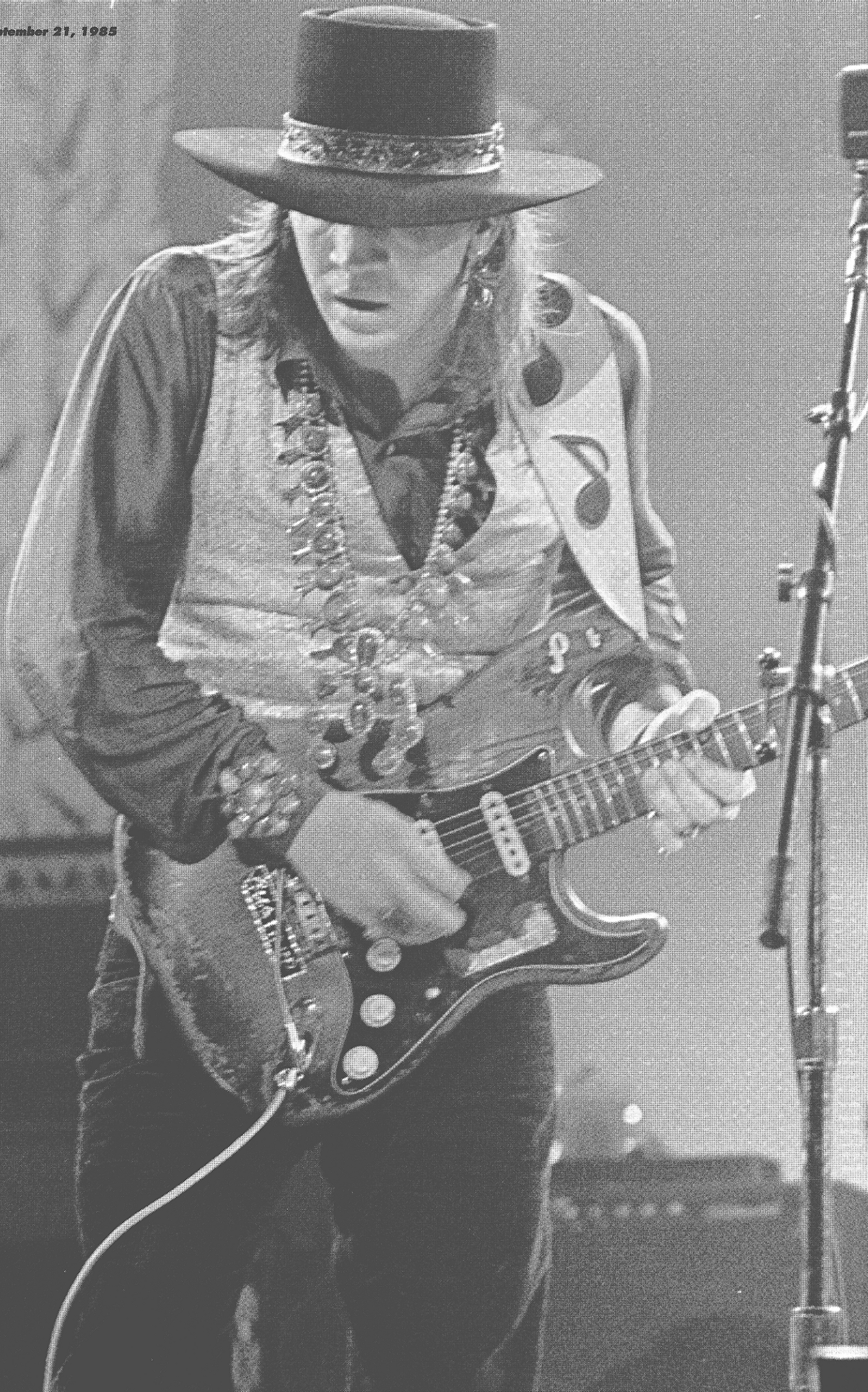
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Boot Hill

Tune down 1/2 step

Arranged and Adapted by Stevie Ray Vaughan

Medium Blues Shuffle (♩. = 100)

Intro

piano: N.C.

E7

N.C.

E7

8va

Gr. ("dirty") *f*
w/side

TAB

10 12 12 12 12 12 12 12 10 12 12 12 12 12 12 10 12 12 10 12 12 12

NOTE: Wear slide on little finger to allow normal fretting with remaining fingers during verse.

E9

C9

B9

8va

A

Verse

E7

A7

E7

A Verse

1. Look up on the wall, ba - by, hand me down _____ my shoot - in' i - ron. _____

mf P.M. _____

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

A7

2. Look up on the wall, ba-by, hand me down _____ my

f *mf*

2 4 3 3 4 2 0 1 2

0 3 4

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

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

E7

shoot - in' i - ron.

P.M. -----

f let ring - - -

B7 A7

Call your moth - er long - dis - tance, tell her to ex - pect your bod - y

let ring - - - - -

E7 B9

home. _____ 2. The

let ring - - - - -

B Verse

E7 A7

sen - ate don't burn you, ba - by, Lord knows the coun -

P.M. ----- 1/4 P.M. -----

E7

ty will.

P.M.-----4

A7

Sen - ate don't burn you, ba - by,

Lord knows the coun -

E7

ty will.

You

P.M.-----4

let ring -----4

B7

A7

made your last mis - take, _____

you're go - in' way _____ out _____ on

let ring -----4

E7 B7

that boot hill.

The first system of music includes a vocal line with the lyrics "that boot hill.", a guitar melody in treble clef, and a bass line with fret numbers. The key signature has three sharps (F#, C#, G#). The guitar melody features a long note with a wavy line above it, indicating a slide or vibrato. The bass line has fret numbers: 0, 2, 4, 3, 3, 0, 4, 3, 3, 2, 0, 2, 0, 3, 0, 1, 2, 2, 0, 0, 0.

C Guitar Solo

N.C. E7 N.C. E7

f w/slide

The guitar solo section begins with a 'Guitar Solo' label and 'N.C.' (Natural Chord) markings. It features a treble clef with a melody and a bass line with fret numbers. The key signature has three sharps. The solo includes a 'w/slide' instruction and a forte (*f*) dynamic marking. The bass line fret numbers are: 10, 12, 12, 12, 12, 12, 12, 10, 0, 0, 0, 0, 10, 12, 12, 12, 12, 12, 12, 10, 0, 0, 0, 0, 0, 0.

8va

The second system of music features a melody line with an 8va (octave up) marking and a bass line with fret numbers. The key signature has three sharps. The melody line includes a wavy line above it, indicating a slide or vibrato. The bass line fret numbers are: 10, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12, 12.

A7

8va

let ring

The third system of music features a melody line with an A7 chord and an 8va (octave up) marking, and a bass line with fret numbers. The key signature has three sharps. The melody line includes a wavy line above it, indicating a slide or vibrato. The bass line fret numbers are: 15, 12, 12, 11, 12, 11, 12, 9, 9, 9, 10, 12, 12, 12, 12, 12, 9, 9.

E7

8va

1/4

The fourth system of music features a melody line with an E7 chord and an 8va (octave up) marking, and a bass line with fret numbers. The key signature has three sharps. The melody line includes a wavy line above it, indicating a slide or vibrato. The bass line fret numbers are: 9, 9, 12, 12, 12, 0, 0, 0, 5, 9, 0, 0, 0, 5, 5, 0, 0, 5, 5.

* Raise pitch by moving slide between 3rd and 4th frets.

B7 A7

E7 B9

Now, I

w/fingers let ring -----

D Verse

E7 A7

don't wan - na wax you dar - lin', 'cause you gave me my _____

mf

E7

first thrill. _____ No, I

f w/slide 8va -----

A7

don't wan - na wax you ba - by, _____ 'cause you gave _____ me my _____

mf w/fingers

E7

first thrill. _____ You

B7 A7 N.C.

did me so wrong, _____ you're go - in' way out _____ on _____ that _____

let ring ----- 1/4

E7 F9 E9

boot hill. _____

f 8va -----

The Sky Is Crying

By Elmore James

Tune down 1/2 step
Slow Blues (♩. = 55)

A Verse
Organ: N.C.

C7

F9

1. The sky is cry - in'. Can you see the tears __ roll __ down the

8va.-----

grad. bend

full

full

Gtr. ("dirty" w/bridge and middle pickups on)

13 13 11 13 11 8 10 8

T
A
B

C7

F9

street? __ The sky is cry - in'.

8va.-----

grad. bend

full

full

full

13 11 13 11 13 12 11 11 13 13 11 13 11 8 10

C7

Can you see the tears __ roll __ down the street? __

8va.-----

grad. bend

full

grad. bend 1 1/2

grad. bend 1 1/2

8 (8) 11 11 11

I've been look-in' for my ba-by, yeah!

And I won-der _____ where can she be. _____ 2. I saw

mp

let ring -----

(loco)

B Verse

my ba-by ear-ly one morn-in', She was walk-in' on _____ down the street. _____

grad. bend

full

full

I saw my _____ ba-by ear-ly this morn-in', she was walk-in' on _____ down the

4:3

grad. bend

full

grad. bend

full

C7

street. _____ You know it

8va

full grad. bend 2 full grad. bend full

11 (11) 11 11

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

G9 F9 C7 F9 F#7

hurt me, hurt me so bad, _____ made my poor heart, uh, skip a beat. _____

8va

mf f

full full 2 1/4

10 10 20 20 8 (8) 8 13 11 11 13 13

8va

C Guitar solo

C7 A $\flat$ 9 G9 C7 F7

grad. bend 1/2 full full full full 3 grad. bend full

11 12 11 12 11 11 13 13 11 13 13 13 11 13 13 13 11 13 13 13 13 13 13 11

8va C7 G $\flat$ 9 F9

full full full grad. bend 2 grad. bend 1/2 full full full full 2:3

13 (13) 11 11 13 11 11 13 13 13 13 11 13 (13) 13 11

8va C7 A $\flat$ 9

full full full grad. release full 1/2 full full grad. bend full grad. bend full

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

The G9 chord exercise is shown on two staves. The top staff is a treble clef with a G9 chord symbol. It contains a melodic line with various intervals and a 5:2 ratio. The bottom staff is a bass clef with a G9 chord symbol. It contains a bass line with fingerings and a 'full' instruction.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The top staff is a guitar solo in treble clef, featuring a key signature of one flat (Bb) and a 12/8 time signature. The solo is divided into measures with a dashed line indicating a continuation. Above the staff, the chords F9, C7, F9, C7, and G7#9 are indicated. The bottom staff is a fingerboard diagram for the guitar, showing the fret positions for the notes in the solo. The diagram includes fret numbers (10, 8, 11, 13) and labels for "full" (full fret) and "12" (12th fret).

8va. G♭9 F9

full $1\frac{1}{2}$ full $1\frac{1}{2}$ full $1\frac{3}{4}$ full full

grad. bend $\frac{1}{2}$

8va.-----

C7

8va.-----

fdbk.

grad. bend

full

full

full

full

fdbk.

A $\flat$ 9 G7 $\sharp$ 9

8va.-----

8va.-----

F9 C7 $\sharp$ 9 F9 F7

D Verse

C7 $\sharp$ 9 G9 C7

3. I've got a real, real, real, real bad feel-in' _____

let ring -----

F9 C7

P.H. that my ba-by, she don't _____ love me no more. _____

P.H. 8va.-----

F9

8va.-----

I've got a _____ real, real bad feel-in' _____

8va.-----

C7

that my ba-by don't _____ love me no more.

8va-----

grad. bend full 8 full

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

A $\flat$ 9 G9

You know the sky, the sky's been cry-in', yeah!

4:3

8va-----

full 8 full (1/2) full 10 11 10 10 10 9

mp

F9 N.C. C13 F9

Can you see the tears _____ roll-in' down my nose?

4:3

8va-----

f full grad. bend 1/2 8 11 8 11 8 full full

C7 D $\flat$ 9 C9 C9

rit.

let ring -----

w/bar

w/bar

8 10 4 3 2 3 3 3



Empty Arms

By Stevie Ray Vaughan

Tune down 1/2 step

Fast Blues Shuffle (♩. = 152)

A Guitar solo

N.C.

(C)

First system of the guitar solo. The treble clef staff shows a melodic line with notes and accidentals. The bass clef staff shows a rhythmic accompaniment with fret numbers (8, 9, 10, 11) and a 'rake' technique indicated above the staff. Chord symbols C6 and N.C. (C) are present.

Second system of the guitar solo. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers and a 'full' technique indicated above the staff. Chord symbols F6, F9, and F6 F9 are present.

Third system of the guitar solo. The treble clef staff shows a melodic line with notes and accidentals. The bass clef staff shows fret numbers and a 'let ring' technique indicated above the staff. Chord symbols F6, F9, C, C6, C7, C6 C7, C6, and C7 are present.

Fourth system of the guitar solo. The treble clef staff shows a melodic line with notes and accidentals. The bass clef staff shows fret numbers and a 'rake' technique indicated above the staff. Chord symbols G6, G9, G6 G9, F6, C, C6, C7, and C6 C7 are present.

Fifth system of the guitar solo. The treble clef staff shows a melodic line with notes and accidentals. The bass clef staff shows fret numbers and a 'full' technique indicated above the staff. Chord symbols C6, C7, C6, and N.C. are present.

C6 C7 C6 C7 N.C.

N.C. C6 C7 C6 C7 C6 N.C.

C6 C7 C6 C7

B Verse C6 N.C. C9

1. You're gon - na miss me, lit - tle ba - by, the day that I'm gone.

C6 C7 C6 C7 C6 C7 N.C. F9

You're gon - na miss me, lit - tle dar - lin',

C6 C7 C6 C7 C6 C7

the day that I'm gone. ^{2:3} 'Cause I'm

P.M.

G9 F9 N.C. C6 C7 C6 C7

leav - in' in the morn - in', won't be back at all.

P.M.

C Verse N.C. C9

2. You have run me rag - ged, ba - by, 's your own fault you're on your
to get me back, ba - by, with all your tricks and charms,

C6 C7 C6 C7 C6 N.C. F9

own. You have run me rag - ged, dar - lin',
You can try to get me back, ba - by,

P.M.

C6 C7 | 2.N.C. C6 C7 C6 C7 C6

3. You can try _arms.

P.M.

The musical score for 'C7' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and quarter notes, with a wavy line above the first measure indicating a vibrato or tremolo effect. The bottom staff is a fretboard diagram for a guitar, showing the fret numbers for each string. The diagram includes a '1/2' marking above the 10th fret on the 5th string and a 'full' marking above the 11th fret on the 6th string.

[illegible]

[illegible]

8va. N.C. (F9)

1/4 (loco) 1/2 (loco) 1/2 1/4 (loco) 1/4 1/4 1/4 4:3

8 10 11 8 10 11 10 8 11 10 8

8va... F13 C7#9

(loco)

8va... C5 N.C. (C7) (G9)

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

(F9) (C7) (G7) D. S. al Coda (Repeat 2nd & 3rd verses)

You have run...

full 1/4

Coda N.C. (C7)

arms.

8va...

full 1/4

8va... C7#9

full 1/4

Little Wing

Words and Music by Jimi Hendrix

A Tune down 1/2 step
Intro
Slowly (♩ = 60)
with swing-16ths feel

Gr. 1 Em Am7 G Gsus4 G

mf Stratocaster w/middle and bridge pickups on. mp

let chords ring throughout

NOTE: Harmonic analysis reflects basic chord progression.

*Fret (6) w/thumb throughout for chords.

Am7 Em7 Am7

mf mp mf

even ♩'s

Bm7 Bb5 even ♩'s Am7 C

mf mp P.M. P.M.

Gadd9 Aadd9 Gadd9 Fadd9 C5 D5 Dsus4 Dsus2

mf mp mf

P.M.-----

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(G)

D

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef, starting with a quarter note G2, a quarter note A2, and a quarter note B2. The second system continues the vocal melody and piano accompaniment. The vocal line has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment has a quarter note G2, a quarter note A2, and a quarter note B2. The score includes dynamic markings such as *p*, *mp*, *p* < *mf*, and *mp*. There are also performance instructions like *tr* (trill) and *0* (finger lift). The piece concludes with a final chord in the piano part.

Gadd9 Aadd9 Gadd9 Fadd9 C5 D Dsus4 Dsus2

mf *mp* *mf*

C N.C.
(Em7)

The musical score for guitar is divided into two measures, D and (G). The melodic line in the treble clef includes triplets, slurs, and a 'lay back' instruction. The fretboard diagram below shows fingerings and fret numbers.

Measure D: The melodic line starts with a triplet of eighth notes (F#4, G4, A4) marked *p*. This is followed by a triplet of eighth notes (B4, C5, D5) marked *p*. The fretboard diagram shows fingerings 7, 7, 9 for the first triplet and 14, 12, 14 for the second triplet. A 'lay back' instruction is shown above the second triplet.

Measure (G): The melodic line starts with a triplet of eighth notes (E5, F#5, G5) marked *mp*. This is followed by a triplet of eighth notes (A5, B5, C6) marked *mp*. The fretboard diagram shows fingerings 14, 12, 14 for the first triplet and 12, 14, 14 for the second triplet. A 'lay back' instruction is shown above the second triplet.

*Play behind the beat

[illegible][illegible][illegible]

D (Em7) lay back -----

The second system of musical notation for 'The Girl on the Train' is presented in a grand staff format. The top staff is a treble clef with a key signature of one sharp (F#). The music begins with a triplet of eighth notes (F#, A, C) followed by a quarter note (D), a quarter rest, and a quarter note (F#). This is followed by a triplet of eighth notes (A, C, D) and a quarter note (F#). The music then continues with a series of eighth and quarter notes, including a triplet of eighth notes (F#, A, C) and a quarter note (D). The bottom staff is a bass clef. It begins with a triplet of eighth notes (F#, A, C) and a quarter note (D). This is followed by a triplet of eighth notes (A, C, D) and a quarter note (F#). The music then continues with a series of eighth and quarter notes, including a triplet of eighth notes (F#, A, C) and a quarter note (D). The system concludes with a triplet of eighth notes (F#, A, C) and a quarter note (D). The tempo marking 'moderato' is present at the beginning of the system. The dynamic marking 'p' (piano) is placed below the bottom staff. The rehearsal mark 'D' is placed above the top staff, and the chord 'Em7' is written below it. The instruction 'lay back' is written above the top staff with a dashed line indicating a delay.

(G) (Am7)

8va.

mp p mp

14 15 15 15 15 15 15 15 15 12 12 14 14 14

11 12 12 12 12 12 12 12 12 12 12 12 14 14 14

14

17 22 11 15 15 17 17 19 14 15 14 12 14 14 12 12 14 14 14

12 14 14 14 12 14 19 14 15 14 12 14 14 12 12 14 14 14

12 12

*High D note sounded by pressing down firmly on the edge of a 21-fret neck ("imaginary 22nd fret").

E (N.C. (Em7))

8va. ---
N.H.

8va. ---
N.H.

8va. ---

**B.P. → M.P.

ff

full

full

full

full

full

12

12

12

12

12

15

(15)

(15)

15

15

15

15

12

14

12

12

w/bar -1/2

**Switch pickup selector switch to bridge and then middle position.

NOTE: Finger vibrato inadvertently causes prebend on (3) to sound.

(Em7)

Em

N.C. (Bm7)

P.H.

(Bb)

grad. bend

full

P.H. full

full

Pitch: E/F#

[illegible]

N.C.
(Am7)
8va.

full

full

1 1/2

full

14 15 (14) 15 15 15 15 15 12 14 12 14 15 15 14 12 14 12 16 14 (14) 12 14 12 14

The image shows a musical score for the song "The Wind" by The Beatles. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in E minor (Em7) and includes a wavy line indicating a tremolo effect. The bass staff includes a "full" pickup and a "let ring" instruction. The score is written in 4/4 time and includes various musical notations such as chords, scales, and dynamics.

The musical notation for the guitar solo in "Sweet Home Alabama" is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a wavy line indicating a vibrato on the first note, followed by a triplet of eighth notes. The melody continues with various note values, including eighth and sixteenth notes, and rests. A bracket labeled "3" indicates a triplet of eighth notes. A bracket labeled "7" indicates a seven-note run. A bracket labeled "5" indicates a five-note run. A bracket labeled "6" indicates a six-note run, and a bracket labeled "3" indicates a three-note run. The bottom staff is in bass clef and shows the fretting hand positions. It includes a wavy line for vibrato, a "1/2" note indicating a half-step bend, and a "full" note indicating a full-step bend. The fret numbers are: 5, 5, 3, 5, 5, 3, 5, 3, 5, 3, 0, 3, 0, 3, 2, 0, 2, 0, 2, 0, 0, 3, 0, 3, 2, 0, 2, 2, 4.

The first system of the musical score for 'The Girl on the Train' is presented. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together in groups of six or three. A bracket labeled '(Am7)' spans the first six notes, and another bracket labeled '(C)' spans the next six notes. Below the staff, a series of numbers (3, 4, 4, 2, 0, 2, 2, 0, 2, 2, 0, 2, 0, 2, 0, 2, 1, 0, 1, 0, 2, 0, 1, 2, 0, 0, 1, 0, 2, 0, 3, 0, 3, 0, 2, 0) are written, likely representing a guitar fretboard or a specific fingering system. A small '1/2' is written above the first '2' in the sequence.

[illegible]

* (3) sounds at random throughout trill.

[illegible][illegible]

(G) (F) (C)

8va.

p *mp* *mf* full

3 3 6 6

12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14

14 15 12 14 12 14 14 15 14 12 14 14

12 15 12 15 14 12 15 15 14 12 14 12

The musical notation for the 'Trio' section is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music. The first measure is labeled (C) and features a sixteenth-note triplet (F#, G, A) beamed together, followed by a quarter note (B), and then another sixteenth-note triplet (F#, G, A) beamed together. The second measure is labeled (D) and features a quarter note (F#), followed by an eighth-note triplet (G, A, B), and then another quarter note (F#). The bottom staff is a single-line bass line with a 2/4 time signature. It contains two measures of music. The first measure is labeled (C) and features a sequence of notes: 10, 12, 14, 12, 10, 12, 10, 12, 10, 12, 14. The second measure is labeled (D) and features a sequence of notes: 12, 14, 14, 12, 14, 12, 14, 14, 12, 12, 14, 12, 14. The notation includes various musical symbols such as beams, slurs, and accidentals.

THE HIGHWAY
 by The Highwaymen

Key: G Major (one sharp)
 Time: 4/4

Guitar Part:

- Measure 1: *mf* middle pickup on N.H.
- Measure 2: *f* w/bar
- Measure 3: *mf* grad. dive w/bar
- Measure 4: *f* w/bar
- Measure 5: *ff* (Em7)
- Measure 6: *ff* (Em7)
- Measure 7: *ff* (Em7)
- Measure 8: *ff* (Em7)
- Measure 9: *ff* (Em7)
- Measure 10: *ff* (Em7)
- Measure 11: *ff* (Em7)
- Measure 12: *ff* (Em7)
- Measure 13: *ff* (Em7)
- Measure 14: *ff* (Em7)
- Measure 15: *ff* (Em7)
- Measure 16: *ff* (Em7)
- Measure 17: *ff* (Em7)
- Measure 18: *ff* (Em7)
- Measure 19: *ff* (Em7)
- Measure 20: *ff* (Em7)
- Measure 21: *ff* (Em7)
- Measure 22: *ff* (Em7)
- Measure 23: *ff* (Em7)
- Measure 24: *ff* (Em7)
- Measure 25: *ff* (Em7)
- Measure 26: *ff* (Em7)
- Measure 27: *ff* (Em7)
- Measure 28: *ff* (Em7)
- Measure 29: *ff* (Em7)
- Measure 30: *ff* (Em7)
- Measure 31: *ff* (Em7)
- Measure 32: *ff* (Em7)
- Measure 33: *ff* (Em7)
- Measure 34: *ff* (Em7)
- Measure 35: *ff* (Em7)
- Measure 36: *ff* (Em7)
- Measure 37: *ff* (Em7)
- Measure 38: *ff* (Em7)
- Measure 39: *ff* (Em7)
- Measure 40: *ff* (Em7)
- Measure 41: *ff* (Em7)
- Measure 42: *ff* (Em7)
- Measure 43: *ff* (Em7)
- Measure 44: *ff* (Em7)
- Measure 45: *ff* (Em7)
- Measure 46: *ff* (Em7)
- Measure 47: *ff* (Em7)
- Measure 48: *ff* (Em7)
- Measure 49: *ff* (Em7)
- Measure 50: *ff* (Em7)
- Measure 51: *ff* (Em7)
- Measure 52: *ff* (Em7)
- Measure 53: *ff* (Em7)
- Measure 54: *ff* (Em7)
- Measure 55: *ff* (Em7)
- Measure 56: *ff* (Em7)
- Measure 57: *ff* (Em7)
- Measure 58: *ff* (Em7)
- Measure 59: *ff* (Em7)
- Measure 60: *ff* (Em7)
- Measure 61: *ff* (Em7)
- Measure 62: *ff* (Em7)
- Measure 63: *ff* (Em7)
- Measure 64: *ff* (Em7)
- Measure 65: *ff* (Em7)
- Measure 66: *ff* (Em7)
- Measure 67: *ff* (Em7)
- Measure 68: *ff* (Em7)
- Measure 69: *ff* (Em7)
- Measure 70: *ff* (Em7)
- Measure 71: *ff* (Em7)
- Measure 72: *ff* (Em7)
- Measure 73: *ff* (Em7)
- Measure 74: *ff* (Em7)
- Measure 75: *ff* (Em7)
- Measure 76: *ff* (Em7)
- Measure 77: *ff* (Em7)
- Measure 78: *ff* (Em7)
- Measure 79: *ff* (Em7)
- Measure 80: *ff* (Em7)
- Measure 81: *ff* (Em7)
- Measure 82: *ff* (Em7)
- Measure 83: *ff* (Em7)
- Measure 84: *ff* (Em7)
- Measure 85: *ff* (Em7)
- Measure 86: *ff* (Em7)
- Measure 87: *ff* (Em7)
- Measure 88: *ff* (Em7)
- Measure 89: *ff* (Em7)
- Measure 90: *ff* (Em7)
- Measure 91: *ff* (Em7)
- Measure 92: *ff* (Em7)
- Measure 93: *ff* (Em7)
- Measure 94: *ff* (Em7)
- Measure 95: *ff* (Em7)
- Measure 96: *ff* (Em7)
- Measure 97: *ff* (Em7)
- Measure 98: *ff* (Em7)
- Measure 99: *ff* (Em7)
- Measure 100: *ff* (Em7)

Bass Part:

- Measure 1: 12
- Measure 2: 12
- Measure 3: 12
- Measure 4: 12
- Measure 5: 12
- Measure 6: 12
- Measure 7: 12
- Measure 8: 12
- Measure 9: 12
- Measure 10: 12
- Measure 11: 12
- Measure 12: 12
- Measure 13: 12
- Measure 14: 12
- Measure 15: 12
- Measure 16: 12
- Measure 17: 12
- Measure 18: 12
- Measure 19: 12
- Measure 20: 12
- Measure 21: 12
- Measure 22: 12
- Measure 23: 12
- Measure 24: 12
- Measure 25: 12
- Measure 26: 12
- Measure 27: 12
- Measure 28: 12
- Measure 29: 12
- Measure 30: 12
- Measure 31: 12
- Measure 32: 12
- Measure 33: 12
- Measure 34: 12
- Measure 35: 12
- Measure 36: 12
- Measure 37: 12
- Measure 38: 12
- Measure 39: 12
- Measure 40: 12
- Measure 41: 12
- Measure 42: 12
- Measure 43: 12
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- Measure 80: 12
- Measure 81: 12
- Measure 82: 12
- Measure 83: 12
- Measure 84: 12
- Measure 85: 12
- Measure 86: 12
- Measure 87: 12
- Measure 88: 12
- Measure 89: 12
- Measure 90: 12
- Measure 91: 12
- Measure 92: 12
- Measure 93: 12
- Measure 94: 12
- Measure 95: 12
- Measure 96: 12
- Measure 97: 12
- Measure 98: 12
- Measure 99: 12
- Measure 100: 12

[illegible]

N.C.
(Am7)

8va

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a wavy line indicating an octave shift up (8va). The melody consists of eighth and quarter notes, including triplets and trills (tr). The bottom staff is a single-line bass line with various rhythmic markings, including eighth and quarter notes, and rests. Some notes are marked with an 'x'.

Em

full

full

12 14

2

3

5 7 7

(Am7) 8va. (C)

The musical score is written in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, 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-10

G F

8va.

(*loco*)

full full full full full full

14 14 15 15 14 15 15 0 0 12 13 13 12 12 13 0 0 17 0

[illegible][illegible]



Wham

By Lonnie Mack

A Intro

Tune down 1/2 step

Very Fast (♩ = 200)

Gr.1 ("dirty")

E **F** **F#**

f let chords ring throughout

T
A
B

G **G#** **A**

B Theme

Bb **B** **N.C.** **E7** **Em** **F#m** **Em**

F#m **Em** **F#m** **Em** **E7** **Em** **F#m** **E** **A** **E** **A** **E5**

A7 A9 A6 A9 A6 E A6 A9 E7 Em F#m E

The first system of guitar notation consists of two staves. The treble staff contains a melodic line with various chords indicated above it: A7, A9, A6, A9, A6, E, A6, A9, E7, Em, F#m, and E. The bass staff shows the corresponding fret numbers for each note, including open strings (0), 2nd fret (2), 3rd fret (3), 4th fret (4), and 5th fret (5).

A E A B5 A5

The second system of guitar notation continues the piece with chords A, E, A, B5, and A5. The bass staff includes fret numbers such as 0, 1, 2, 4, 5, and 7, with some notes marked with a '7' and a slash, indicating a specific fretting technique.

To Coda ⊕ E7 Em F#m E A E A E5 E7 Em7 F#m

The third system of guitar notation features a double bar line and the instruction *To Coda* with a circle containing a cross symbol. The chords are E7, Em, F#m, E, A, E, A, E5, E7, Em7, and F#m. The bass staff shows fret numbers including 0, 1, 2, 3, 4, and 5.

Em N.C. E7 Em F#m E Em N.C.

The fourth system of guitar notation includes the chords Em N.C., E7, Em, F#m, E, and Em N.C. The bass staff shows fret numbers and includes the word "full" with an arrow pointing to a note on the 5th fret, indicating a full barre.

A7 A9 A6 A9 Em N.C. E7 F#m E

The fifth system of guitar notation concludes the piece with chords A7, A9, A6, A9, Em N.C., E7, and F#m, E. The bass staff shows fret numbers and includes the word "full" with an arrow pointing to a note on the 5th fret, indicating a full barre.

A E A B B9 A5 A9

E7 Em F#m E A E A Em **D** N.C. (E7)

E F#m Em

N.C. (E7) A7

N.C.
(E7)

(B7) (A7)

E7

E7#9 N.C. E (E7#9)

8va E7 A E A E7 (B7) hold bend

full full full

(A7) E A Em E (B7)

8va.-----

full full V-----

14 15 14 15 14 12 14 14 13 14 12 14 14 19 19 20 3 24 24 21 21 12 12

[illegible]

*Fret ⑥ w/thumb

May I Have A Talk With You

By Chester Burnette

Tune down 1/2 step

Slow Blues ($\bullet = 48$)

w/swing feel ()

The musical score consists of two systems. The first system begins with an "Intro" section in G major, 12/8 time, featuring a treble clef staff with chords D9, D#9, and C9, and a bass staff labeled "Gr. 1" with fret numbers 5, 5, 5, 5, 4, 4, 3, 3, 3. The second system starts with a "N.C." (No Chord) section, followed by chords (G7), (C7), G5, D7, and Ab9. It includes dynamic markings like "full" and "let ring -----".

A Verse

G9

N.C.

(C7)

1. Well, __ now, now, dar - lin', may I have _____ a lit-tle

(G7)

C6

talk with you? —

The musical score consists of two staves. The top staff is a vocal line in G major (one sharp) with a melody that includes a triplet and an octave rise marked '8va'. The bottom staff is a guitar line with fretboard diagrams. The diagrams show fingerings for various notes, including a 1/4 note sequence (5, 3, 3, 3, 6, 3) and a 'full' chord sequence (5, 3, 3, 3, 6, 3). The guitar line also includes a triplet and an octave rise marked '8va'.

Well, now, __ now, now, dar- lin', may I have _____ a lit - tle talk ____

N.C.
(G7)

— with you? —

The image shows a musical score for a piece titled "N.C. (G7)". It consists of two systems of music. The first system has a vocal line and a guitar line. The vocal line starts with the lyrics "— with you? —" and is followed by a melodic phrase. The guitar line includes a bass line with fingerings and a treble line with chords and a melodic line. The second system continues the vocal and guitar parts. The guitar line features various chords and melodic lines, with some parts marked with "1/4", "1/2", and "full" indicating dynamics or articulation. The score is written in G major, indicated by the key signature of one sharp (F#).

D9
 N.C.
(C7)

You _ know that it won't be long _ _ _ _ _ be - fore _ our true _ _ _ _ _ love _ _ will

8va

3/5
 3

(G7) G5 D7

be through. 2. Well, now, _

1/4 3 3 3 6 3 6 3 5 5 3 5 3 3 5 5 5 4 5 5 4

'full full let ring ----- 4

B Verse
N.C.
(G7)

(C7)

__ now, dar - lin', am __ I right __ or am I wrong? _

8va

1/4

20 20

5 3 3 6 3 3 6 3

(G7)

Yeah, now, _

1/4

full 1/2

5 3 3 6 6 6 3 6 3 5 5 3 5 3 3

NOTE: 3rd finger catches (3) while bending and applying vibrato to (1)

(C7)

__ now, now, dar - lin', am __ I right __ or am I wrong? _

8va

full 1/4

20 20

3 6 6 3 3

(G7)

grad. bend full 1 1/2 grad. bend full

1/4

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

The second system of musical notation continues the piece. The treble clef staff features a melodic line with various ornaments and a key signature change to one flat (B-flat). The bass clef staff provides a harmonic accompaniment using a mix of eighth and sixteenth notes, with some notes marked with '1/4' or 'full' to indicate articulation. The system concludes with a final chord marked '(G7)'.

[illegible]

The musical notation for guitar is shown in treble clef. The first section, labeled (D7), consists of a series of eighth notes with various accidentals (sharps, flats, naturals) and slurs. The second section, labeled (C7), continues with similar eighth notes. Below the staff is a fretboard diagram with fret numbers (8, 6, 8, 7, 8, 7, 9, 6, 8, 6, 8, 7, 7, 7) and bending instructions: 'grad. bends' (gradual bends) and 'partial releases' (partial releases). The bending instructions are indicated by curved arrows and labels like 'full', '1/2', and '1 1/2'.

* Pull-off sounds ①&②

D

G N.C. D7 (G7)

8va

let ring ----- grad. slide

full 1 1/2 full

(C7) (G7)

8va

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

full 1/2 full

(G7) (C7)

8va

full 3 3

full 1 1/2 2 full 2 full

N.C. (G7)

8va

grad. bend 1/2

full rake 1/4 full 1/2 full

(D7)

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

(C7) (G7)

grad. releases -----

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

3 3 3 3 3 3

1/2 1/2 full

E Verse

G5 D9 (G7)

3. You know I like my cof-fee sweet in the morn-in'

let ring -----

grad. bend 1/2

C9 (G7)

and I'm cra - zy 'bout my tea at night.

grad. bend full 1/2 full 1/4

(C7)

Yeah, I like ___ my cof-fee sweet in the morn-in', lit-tle girl,

full full

0/10 0/0

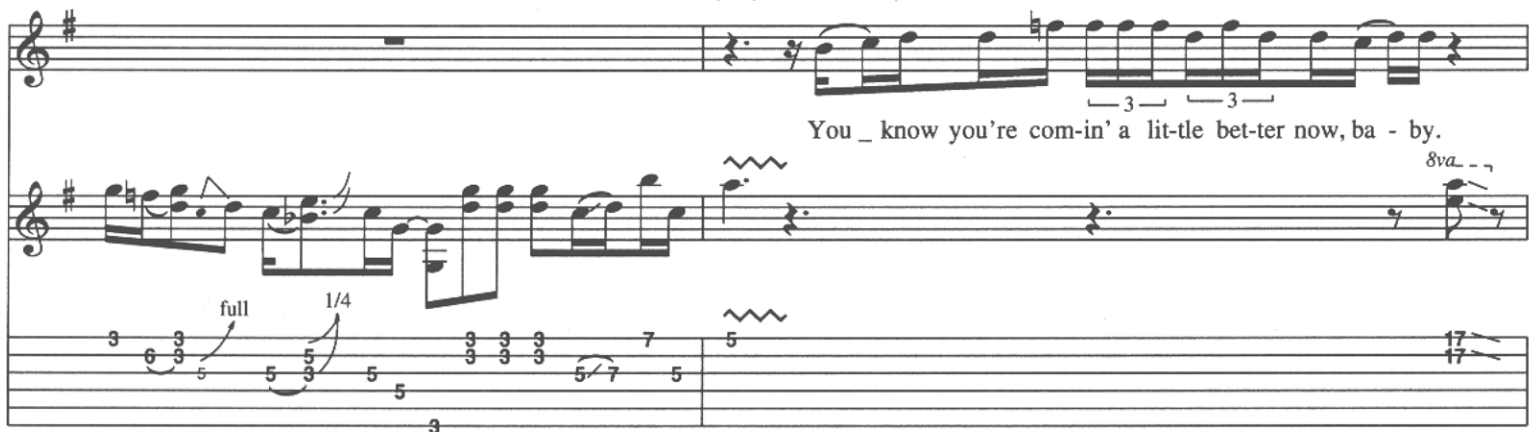
(G7)

and I'm cra - zy 'bout my tea at night.



(D7)

You _ know you're com-in' a lit-tle bet-ter now, ba - by.



Freely
C9 N.C.

* (G/B)

(C7)

(C#°7)

All I _ want ya to do, treat me right. _____



* Progression inferred by bass line

(G/D)

A^b9

G9





Close To You

By Willie Dixon

Tune down 1/2 step

Intro

Lively Blues Shuffle (♩. = 120)

Gr. 1

A7

A[°]7

The intro features a guitar solo in A major, 12/8 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The solo is marked 'Gr. 1' and 'f' (forte). The first staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The second staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The solo is divided into two measures, each containing a series of eighth notes and chords. The first measure is marked 'A7' and the second measure is marked 'A[°]7'.

A7

F9

E9

* A

1. I want to get

(let ring throughout)

The first system of the main body of the song is in A major, 12/8 time. It features a guitar solo in the first staff, marked 'A7'. The second staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The third staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The system is divided into two measures, each containing a series of eighth notes and chords. The first measure is marked 'A7' and the second measure is marked 'F9', 'E9', and '* A'. The lyrics '1. I want to get' are written below the second staff. The instruction '(let ring throughout)' is written below the third staff.

* Only basic tonality of rhythm figures will appear in harmonic analysis. All complete chords are named throughout.

A Verse

close to you, ba - by, as a I can get.

close to you, ba - by, as a white is to rice.

close to you, ba - by, as the whites of your eyes.

The verse of the song is in A major, 12/8 time. It features a guitar solo in the first staff, marked 'A'. The second staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The third staff shows a series of eighth notes and chords, with a 'T' (treble) and 'B' (bass) indicator. The system is divided into two measures, each containing a series of eighth notes and chords. The lyrics are written below the second staff. The guitar solo is marked 'A' and 'Verse'.



Close to you, ba - by, as a wa - ter's wet.
 Close to you, ba - by, as a cold is to ice.
 Close to you, ba - by, as the cold is to ice.



Close to you, ba - by, as a hair on your head. _
 Close to you, ba - by, as a fire is to smoke. _
 Close to you, ba - by, as the egg is to a hen.



Close to you, babe, you bet - ter be - lieve what I said. _
 Close to you, ba - by, as a pig is to pork. } I want to be
 Close to you, ba - by, as a si - a - mese twins. _

B Chorus

D

close _____ to you, ba - by. Yeah, lit - tle bit

2nd time play Fill 1

A

close to you. _____ I want to get

3rd time play Fill 2

To Coda $\oplus$

E **D** **A**

close to you, dar - lin', till you don't know what to say I do. _

Fill 1 **D7**

T
A
B

Fill 2 **A7** **A**

T
A
B

A

Clo - ser and clo - ser, ba - by. I want to get

The musical score is for a song in G major (one sharp). It consists of three staves. The first staff is the vocal line, with lyrics 'Clo - ser and clo - ser, ba - by. I want to get'. The second staff is the piano accompaniment, featuring a wavy line indicating a tremolo effect. The third staff is the bass line, showing a sequence of notes and rests.

To Coda $\oplus$

close to you, dar - lin', till you don't know what to say I do. _

Hey!

A F9 E9

3

2 3 4 0 1 2 0 0 1 0 3

2 0 6 6 6 7 7 7 7 0 0 0

[illegible]

[illegible][illegible]

The musical score is written for guitar. The first section, labeled A7, consists of a series of chords. The second section, labeled A9, also consists of a series of chords. Below the staff, there is a guitar-specific notation system with three staves. The first staff contains a sequence of numbers: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9. The second staff contains a sequence of numbers: 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12. The third staff contains a sequence of numbers: 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11.

[illegible]

The first system of the musical score for "The Sound of Silence" is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, and the chord progression is indicated by letters above the staff: A, A7, A, A7, A, A7, A, A7, A, and E7. The melody consists of eighth and quarter notes, with some chords being dyads. The chord progression is: A (F#4, C#5), A7 (F#4, C#5, G#5), A (F#4, C#5), A7 (F#4, C#5, G#5), A (F#4, C#5), A7 (F#4, C#5, G#5), A (F#4, C#5), A7 (F#4, C#5, G#5), A (F#4, C#5), and E7 (G#4, B4, D#5).

[illegible]

Coda
⊕

N.C.
(D)

(A7)

don't know what to say I do.

2:3

0 3 4 0 1 2 0 0 1 0 3

Amaj7 A7 A A7 A A7 A A6

Mmm. Hey!

2 0

Chitlins Con Carne

By Kenny Burrell

Tune down 1/2 step

Medium Blues with Latin Feel (♩ = 112)

A Theme

N.C.
(Cm7)

Cm6

Gtr. 1
(w/neck pickup) *mp*

T
A
B

Note: Melody played in octaves à la Wes Montgomery throughout.
Use thumb strokes instead of pick except for soloing.

* Notes in parentheses are all unintentional.

(F9) (Fm7) (Cm7) Cm6

(Gm7) (F7) (Cm7)

B

(Cm7)

Cm7

(Cm7) Cm7

(F9) F9sus4 (Cm7)

(Gm7) (F7) (Cm7)

C Guitar Solo

(F7) (Cm7)

(Gm7) (F7) (Cm7)

D

(F7)

* lay back -----

mp

8 10 11 10 8 10 11 10 8 10 10 10/11 10 8 10 8 10 8 10 10 8 10 8 6 8 9 8 6 7 6 8 10

* Play slightly behind the beat.

(Cm7) (Gm7) (F7)

(10) 8 11

(Cm7)

let ring

The image shows a musical score for a Cm7 chord and a fretboard diagram for the C7b9 scale. The Cm7 chord is shown in a treble clef with a key signature of one flat. The fretboard diagram is for a guitar, showing the first six strings and frets 1 through 10. The notes of the C7b9 scale are indicated by numbers on the strings: 11, 10, 12, 10, 12, 10 on the first string; 10, 10, 10, 10, 10, 10 on the second string; 10, 10, 10, 10, 10, 10 on the third string; 10, 10, 10, 10, 10, 10 on the fourth string; 10, 10, 10, 10, 10, 10 on the fifth string; and 10, 10, 10, 10, 10, 10 on the sixth string. The notes are connected by lines indicating the scale sequence.

E

let ring

[illegible]

(F7) (Cm7) Cm6 Dm Cm

f *mp* *mf* *mp* *mf*

3 3 3 full

G7#9 F7#9 Cm N.C.

mp let ring ----- *mf*

F (Cm7)

let ring ----- *mp*

(Fm7) (Cm7)

f *mf*

(Gm7) (F7) (Cm7) 3

mp

8va.....

G

f *mf*

13 11 13 11 13 14 13 11 13 0 11 10/12 11 10 8 10 10 8 10 8/10 10 8 10 10 8 8 6

rushed

mp *mf*

8/10 10 8 10 8 8 10 8 6 8 6 8 8/10 10 (10) 15 16 16 15 15 15

(F7) (Cm7)

8va.....

mp *mf*

15 15 11 11 8 8 11 11 10 8 8 8 10 8 10 8 10 8 10 8 10 8 10 8 10

(Gm7) (F7) (Cm7)

8va.....

mp *< mf* *mp*

15 15 11 11 8 8 11 11 10 8 8 8 10 8 10 8 10 8 10 8 10 8 10 8 10

H Theme

mf *mp* *< mf* *mp* *mf* *mp*

Cm7

10/12 10 8 10 10 8 10 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 6

(F7) (Cm7)

mf *mp* *mf*

8 10 10 10 9 9 10 10 10 8 10 8 10 10 20 20 8 20 20

6 8 8 8 7 7 8 8 8 8 8 6 8

Cm7 (Gm7) Gm9 Gb6 F6 rake

The first system of musical notation for 'The Rake' consists of a treble clef staff and a guitar fretboard diagram. The treble staff contains a melody with a Cm7 chord, a triplet of eighth notes, a Gm7 chord, a Gm9 chord, a Gb6 chord, an F6 chord, and a 'rake' instruction. The guitar fretboard diagram shows the corresponding fret numbers for each note, with a 'rake' instruction at the end.

(Cm7)

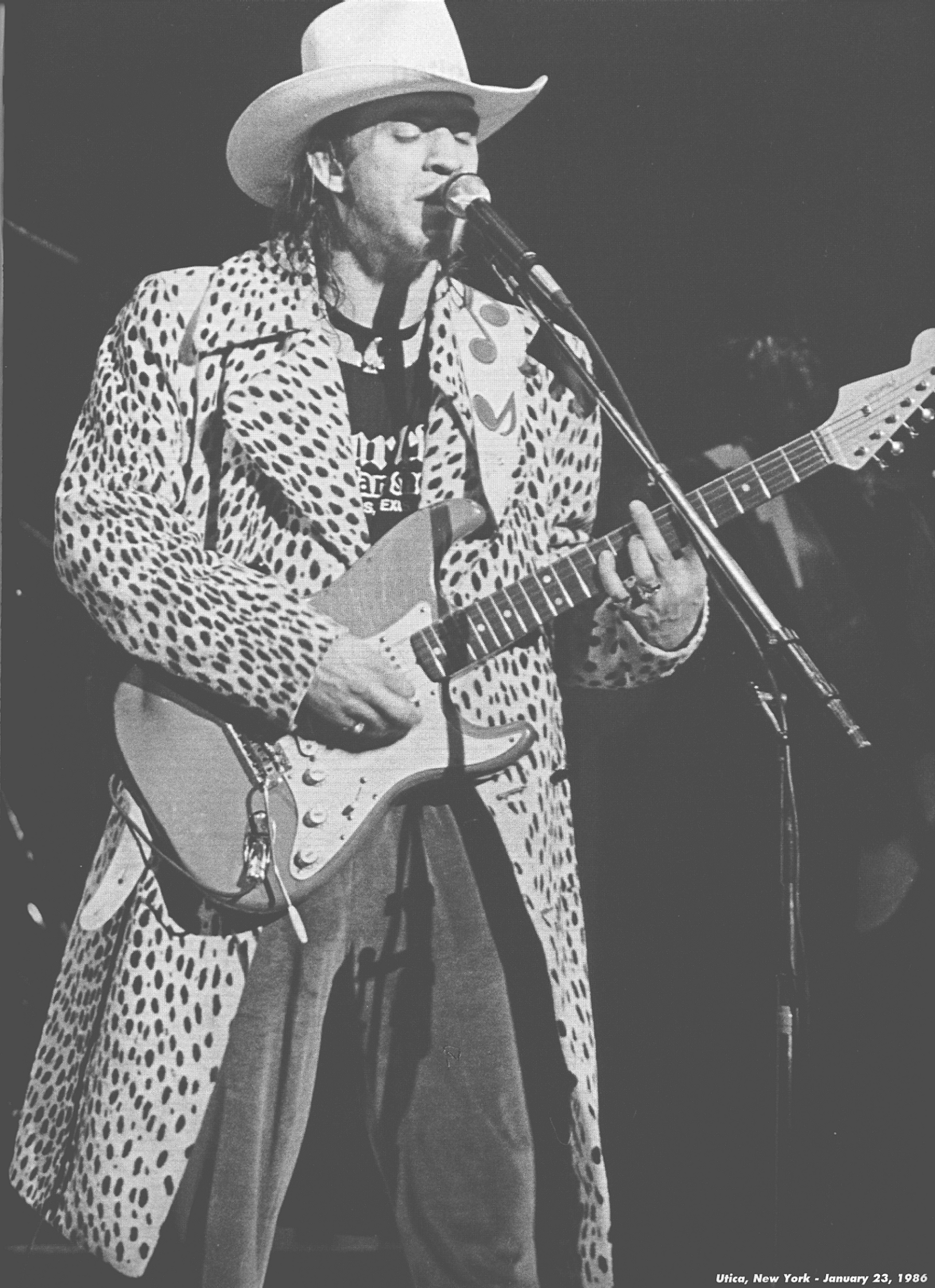
(Gm7) (F7)

mp

full

full

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



So Excited

By Stevie Ray Vaughan

Tune down 1/2 step

A Theme Lively Blues Shuffle (♩. = 124)

N.C.
(A7)

Gtr. 1 *f* (w/dist.)

let ring -----

full

full

hold bend

1/4

NOTE: Modal key signature of A Dorian is used here for ease in reading. However, although melodies are primarily minor (i. e. blues scale based), the bass lines infer dominant harmonies throughout. Suggested accompaniment appears in parantheses.

(D9)

full

(A7)

full

full

(E9) (D9) (A7)

full

1/2

full

1/2

full

full

N.C. B (A7)

w/bar

full

1/4

full

full

w/bar

full

full

(D9) w/bar

full 1/4 grad. bend full w/bar

(A7)

rake

full grad. bend 1/2

(E9) (D9) (A7)

full 1/4 full full 1/2

(E7) [C] (A7)

rake

(D9)

rake

1/4 rake

(A7)

rake

1/4 rake P.M.----- 1/4 rake

(E9) (D9) (A7) (D9)

rake P.M.

1/2 full 1/4

D Main Riff

(A7) N.C. (A9)

mf P.M.

(D9)

P.M.

(A7)

rake

rake

(E9) rake (D9) rake (A7)

P.M.

E Guitar solo

N.C. (A7)

grad. bend full 1/2 full 1/4 full full full

First system of musical notation. The treble clef staff shows a melodic line with various accidentals and ties. The bass clef staff shows a bass line with fret numbers (5, 7, 8, 9, 10) and dynamic markings (full, 1/2). A wavy line indicates a vibrato effect. A (D9) chord symbol is present above the staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers (8, 9, 10, 11) and dynamic markings (full, 1/2). A wavy line indicates a vibrato effect. An (A7) chord symbol is present above the staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers (8, 9, 10, 11) and dynamic markings (full, 1/2). A wavy line indicates a vibrato effect. Chord symbols (E9), (D9), and (A7) are present above the staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers (5, 8, 10, 12, 17) and dynamic markings (full, 1/2). A wavy line indicates a vibrato effect. A boxed 'F' symbol is present above the staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers (10, 11, 12, 17) and dynamic markings (full, 1/2). A wavy line indicates a vibrato effect. A (D9) chord symbol is present above the staff.

* partial release

(A7)

10 8 5 7 5 5 8 7 5 7 5 7 (7) 8 5 7 (7) 5 7 5 8 6 17 17

1/2 full

(E9) (D9) (A7)

(17) 17 17 17 20 17 17 20 17 17 9 7 5 7 7 5 8 7 5 5 8 10 10 10

full 1/4 1/2

G

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

1/4 1/2 full

(D9)

8 10 10 10 8 9 9 9 9 9 10

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

(A7)

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

full 1/2 full 2:3 2:3

(E9) (D9) (A7)

grad. bend 1/2 rake 1/4 full full 1/4 full 1/2 full

H Main Riff (A7)

(E7)

* *mf* *f* *mf* *f*

full full

12 (12)

* Decrease gain with guitar's volume control.

(D9)

mf *f* *mf*

full

(A7)

rake

1/4 rake

(E9) rake (D9) rake

rake rake

(A7)

* Turn guitar's volume control up to 10.

* Pick slide (i.e. fret with edge of pick throughout slide)

let ring

let ring _ _ _

* Tap with edge of pick.

Life By The Drop

By Doyle Bramhall and Barbara Logan

Moderate Blues Shuffle (♩ = 98)

Swing Feel ♩ = $\frac{3}{4}$

Intro

N.C.
(A7)

Acoustic
12 string * *f*

* All notes played on 6th-3rd courses (sets of strings) are doubled 8va.
Remaining courses are unisons. Unlike previous songs, this one is in
standard tuning.

A Verse

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

1. Hel - lo in there, my _
2. Up and down that road in our

mf

E5 E6 E5 E6 F#m D5 D6 D5 D6

old friend. _
worn out shoes. _

Not so long a - go _ it was till the end.
Talk - in' 'bout good things and sing - in' the blues.

A5 A6 A5 A6 E5 E6 E5 E6 F#m

We played out - side in the pour - in' rain. _____
 You went your way and I stayed be-hind. _____

On our way up the road _ we
 We both knew it was just a

B Chorus

D5 3 D6 D5 D6 F#m D5 D6 E5 E6

start-ed o - ver a - gain. } You're liv-in' out dreams ____ of ____ you on top.
 mat - ter of time. }

2nd time play Fig. 1

F#m D5 D6 E5 E6 F#m D5

My mind is ach - in' and, Lord, ____ it won't stop. That's how it hap-pened liv - in'

Fig. 1 D5

T
A
B

E Em7 A5 A6 A5 A6 1. A5 A6 A5 A6

life by the drop. _____

2. A5 A6 A5 A6 A5 A6 E5 E6 E5 E6

3. No ___ waste of time we're al - lowed to - day. _____

C Verse

N.C. (F#m) F#m 3 D7 A5 A6 A5 A6

Churn-in' up the past, there's no eas - i - er way. Time's been be-tween us, a means _

E5 E6 E5 E6 F#m 3 3

to an end. God, it's good to be here walk - in' to -

D Chorus

F#m

N.C.

geth-er, my friend. Liv-in' our dreams. ____

F#m

N.C.

Esus4

F#m

D7

My mind stopped ach-in'. That's how it hap-pened liv-in'

E

A5

A6

A5

A6

A5

A6

life by the drop. ____

F#m

D7

E

A/E

That's how it hap-pened liv-in' life by the drop. ____



NOTATION LEGEND

8va----- 1/2 1/2 full 1 1/2 2 full 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 12 12 12 12 12 13 (13) 15 13 (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 13 13 13 13 13 7 3 6 15 15 X 12 0 -1 (0) 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M. Trem. Trem.

TAB: 5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: X X 12 7 7 (19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

Boot Hill
The Sky Is Crying
Empty Arms
Little Wing
Wham
May I Have A Talk with You
Close To You
Chitlins Con Carne
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