



AUTHENTIC SOUND REPRODUCTION  
WITH NOTES & TABLATURE

# ERIC JOHNSON

GUITAR TRANSCRIPTION





VICTORY • BRISTOL SHORE • ZAP • SOULFUL TERRAIN

DESERT ROSE • RIGHTEOUS • EAST WES • TRADEMARK

NOTHING CAN KEEP ME FROM YOU • CLIFFS OF DOVER

SONG FOR GEORGE • STEVE'S BOOGIE

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Very few post-Hendrix guitarists have conjured 6-string magic as well as Eric Johnson. There's no hint of anger, angst, or sloppiness in any of his playing; instead, each note, each phrase shines like a perfect polished gem. Joyous celebrations, his solos somehow seem to grow more magnificent with each listening.

Even in the dim reaches of his unsigned past, Eric was being lauded by famous players such as Johnny Winter, Billy Gibbons, and Steve Morse; Jeff Baxter went so far as to liken him to "a Jimi Hendrix who had gone on to study with Howard Roberts for eight years!" Despite the accolades, Johnson labored in relative obscurity in Austin, Texas, until the 1986 release of *Tones*. His goal was music that entertains and heals, and his playing was almost beyond belief, marrying deep emotion with mind-boggling technical finesse. The album's collage of guitar sounds ranged from purest-of-pure Strat to Hendrix-approved psychedelia, and won Johnson that year's *Guitar Player Magazine* Readers Poll award for Best New Talent.

Eric spent nearly two years producing his 1990 follow-up, *Ah Via Musicom*, but the wait was worth it. Full of fire and swirling thunder, it's an artistic triumph, as powerful a statement for Eric Johnson as *Electric Ladyland* was for Jimi Hendrix. Johnson's obsessed with tone, and it shows in every facet of his playing.

—Jas Obrecht  
*Guitar Player Magazine*

"Eric Johnson is great. I can't say enough good stuff about him. He's definitely one of the most sophisticated guitarists to come out of Texas."

—Johnny Winter

"Eric Johnson has the most beautiful tone all the way around. It's very, very masculine, and round and warm and dark. Even though he's from Texas, he doesn't have that gunslinger mentality of 'I'm going to kick your butt with my gun.' He is very pure. You can see it in his eyes: 'Okay, I got my tone and my vision, and that's good enough. The Lord will provide the rest.' He has a beautiful soul."

—Carlos Santana

"Eric is a wonderful cat and an honest human being. He has always been one of my favorite people in the world, as well as one of my favorite guitar players. The guy has done more *trying* to be the best that he can be than anybody I've ever seen. Just listen to him and learn."

—Stevie Ray Vaughan

"Eric's extremely expressive. Not only does he have a lot of flash, but he also finesses these amazing, complex lines with very intricate fingerings. He creates great rhythm parts and has fabulous tones."

—Steve Morse

"Eric Johnson? Damn, that guy can play!"

—Billy Gibbons



2.

To Coda

Chords: Dm, F/C, Gm11, C

"Koto" picking (pick on fretboard close to where each string is fretted)

Chords: Gm, Bb, C

Chord: Gm

Chords: Bb, C, D.S. at Coda

Coda

Chords: F, Gm, Eb

Overdubbed guitar plays 4-bar/8th note pattern "A"

full

Chords: F, Gm9, Eb (b5)

Continue pattern "A" next 8 bars

F Gm9 Eb (b5)

1 2 3 | 5 3 3 3 | 5 5 5 5 | 19 15 | 19 15 | 15 14 15 | 13

8 va ...

F Gm Eb

16 13 13 13 | 16 15 | 13 13 17 | 13 17 | (17) 13 | full | (16) 13

15 15 | 15 13 15 |

8 va ...

F Gm

16 13 | full | (16) | 13 | 16 13 15 | 13 17 15 | 13 | 15 13 | 14 | 15 13 | 14 | 13 16 | 15 16 13 11 | 15 13 17

8 va ...

Eb

13 16 13 | 13 13 | 13 16 13 | 15 13 | 15 13 15 | 13 13 | 16 13 | 15 13 | 15 13 | 12 11 9 | 10 8 | 8 | 10 8 | 10 8 | 10 8 | 10 8 | 6 | 8

8 va ...

F Gm Eb

11 11 11 | 11 13 11 11 13 11 11 13 11 11 13 11 11 13 11

5 6 8 | (6) 8 | 10 8 | 8

F

11 13 11 11 13 11 11 13 11 13 13 17 18 | 17 | 18 18 20 | 18 18 | 21 18

Gm Eb

Eb sus2 F Eb Cm Bb

Eb F Eb 8va

C

*D.S.S. al Coda*   
take first repeat

Coda

Bb C

Gm



C F

variation 5th time

1., 3. | 2.

Dm F/C Bb Dm7 F/C Gm11

w/bar

4. Dm C Bb C

5. | 6.

Dm F/C Bb Dm F/C Bb maj9

w/bar

F C/E Dm F/C Bb

----- continue two-bar pattern "B" -----

F C/E Dm Bb C

F C/E Dm F/C Bb

(15) 15 14 13 12 14 12 15

F Dm F/C Bb

13 12 13 13 15 14 13

F 15 times 2 times 3 times 2 times

8 10 8 10 8 12 10 12 10 8 10 8 10 8 12

Continue w/ variations 6 more bar, add bass pedal Bb Rubato to end

8 10 8 10 8 12 10 8 10 8 12 10 5 7 7 5

8va w/slide (bottleneck)

6 8 10 5 7 10 6 8 6 5 7 5 17 17 17 17 17

6 8 6 5 7 5 6 8 10 8 10 8 10 8 6 6 8 6 5 7 7 5

Am/E Dm C Bb/D

10-13-10 10-8 8-10-8-10 8-5 5-3 5-3 6

F

(continue w/delay)

6-8 5-7 10-12-10-12 8-10-8-10 8-10-8-10 8-10-8-10 8-10-8-10 8-10-8-10

C Bb

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

5-3-5 10-3-10 10-10-10 10-10-10 10-10-10 10-10-10

Gm

H.H. H.H. H.H. H.H. H.H. H.H. H.H.

12-12-10 7-10-8 8 w/bar H.H.



# Bristol Shore

By Eric Johnson

let ring

TAB

TAB

The first system of music for 'Bristol Shore' consists of two systems of notation. The top system features a treble clef staff with a 6/8 time signature and a key signature of one flat. The melody is written with eighth and sixteenth notes, including slurs and a 'let ring' instruction. Below the staff are three lines of guitar tablature labeled T, A, and B, with fret numbers 0, 2, 3, and 5. The second system of notation is a continuation of the guitar part, showing a single measure with a 5 on the top line, a 7 on the middle line, and a 7 on the bottom line.

(0)

(2)

8

7

7

7

(7)

(7)

full

The second system of music continues the piece. It begins with a treble clef staff and a key signature of one flat. The melody is written with eighth and sixteenth notes, including slurs and a 'full' instruction. Below the staff are three lines of guitar tablature labeled T, A, and B, with fret numbers 0, 2, 3, 5, 7, and 8. The system concludes with a double bar line.

**S/S**  $C_9^6$   $G_9^5$  Asus

1. There's a place \_\_\_\_\_ I dream of \_\_\_\_\_  
 2. Nep - tune worlds \_\_\_\_\_ she loves most \_\_\_\_\_ with  
 3. There's a light \_\_\_\_\_ she shin - ing there \_\_\_\_\_

(0) 3 0 3 2 2 3 0 3 2 2 3 0 3 2 2 3 0 3 2

\* cue notes on D.S.S. only

$C_9^6$   $G_9^5$  Asus

far a way. \_\_\_\_\_  
 o - cean breeze. \_\_\_\_\_  
 off the bay. \_\_\_\_\_

(0) 3 0 3 2 2 3 0 3 2 2 3 0 3 2 2 3 0 3 2

$C_9^6$   $G_9^5$  Asus

There's a girl \_\_\_\_\_ liv - ing there \_\_\_\_\_  
 She pro - tects \_\_\_\_\_ the tri - dent's coast \_\_\_\_\_  
 Through the sev - en \_\_\_\_\_ winds I hear \_\_\_\_\_

(0) 3 0 3 2 2 3 0 3 2 2 3 0 3 2 2 3 0 3 2

$C_9^6$   $G_9^5$  Asus

by the bay. \_\_\_\_\_  
 sev - en seas. \_\_\_\_\_  
 that girl say. \_\_\_\_\_

2 3 0 3 2 2 3 0 3 2 2 3 0 3 2 2 3 0 3 2

Csus2                      G5                      G5/A                      G5/B

She works as he search-es for the pro-pri-ety.  
 'Till she re- turns I must find some where to go.  
 Soon we will meet there will be an-oth-er time.

Lead Gtr. tacet first verse

8 8 8 7 8 7

Csus2                      G5                      G5/A                      G5/B

It's her to - day when they go she's got to go.  
 She's been to me at the Gulf of Mex - i co.  
 then we con - nect let it be an - oth - er time.

full

5 5 6 7 (7) 5

F<sup>5</sup>                      Gsus                      A7                      D7                      C/E

Now I'm } wait - ing for you } soon a - gain we'll meet }  
 I've been } } soon you will ar - rive }  
 I'll be } } keep an o - pen door }

The first system of the musical score consists of four measures. The vocal line is written in treble clef with lyrics. The guitar accompaniment is in standard tuning, with chords F<sup>5</sup>, Gsus, A7, D7, and C/E indicated above the staff. The bass line is shown in a separate staff below the guitar staff.

To Coda

To Coda

F<sup>5</sup>                      Gsus                      G5

Yes I've been hop - ing for you. } I walk to the sea to Bris - tol }  
 } Un - der - neath the sky at Bris - tol }  
 } Ther be side the sea at Bris - tol }

The second system of the musical score consists of four measures. The vocal line is written in treble clef with lyrics. The guitar accompaniment is in standard tuning, with chords F<sup>5</sup>, Gsus, and G5 indicated above the staff. The bass line is shown in a separate staff below the guitar staff.



Shore.  
Shore.  
Shore.

7 5 3 5 3 5 3 3 5 5 3 5 7 5 3 5 3 5 3 3 5 5

Coda

Shore. Oh \_\_\_ at Bris - tol Shore.

7 5 3 5 3 5 3 3 5 5 3 5 7 5 3 5 3 5 3 3 5 5 7

Oh oh \_\_\_

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

Bris - tol Bris - tol Shore

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

15 ma ...

Harmonic Feedback

10

7 5 8 5 8 5 7 5 8 7

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

Solo  
w/dist. and treble cut

3 4 5 7

A5 D/A F

5 5 7 1 1 1 7 7 3 3 3

7 5 7 8 5 (5) 10 10 10 11 10 8 11 10 8

Dm Bb F5

6 6 1 1 1 1 7 7 3 3 3 3 5 5 3 3

15 12 13 12 10 8 10 (10) 8 9 10 10 10 12 8 10 8 5 8 5 7 5 7 5 7 5 3

A5 F5 F6 F5

8va

9 9 8 8 7 7 10 10 7 7 8 8 9 17 17 15 16 17 16 20 13 17 15 13

Dm Bb F5 G5

8va

15 12 13 9 12 10 12 10 15 15 18 20 15 14 13 13 17 15

10 (10) 8 10 (10) 8 10 (10) 9 7 5 7 5 7

System 1: Musical notation with treble clef, 4/4 time signature, and a key signature of one flat. The first staff contains a melodic line with slurs and accents. The second staff shows guitar fret numbers: (0) 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2. The third staff contains a bass line with triplets and half-note bends, with fret numbers 8 (8) 10, 8 (8) 10, 12 10 (10) 8, and 10 (10) 8. The fourth staff shows fret numbers 9 8 10.

System 2: Musical notation with treble clef, 4/4 time signature, and a key signature of one flat. The first staff contains a melodic line with slurs and accents. The second staff shows guitar fret numbers: (0) 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2. The third staff contains a bass line with triplets and half-note bends, with fret numbers 17 15 17 (17) 15, 13 (13) 14, 12 (12) 14, and 12 13 15. The fourth staff shows fret numbers 14 12 14 14 14 12.

System 3: Musical notation with treble clef, 4/4 time signature, and a key signature of one flat. The first staff contains a melodic line with slurs and accents. The second staff shows guitar fret numbers: (0) 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2 | 2 3 0 3 2. The third staff contains a bass line with triplets and half-note bends, with fret numbers 10 14 12 10, 10 (10) 8, 10 (10) 8, and 10. The system concludes with the instruction "D.S.S. al Coda" and a Coda symbol.

*Coda*

Chords:  $C_9^5$ , G5, C/A, C/B

Lyrics: Shore. Let it be an - oth - er time -

Chords:  $C_5^5$ , G5, A7, C/B

Lyrics: then we con - nect. Let it be an - oth - er door -

Chords:  $F_9^5$ , Gsus, A7, D7, C/E

Lyrics: I'll be there wait - ing for you.





F<sub>9</sub><sup>5</sup>      Gsus      A7      D7      C/E

0 1 0 1      0 1 0 1      0 1 0 1      0 0 1 0 1  
 1      3      0      0

17 20 19 20 20 19 20 20 20 19 20 20      17 20 19 20 (20)      10 12 13 15 1/2 (15) 13

F<sub>9</sub><sup>5</sup>      Gsus      A7      D7      C/E

0 1 0 1      0 1 0 1      0 1 0 1      0 0 1 0 1  
 1      3      0      0

17 20 19 20 20 19 20 20 20 19 20 20      17 20 19 20 20 19 20 20 20

F<sub>9</sub><sup>5</sup>      Gsus      A7      D7      C/E

I'll be there wait - ing for you and

0 1 0 1      0 1 0 1      0 1 0 1      0 0 1 0 1  
 1      3      0      0

7 5      7 (7) 4 5      8 5 7





*F*<sup>5</sup> *G*sus *G*5

I'm on - ly hop - ing for \_\_\_ you. Down at Bris - tol

The first system of the score consists of a vocal line in treble clef with lyrics, a guitar line in treble clef with chords, and a guitar line in bass clef with fret numbers. The chords are *F*<sup>5</sup>, *G*sus, and *G*5. The lyrics are "I'm on - ly hop - ing for \_\_\_ you. Down at Bris - tol".

The second system shows a guitar line in treble clef with a wavy line indicating a tremolo effect, labeled "loco". Below it is a guitar line in bass clef with fret numbers (1, 3, 0, 3, 3) and a wavy line.

The third system shows a guitar line in treble clef with a wavy line and a guitar line in bass clef with fret numbers (20).

Shore.

The first system of the score consists of a vocal line in treble clef with lyrics, a guitar line in treble clef with chords, and a guitar line in bass clef with fret numbers. The lyrics are "Shore.". The guitar line in treble clef has a wavy line indicating a tremolo effect.

The second system shows a guitar line in treble clef with a wavy line and a guitar line in bass clef with fret numbers (2, 3, 0, 3, 2, 2, 3, 0, 3, 2, 2, 3, 0, 3, 2, 2, 3, 0, 3, 2, 3, 0).

The third system shows a guitar line in treble clef with a wavy line and a guitar line in bass clef with fret numbers (10, 12, 12, 10, 12, 10, 5, 7, 7).

The fourth system shows a guitar line in treble clef with a wavy line and a guitar line in bass clef with fret numbers (10, 12, 12, 10, 12, 10, 5, 7, 7).

Harm. Koto style

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and slurs. The middle staff is a guitar fretboard diagram with three lines, showing fingerings: (0) 2 3 0 3 2, (2) 2 3 0 3 2, and 3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with notes and slurs. A 'full' dynamic marking is indicated with a dashed line and arrows pointing to the 7th fret notes in the second measure.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and slurs. The middle staff is a guitar fretboard diagram with three lines, showing fingerings: (0) 2 3 0 3 2, (2) 2 3 0 3 2, and 3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with notes and slurs. A 'Harm.' (harmonic) marking is present above the first measure, and another 'Harm.' marking is above the first measure of the second staff. The bottom staff shows fret numbers: 10 12 12 10 12 10, and 5 7 7.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and slurs. The middle staff is a guitar fretboard diagram with three lines, showing fingerings: (0) 2 3 0 3 2, (2) 2 3 0 3 2, and 3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with notes and slurs. A 'rit.' (ritardando) marking is present above the fourth measure. A 'let ring' instruction is written at the end of the system. A 'full' dynamic marking is indicated with a dashed line and arrows pointing to the 7th fret notes in the second measure. The bottom staff shows fret numbers: 8 7 7 7, (7) (7), and 10 12 12 10 12 10.



# Zap

By Eric Johnson

Freely

Musical notation for the 'Freely' section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six strings and a key signature of two flats. The notation includes various rhythmic patterns, including triplets and slurs.

Moderate, Funky, Half-time Rock Feel

Musical notation for the 'Moderate, Funky, Half-time Rock Feel' section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six strings and a key signature of two flats. The notation includes a 'Harm.' (harmonic) instruction and chord symbols 'G5' and 'A5'.

Musical notation for the second system of the 'Moderate, Funky, Half-time Rock Feel' section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six strings and a key signature of two flats. The notation includes various rhythmic patterns and slurs.

Musical notation for the third system of the 'Moderate, Funky, Half-time Rock Feel' section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six strings and a key signature of two flats. The notation includes various rhythmic patterns and slurs.

Musical notation for the fourth system of the 'Moderate, Funky, Half-time Rock Feel' section. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom staff is a guitar fretboard diagram with six strings and a key signature of two flats. The notation includes various rhythmic patterns and slurs.

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8va .....

**Fast Shuffle**

**Half-time funk**

E5

A5  
8 va  
A.H.

E5

2nd Guitar Solo, 2nd time only on D.S.

A.H. 1/2  
(10)

A5

E5

1.

2. To Coda

8 va  
A.H.

A.H. 1/2

A.H. 1/2

A.H.

(10)

10

10

8 (8)

(3)

Fast Shuffle

A5

E5

A5

full

full

16 15 13 16 13 16 13 16 16 15 16 16 15 13 16 13 13 16

E5

A5

E

D.S. al Coda

(With repeats)

full

full

(16)

16 15 13 16 13 16 13 16 16 15 13 16 13 16 10 12 14 15

12

Coda

E5

D5

E5

1.

D5

E5

full

full

full 1/2

15

(15)

(15)

13

15

11

(11)

(11)

10

10







A5 E5 A/C# A/D A/E

8 va

A/F# E/G# A/C# A/D A/E

8 va

A/C# E/G# A/G D/F# G/F C/E F#m11/E

8 va

B/D# E/D A/C# A

8 va

G/B A E/G# A5

8 va

E5 A5 E5

A5 E5 A5 E5 8va

full full full full full

(16) 18 16 18 (10) 16 (10) 16 17 16 18 (10) 16 20 16 13 15 13 15 15 13 15 13 16 18 16 18 16 20

8va A5 E5 A5 E5

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

16 18 16 18 20 16 20 16 18 16 22 16 18 16 22 16 20 22 (22) 22 22 22 (22) 22 (22)

3

A5 E5 A5 8va E5

(3) 3 1 3 1 13 15 13 14 15 13 15 15 13 15 17 16 18 16 18 20 20 (20) 13 15

Half-time feel G#m A

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

C#m A 8va N.C.

12 13 13 15 13 13 16 18 20 19 18 16 18 18 1 3 1 3 1 4

Fast Shuffle

A5 E5 A5 E5

1 1 4 1 1 4 1 | 1 4 3 1 3 1 4 | 1 1 4 1 1 4 3 | 1 3 1 3 1 4

A5 E5 A5 E5

1 1 4 1 1 4 1 | 1 15 13 15 13 | 15 13 15 13 (13) (15)13 | 15 15 | 13 13 13 (13)

A5 E5 A5 E5

1 1 4 1 1 4 1 | 1 4 3 1 3 1 4 | 1 1 4 1 1 4 3 | 3 1 3 1 4

(Add overdubbed guitar w/tremolo bar)

A5 A E

20 20 (20) 20 20 | 20 20 20 1 | 13 14 15 16 13 14 15 | 15 14 13 12

# Soulful Terrain

By Eric Johnson

Tune Down 1/2 Step

- ① = E♭    ② = B♭
- ③ = G♭    ④ = D♭
- ⑤ = A♭    ⑥ = E♭

Cont. Pattern A (repeating digital delay)



Editor's Note: Eric plays this song in the key of G♭ but, to make it easier to read, we have written it out in the key of G. If you tune your guitar down a half-step as suggested, you will still sound in the same key as the original recording.

Moderate Rock

Asus

2, 4, 6.

8.

A

D

Discontinue Pattern A

E5

G5

E5

G5

8va

E5

G5

E5



1. G5 | 2. G5 C#m A5 F#m C#m

8va.....

A F#m C#m B5 A

Bsus E5 Pattern B (cont.) F#m G5 A5 E5 F#m G5

Harm.

Harm.

To Coda ⊕ ⊕  
To Coda ⊕

A5 E5 F#m G5 A5 E5 F#m G5

A5 E5 G5 E5

7 7 7 12 11 12 10

Coda

G A B5/F# G5 Bb5

wah-wah on lead guitar

9 10 10 12 12 12 10 10 12 12 14 12 14 12 15 14 12 14 12

E5/B B5/F# G5

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

Bb5 E5/B E5 F#m G5

wah-wah off full

14 14 15 14 12 14 12 14 12 14 12 15 15 14 17

Cont. Pattern B

A5 E5 F#m G5 A5 E5

Cont. Pattern B

F#m G5 A5 E5 F#m G5

8 va

Cont. Pattern B

A5 E5 F#m G5 A5 E5

Cont. Pattern B

F#m G5 A5 E5 F#m G5

D.S. al Coda

A5 E5 F#m G5 A5 C#m

8 va







# Desert Rose

Words and Music by Eric Johnson and Vince Mariani

Editor's Note: Eric plays this song in the key of A $\flat$  but, to make it easier to read, we have written it out in the key of A. If you tune your guitar down a half-step as suggested, you will still sound in the same key as the original recording.

## Intro

### Moderate Rock

Guitars tuned a semitone below standard pitch.

B5 F#5 A5 E5      B5 F#5 A5 E\*      B5 F#5 A5 E5      B5 F#5 A5 E\*

\* no fifth

## A Verse

B5 F#5 A5 E5      B5 F#5 A5 E\*      B5 F#5 A5 E5

Des-ert Rose\_ that danc-es in heat of the \_ sky.      Ar- a-besque to my life a -  
 Ac-ri- lith \_ re-flec-tion that floats through my \_ dreams.      Ar- rid is \_ the dust un - der -

B5 F#5 A5 E5      B5 F#5 A5 E5      B5 F#5 A5 E\*

bout you.      You can make the most \_ when the \_ wa - ters runs dry.  
 neath me.      Some-thing far \_ a-way \_ of a \_ par - cel it seems

(wo P.M.)



**B** Chorus

B5 F#5 A5 E5 F#5 E5 \*A A/D5 A A/D5

Look in - to the well deep in - side you, my Des - ert Rose  
 what I long - to see or could it be

*f* W/distdiscontinue P.M. *mf* "clean"

4 4 6 6 2 2 4 4 7 5 12 9 12 9 9 12 9  
 4 4 4 4 2 2 2 2 4 2 10 10 10 10 10 10 10

\*Chord symbols throughout chorus section are based on overall harmonic analysis

*mf* "clean"

5 3 5 3 5 3 5 3 9 9 9 9  
 2 0 2 0 2 0 2 0 10 10 10 10

A A/D5 A A/D5 A A/D5 A A/D5 A/D5

for I love you Al - ways with

12 9 12 9 9 12 9 12 9 9 12 9 9 9 9  
 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

5 3 5 3 5 3 5 3 3 3 3 3  
 2 0 2 0 2 0 2 0 0 0 0 0



**F#m** w/bar

**E5** 8va

Solo Guit. 2 w/dist. echo and chorus

loco

11 9 9/11 14 16 17 12 14 14 12 14 12 12 10 9 11 11 9 7 9 7 7

9 7 7/9 14/17 9 11 11 11 9

**D5** 8va

11-12 12 14 15 15-17 16 15 14 16 17 17 19 17 18 16 18 17 19 17 19

10 12 14 16 19 16 19

9 9 9 9 7 7 7 7 7 7 5

8va N.C. Bm D5 E5 \* F#m

Solo Guit. 1 full

loco

21 17 14 17 0 16 14 17 16 16 14 17 16 17(17) 12 12 14 12 11 14 14

7 10 12 7 7 9 9 5 7

\* Harmonic progression inferred by bass

Guitar 1

8va

8va Bm loco D

F#m D E

F#m C#/F# F# E/F# A5/F# N.C. (F#m) 8va

\* Bass plays tonic point.

8 va

**F#m**

**E**

**Bm D F#5 E5** *D.S. al Coda*

*loco* My Des - ert

**Coda**

**A/Bm7 (A)/E5**

My Des - ert Rose \_\_\_\_\_ for I love

(Gtr. 1) Guitars 1 and 2 repeat chorus simile

Guitar Solo *f w/dist.*

you. \_\_\_\_\_ Al - ways with me, vis - ion of \_\_\_\_\_

8 va



D5 Bm D5 E5 F#5

you. \_\_\_\_\_ Don't, \_ don't fade a - way

8 va ----- fdbk. ~~~~~

16 17 17 19  
16 14 17  
14

guit. 2 (guit. 1 tacet)

10 7 10 9 11 11 9  
7 7 7 9 9 11 11  
5 9 5 7 9

pitch: F#

N.C. F#5 N.C. (F#m) \*\*

8 va ----- \*fdbk. ~~~~~

8 va ----- fdbk. ~~~~~

17 16 (16) 14 16 (16) 14 16 14 17 14 14 16 17 17

14

\*Spontaneous fundamental tone feedback (don't pick) NOTE: Partially release bend by a semitone and pull off \*\* Rhythm Gtr.tacet

11 11 9

E Bm D

8 va ----- loco

17 17 17 17 16 15 17 (17) 15 17 (17) 15 (15) 15 (15)

12 4 6 7 9 2 4 5 7

F#m D E F#m

8 va ----- fdbk. ~~~~~

w/bar ~~~~~

w/bar ~~~~~

7 9 (9) (9) (9)

Pitch: B

8va ..... D/E E5

1/2 full 1/2

(9) (9) 9 12 14 10 12 14 16 15

NOTE: ② and ③ ring out sympathetically while holding bend on ④

7 7 7 7 7 7

E A/E *loco* F#m7

8va

3 3

(partial release) full 1/2 full

flick toggle switch

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

9 9 9 10 9 11 10 9 11

A/B A/D F#m7 w/bar F#sus4

full 1/2 w/bar \* fdbk.

(16) 10 (16) 14 (14) 14

\* spontaneous fundamental tone feedback on ③. Previously fretted when ② was bent.

10 9 11 10 9 11 12 11 11

N.C. (F#m) F#5 N.C. (F#m) 8va loco 8va full

11 11/14 14 12 12 14 12 14 17 16 14 16 15 17 14 17

9 7 9/12 0

11 9

E5 D/E E D/E D5/E E5 loco

19 17 19 17 15 17 19 17 19 19 15 12 15 17 16 17 16 15 17 17 17 16 16 14 16 14 12

16 16 14 16 14 12

9 7 9 7 7 9 9 7

7 7 5 7

*mp*

B5 D5 F#5 8va D5 E5 \* Fret 1 against neck pickup

12 9 10 12 14 14 16 17 18 19 16 17 18 14 16 19 18 17 19 17 19 21 26

9 11 12 12 14 15 12 14 14 16 18 19 16 17 18 14 16 19 18 17 19 17 19 21 26

9 7 9 7 11 9 7 9 7

7 5 7 9 5 7

*mf*

*loco*

3

16 17 16 14 12 16 14 12 14 12 12 14 12 14 12 14 12 14 11 14 14 11 14 10 9 9 11 9 7 9 9 7

11 11 9 9 9 7

F#5 D5 E5

3

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

11 11 9 7 7 9 9 5 7 9 7

8va F#5 E5 F#5 E5/F# D5/F#

6 7:4 3

14 14 12 12 14 14 full 17 full 14 14 17 14 16 17 14 16 14 16 14 16 14 16 16 16 14 12 16 16

11 11 9 11 11 9 9 7 7 7 5

E5

Esus4

E5

E

8va -----

12 14 13 14 12 14 12/15 14 12 14 16 17 14 15 14/16 17 19 15 19

12 14 10/12

9 10 9 9 12 9 9

B5

D5

17 15 14 16 14 16 16 14 16 14 12 14 14 12 14 16 14 16 15 15 14 17 21 17 21

9 7 9 7 5 7

8va -----

F#m

N.C.  
Bm

C#5

19 17 19 17 18 19 17 18 16 14 16 14 16 14 16 18 19 17 19 21 21 17 26

10 11 9 6 6 4 7

\* Fret ① w/ neck pickup

8va

F#5

F#sus4

F#5

E5/F#

F#m

E/F#

w/ wah-wah pedal

8va

F#

E5

loco

Harm.

# Righteous

By Eric Johnson

Medium Fast Rock Shuffle ♩=183

(Drums)

**A**

F B♭ 5/F F B♭ 5/F

The first system of guitar notation consists of a treble clef staff with a key signature of one flat and a 12/8 time signature. The melody is written in a rock shuffle style. Below the staff are three guitar strings (T, A, B) with fret numbers. The first measure contains a triplet of notes on the B string: 16, (16), 6. The second measure has chords F (10, 10, 10) and B♭ 5/F (11, 10, 10). The third measure has chord F (10, 10, 10). The fourth measure has chord B♭ 5/F (11, 10, 10). The fifth measure has chord B♭ 5/F (11, 10, 10). The sixth measure has notes 8 and 11 on the B string.

The second system of guitar notation continues the melody. It features chords F (10, 10, 10), B♭ 5/F (11, 10, 10), F (10, 10, 10), B♭ 5/F (11, 10, 10), F (10, 10, 10), B♭ 5/F (11, 10, 10), and F (10, 10, 10). The B string fret numbers are 8, 11, 8, 8, 8, 8, 8.

The third system of guitar notation continues the melody. It features chords B♭ 5/F (11, 10, 10), F (10, 10, 10), B♭ 5/F (11, 10, 10), F (10, 10, 10), and B♭ 5/F (11, 10, 10). The B string fret numbers are 8, 11, 8, 8, 8, 4, 4, 6.

The fourth system of guitar notation features chords B♭ (7, 8, 6), B♭ 7sus4 (7, 8, 6), B♭ (7, 8, 6), B♭ 7sus4 (7, 8, 6), B♭ 5 (11, 9, 8), A♭ 5 (10, 8, 6), F5 (10, 8, 6), and E♭ 5 (10, 8, 6). The B string fret numbers are 6, 6, 6, 6, 11, 9, 10, 10.

The fifth system of guitar notation continues the melody. It features chords F (10, 10, 10), B♭ 5/F (11, 10, 10), F (10, 10, 10), B♭ 5/F (11, 10, 10), F (10, 10, 10), B♭ 5/F (11, 10, 10), and F (10, 10, 10). The B string fret numbers are (8), 8, 8, 8, 8, 8, 8, 8, 8, 8.

The sixth system of guitar notation continues the melody. It features chords B♭ 5/F (11, 10, 10) and G5 (11, 10, 8). The B string fret numbers are 10, 10, 10, 8, 11, 10, 8, 8, 8, 8. A triplet of notes is shown on the B string with the instruction 'let ring' and a dashed line.

Ab 5/Eb      Bb 5/F

3  
3

9  
8  
6

11  
10  
8

8 11 8

F      Bb 5/F      F      Bb 5/F      F      Bb 5/F      F

10    11    10    10    10    10    10

8    8    8    8    8    8    8

8 11 8

**B**

Bb 5/F      F      Bb 5/F

10    9    11

11    10    10    10    10    11

8    8    8    8    8    8

8 11 8

F      Bb 5/F

10    11    11    11

8    8    8    8

8 11 8

Bb 5/F      F      Bb 5/F      F

10    11    10    10    10    10

8    8    8    8    8    8

(8) 11 8 8 8 8 8 8

8 10 8 10 10

Ab 5/Eb      Bb 5      Ab 5/Eb      Bb 5      Ab 5      F5      Eb 5

(10)    8    8    11    9    10    8

8    8    8    8    8    10    8

6    6    6    8    6    8    6



F Bb 5/F

4 full

13 16 13 13 16 13 15 13 15 13 15 13 (11) 11 10 10 10 10 8 8

F Bb 5/F

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

8 va -----

P.H.

10 13 13 11 11 9 10 8 10 11 10 10 10 10 8 8

Bb 5/F F Bb 5/F F

10 11 10 10 10 8 8 8 11 8 8 8 8 8 8 8 8 8 8 6 8 6 8 8

**C**

6 8 8 8 6 6 9 8 (8) 6 6 8 8 6 11-13 11

(11) 13 15 (15) 13 15 13 15 13 16 18 13 15 13 15 17 13 15 15 13 15 15

**E $\flat$ /B $\flat$**  *8va* **F** **B $\flat$  5/F** **F**

P.H.

**B $\flat$  5/F** **F** **B $\flat$  5/F** **F** **F** **B $\flat$  5/F**

**D**

1. **E $\flat$  5**

2. **E** **Guitar Solo** **E $\flat$  5**

full

**E $\flat$  5**

1/4

1/2

15 16 13 | 15 13 17 15 13 | 15 13 13 10 | 13 10 10 | 8 10 8 11(8) 10 8 | 11 8 11 8 0

8 13 | 10 10 | 10 13 11 11 16 15 | 11 | 13 13 11 11 | 13 13 11 11 | 13 13 11 11 | 13 11

10 13 (13) 11 (11) 13 10 | 13 | 15 15 13 15 13 | 13 15 13 15 13 15 | 13 15 13 15 13 15

13 15 13 15 | 13 15 | 13 16 (16) 13 | 16 13 13 16 13 | 15 13 15 | 13 15 | 10 12 10

12 11 13 10 13 | 10 10 13 15 | 15 13 17 16 15 | 15

(15) 13 15 15 13 15 | 16 (16) 16 18 | (18) 16 13 15 13

8 va .....  
15 ma .....  
P.H.  
P.H.

15 (13) (16) 15 13 15 13 17 16 18 17 16 10 | 16 10 20 P.H. 20

**F** Gm7 F/A

9 5 9 5 | 5 9 5 9

Ab5 Bb5

9 8 6 | 11 10 8

Gm7 F/A

9 5 9 5 | 5 9 5 9

10 11 11 11 10 11 10 | 8 8 8 11 8 | 8 9 9 9 8 9 8 | 10 | 10 13 10 12 10

**G**

1/2 1/2 1/2 (w/wah pedal)

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

9 11 0 10 10 | 9 11 0 11 10 0 10 0 10 10 10

(end of wah)

0 7 10 11 8 8 10 8 12 10 12 12 10 12 11 10 13 13 15 13 10 13

4 va

11 15 13 11 12 10 12 10 13 10 (10) 12 15 12 15 14 13 15 14 13 15 13 17 15 20 17 15

18 15 17 14 17 15 17 15 13 16 16 18 16

P.H.

F B $\flat$  5/F F

P.H.

8 6 8 (11) 13 15 13 15 17 16 18 16 18 20 18 (8) 10 10 10 10 10 10 11 10 10 10 8 8 8

Chord progression: Bb 5/F, F, Bb 5/F, F

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

[H]

1. 4 4 4 2

1 9 9 1 3 3 2 3 1 3 1 9 3 3 1 3 3 2 3 1 (1) 3

Guitar 1

Ab 5 F5

full full full full

(X) 15 13 15 13 15 13 15 13 15

1 1 9 3 1 3 3 2 3 3 1 3

Rhythm Guitar

Bb 5 Bb 5 Bb 5

9 9 9

2.

Chord progression: Ab 5, G5, F5, Eb 5

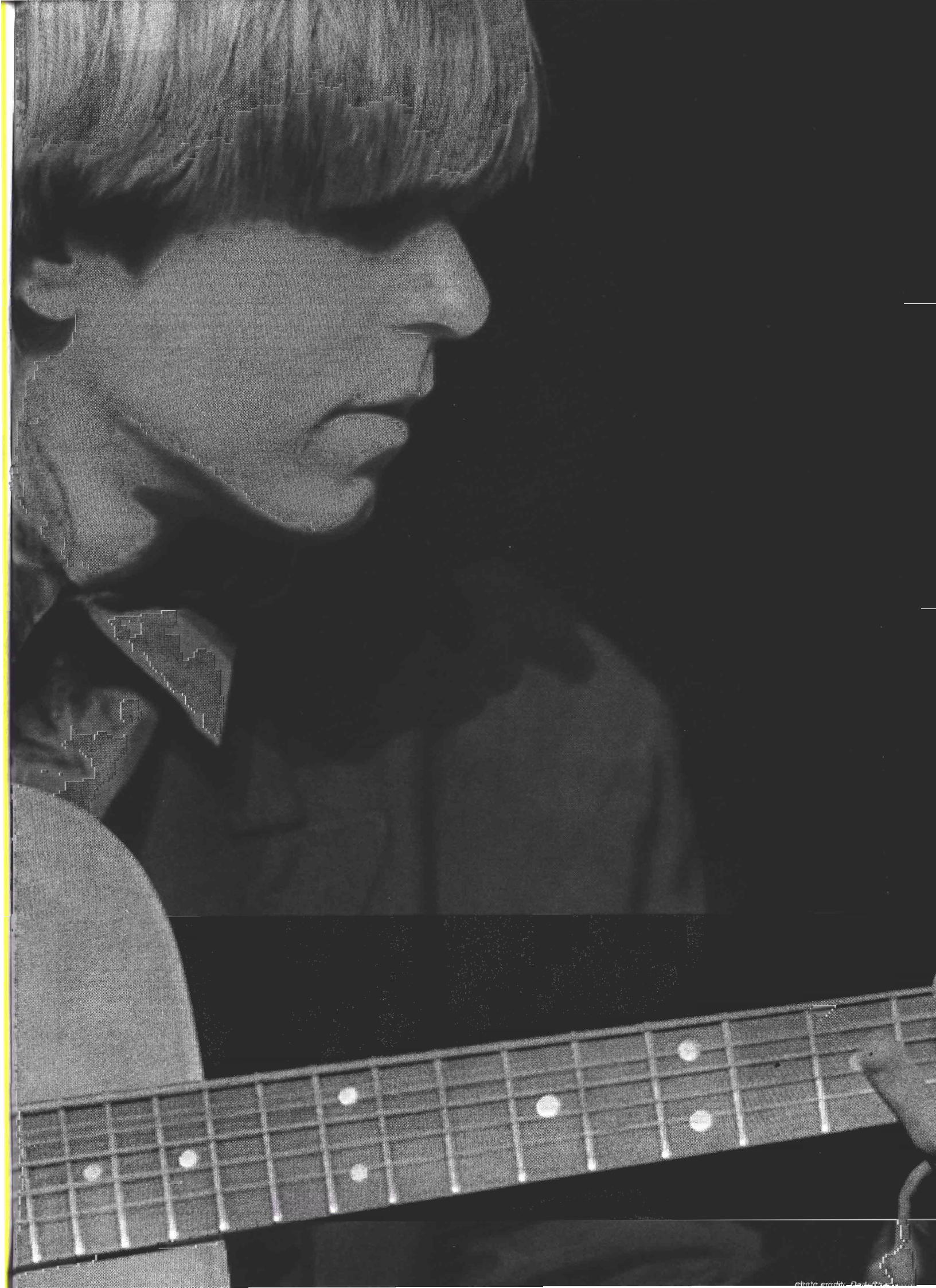
Ab 5 G5 F5 Eb 5

8 7 5 9 12 1 1 9 9 1 9

P.H. P.H.

3 2 3 3 1 3 1 1 3 3 1 3 3 2 3 3 1 3





# East Wes

By Eric Johnson

Medium Rock ♩=118

**A**

(Em11) (D/E) (Em11)

(Let all notes ring) (w/bar) (w/bar) (w/bar)

(D/E) (Em11) (D/E)

(w/bar)

(Em11) (D/E) Dsus4 D

(w/bar)

Dsus4 (D/E) Dsus4 D

Dsus4 A5 Asus2



(D/E) C6

let ring 3

(Dsus4) (D/E)

(w/bar)

**B** Dsus4

Dsus4 A5 Cmaj7/E D6

Dsus4 (D) C6 D6/9

(Dsus4) (D) (Dsus4) (D)

(w/bar) (w/bar) (w/bar)

5 2 3 4 2 3 5 2 3 4 2 3

7 5 7 5 7

**C**

(w/distortion)

12 (14) 12 14 12 15 15 14 15 12 12 14 12 15 15 17 15 14

10 12 14 12 14 15 15 14 15 14 10 12 14 12 14 15 12 14 12 14 12 14 14 12 14 15

Gtr. 1

8va  
H.H.

H.H.

12 14 12 14 15 (15) 14 15 14 12 14 12 14 15 17 15 14

-----

(clean tone)

-----

12	14	12	14	12	15	14	15	14	12	14	12	15	7	9	10
											(14)	12			7
													5	7	7

**D** (Dsus4) (D) (Dsus4)

12	9	10	10	12	12	9	4	2	3	(12)
9	5	7	7	9	9	5				9
		7	7	9	9					

(G add 2)

10	7	9	12	10	12	10	12	14	12	10	10	11	10	8	10	9	7	9	2
7	5	7	10	7	9	7	9	11	9	7	7	8	7	5	7	9	7	5	5
																			(2)

(D/E) Am11 Gma7 (Dsus4) (D)

4	2	3	7	8	10	11	11	12	10	11	5	2	3	2	5	4	2	3
			7	7	10	9	7	11	12	11								
0			0															

C6 D6/9 (Dsus4) D/E A5 Cma7

D6 (Dsus4) (D) C6

D6/9 (Dsus4) (D) C6/9

Harm. Harm. (Dsus4) (D)

(Let all notes ring) (w/bar)

(Em11) A/E Em G

(w/bar) (fade in w/vol. knob)

A/E Em Gma7 A/E (Dsus4) (D)

(slow vibrato w/bar)

# Trademark

By Eric Johnson

**A**

Medium Shuffle

N.C.  
(C#m)

A6\*

A5 Asus#4

A (E)

E

Guitar 1 "clean" *f*  $\frac{1}{4}$  let ring

T  
A  
B

\* no third

(C#m) (A) (E)

T  
A  
B

(G#) G#sus4 C#m B/C# C#5 B5/C# C#m C#m9 C#5 B5/C#

Guitar 2 w/chorus *mp* P.M. *f* let ring

T  
A  
B

Amaj7\* A6\* Amaj7 B/A A/B A/B C#m B/C# C#5 B5/C#

T  
A  
B

\* no third

C#m C#m9 C#5 B5/C# Amaj7\* A6\* Amaj7 A5/B

*mf* Guitar 1 *f*  $\frac{1}{4}$

T  
A  
B

\* no third

C#m N.C. (A) Esus2

11 11 9 11 9 8 11 9 7 4 4 4 7

mf w/bar mp pp mf simile

5 6 7 4 4 2

N.C. (E5) C#5 C#sus4 C#5 N.C. (A6)

\* Volume swell

f 1/4 full full full

0 4 2 4 2 4 4 12 9 12 9 11 12 9 12 9 11 (11) 9 11 9 12 9 11 (11) 9 11

let ring pp mf p mf

2 0 2 2 2 7 7 7 9

Esus2 G#7sus4(b13) G# N.C. (C#m)

pp f w/bar -1/2 -2 slowly

9 9 14 (14) (14) 13 9 11 9 11 9 9 11 11 9 11

w/bar w/bar mp

(7) (7) 4 4 4 4

(A) Bsus4 B N.C. (C#m)

13 (13) 9 (9) 12 9 12 9 9 12 9 11 9 11 9

*mf* *mp*

Asus2 A B7sus4 E5

11 9 11 9 11 9 7 0 12 14 0 0 0

*mf* *p* *mp* *p*

let ring -----  
w/dist. P.M. -----  
and echo throughout

G5/E D/E E5 D5/E E5 D/A A5 E5

"clean" w/dist.

3 2 0 3 0 2 0 0 5 5 0

5 2 2 2 2 0 2 4 7 2

D/E G5/E A5/E D/E Em7 D/A A5

"clean" Ham. w/dist.

0 3 0 7 5 5 5 5

2 4 5 7 5 3 4 7

Emaj7\* Amaj7\* A6 Emaj7\* F#m G#m Emaj7\* Amaj7\* Emaj7\* Emaj7

let ring throughout P.M. ----- P.M. on (4) ----- P.M. on (4) -----

0 9 7 0 0 0 9 7 0 0 0 0

8 7 7 8 6 7 8 8 7 9 7 8 6 7 9

Note: Guitar plays partial chords. Overall harmonic analysis determined by bass  
\* no third





D

Esus4 E Esus4 E Esus2 (E) N.C. D#sus4 G#sus7 G#

10 9 | 10 9 11 | 9 | 11 10

10 9 | 10 9 11 | 9 | 6 8 8 | 4 6 6

Esus4 E Esus4 E Esus2 E D#sus4

Guitar Solo

G#7sus4

G#5

8va.....

Guitars 1 and 2 continue fig. D simile

10 11 13 13 15 | 14 14 10 14 14 16 | 16

Esus4 E Esus4 E Esus2 E D#sus4 G#7sus4 G#5

Esus4 E Esus4 E Esus2 E D#7sus4 G#5

8va.....

Guitar Solo

with chorus & echo

w/dist.

clean

16 17 | 17 | 9 11 11 | 11 9 11

11 (11) | 13 (13)

Guit. 1 and 2

E

(Kybd.) C#m

Aadd9

E

mp f let ring ..... 1/4

C#sus4

C#5

N.C.  
(A)

E 9

G#sus4

G#m7

p f p P.M. mf f

w/bar

Harm.

w/bar

w/bar

w/bar

pp ← f

mf w/bar Harm. w/bar w/bar -1

C#5

N.C.  
(Amaj7)

(B)

B

mp f Harm. Harm. Harm. Harm.

mp f Harm. Harm. Harm. Harm.

C#5 B/C# C#5 A E/B B5

(11) 9 11 13 (13) 9 7 9 7 X 5 7 5 4 6 4 4 6 4

*mp* P.M.

6 6 4 5 4 6 5 6 9 9 7

C#m C#m9 C#5 B5/C# C#m C#m9 C#5 Amaj7\* Amaj7 B/A A/B

with chorus & echo

12 11 9 7 12 11 9 7 9 9 7 5 4 2 2 2 2 2 2

11 9 9 11 9 9 7 7 7 0 6 4 4 2 2 2 2

\* no third

C#m B5/C# C#m B5/C# C#m7 C#7sus4 C#5 C#m9 A Asus2 Bsus4

5 7 5 7 4 7 9 11 14 14 16 0 11 14 14 14 14 14 14 7 6 7

6 4 6 6 4 4 6 9 9 14 14 14 14 14 14 14 14

6 4 6 6 4 4 6 11 9 12 12 14 14

w/dist.

**F** Esus4 E Esus4 E Esus2 (E) D#sus4 F#5/G# G#5

10 9 10 9 11 0 9 9 9 9 6 (6) 0 0 4 (4) 6 6





E                      Esus4            G#sus4/D#            G#/D#                      8va .....            Esus4/G#                      B                      loco

9 6 7    11 8 9    12 9 10    12 9 11    14    11 14 14    11 16    14    18    16 17 16    19

5    5    10    14    13    14    16  
4    4    9    13    13    14    16  
6    6    9    13    13    14    16

**G** N.C.  
(E) (Rhythm Gtr. tacet)

E5

0 0 4 2 1-2    0 2 4 2 2 6 2 2    0 0 4 2 1-2    0 2 4 2 2 1 2 2

14  
14  
12

N.C.  
(E)

E5

0 0 4 2 1-2    0 2 4 2 2 6 2 2    0 0 4 2 1-2    0 2 4 2 2 1 2 2

14  
14  
12

A/E                  B/E                  A/E                  B/E                  A/E                  B/E

Guit. 1 *ff*  
w/dist.

Guit. 2 *mf*

A/E                  B/E                  A/C#                  B/C#                  A/C#                  \* G#m7

8va

Guit. 1

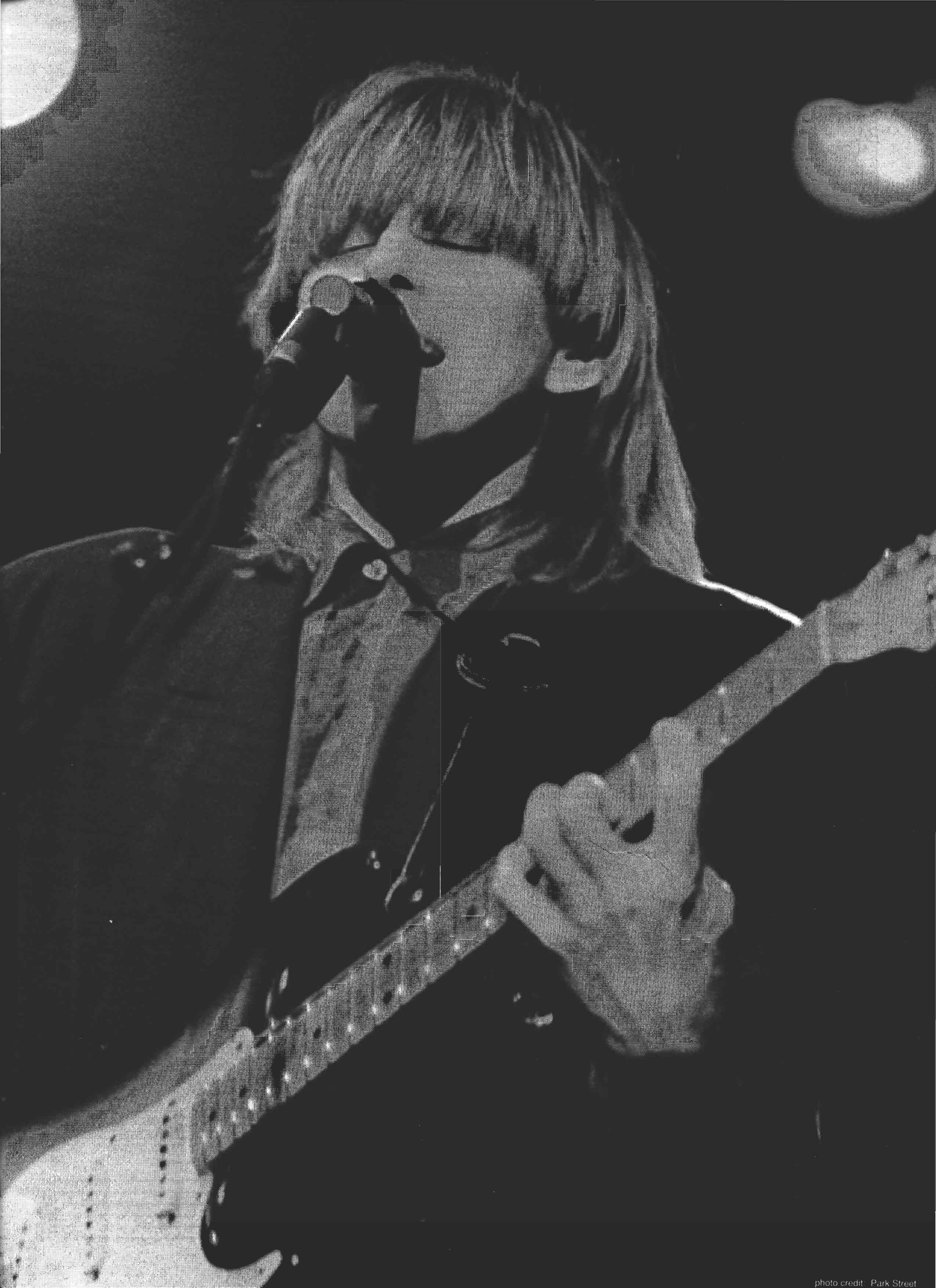
Guit. 2

\* Bass plays tonic

\* F#m7                  B/F#                  A                  \* F#m7 *loco*                  E5

Guit. 1

Guit. 2





# Nothing Can Keep Me From You

By Eric Johnson

## Introduction

Moderato

F#m B/F# Dmaj7/F# E5/F# F#m B/F# Dmaj7/F# E5/F#

You're al - right.

"reverse" guitar swell *mf*  
Guitar 1 "clean" w/chorus and echo

T	2	2	5	7	2	2	5	7
A	2	4	3	5	2	4	3	5
B	4	4	4	4	4	4	4	4

NOTE: bass plays tonic pedal point throughout verse.

**A**

F#m B/F# Dmaj7/F# E5/F# F#m B/F# Dmaj7/F# Esus2/F#

Close my eyes \_ see your re-flec-tion. \_ In my life \_ you al - ways are.

2	2	5	7	2	2	5	14
2	4	3	5	2	4	3	12
4	4	4	4	4	4	6	14
4	4	4	4	4	4	4	4

F#m B/F# Dmaj7/F# E5/F# F#m B/F# \* F#m7 A

Now I know \_ my true di-rec-tion \_ 'cause I see your shin - ing star.

(Echo regeneration)

2	2	5	7	2	2	5	9
2	4	3	5	2	4	3	10
4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4

\* Bass plays root

\* A(add4) Bm11 Dmaj9/F# E13 Dmaj9 A(add4)/E

Call out my name, when you do I will let you know that now my at - ten - tion's on -

Guitar 1 let ring throughout

9 0 7 9 0 0 7 10 9 0 9 0 0 7 9 0 9 0 0

10 7 7 10 7 7 10 10 7 10 7 7 10 7 10 7

\* Overall harmonic analysis

G5 A(add4) Bm11 Dmaj9/F# E13

you. I was down on the ground, but I don't need to think a - bout it.

Fig. 1

*ff* w/dist.

3 5 5 7 7 8 10 10 10 9 10

9 0 9 0 0 7 0 9 0 9 0 0 7 7

10 7 10 7 7 10 7 10 7 10 7 7

Dmaj9 A(add4)/E G5

Noth - ing - can keep me from - you. It's

3 5 5 7 12 12 14 14 15 14 14 3 5 5 7 12 12 10

9 0 0 9 0 0 3 3 3 3 3 3 3 3

10 7 10 7 0 0 0 0 0 0 0 0 0 0

F#m B/F# Dmaj9/F# E5/F# F#m B/F# Dsus2/F# B5/F#

been so long\_ to get the re-cep-tion. Now\_ your smile I keep in view. And

2 2 5 7 2 2 5 14  
2 2 3 5 2 2 4 12 12  
4 4 4 4 4 4 7 7

F#m B/F# Dmaj9/F# F#5 E5/F# D(add9)/F# A5/E

all your love\_ and your\_ sweet af- fec-tion\_ makes me feel\_ so close to you.

2 2 5 9 7 2 2 5 12  
2 2 3 7 5 2 2 4 10  
4 4 4 4 4 4 4 7

**B**

A(add4) A(add4)/B Dmaj9/F# A(add4)/E Dmaj7(sus2) A(add4)/E

Call out my name, when you do I will let\_ you know\_ that now my\_ at- ten - tion's on\_

Guitar 1

9 0 0 9 0 0 9 0 0 9 0 0 9 0 0 9 0 0  
10 7 10 7 10 7 10 7 10 7 10 7

G5 A(add4) A(add4)/B Dmaj9/F# A(add4)/E

Play Fig. 1 (1 measure)

you. And I was down on\_ the ground, but I don't have\_ to think a\_ - bout it.  
I was down on\_ the ground,

3 9 9 9 9 9 9 9  
0 10 10 10 10 10 10 10  
0 7 7 7 7 7 7 7



D.S. al Coda

D5

E5

F#5

G5

E5

Just

15 14 16 14 16 14 14 15 14 14 14 16 15 14 16 14 16 14 14 15 14 14 14 16 14 14 16

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

Coda

D

Dmaj9/F#

A(add4)/E

Dmaj7(sus2)

A(add4)/E

A(add4)

A(add4)/B

you. I said, noth-ing can keep me from you. Ah If you

Kybd. part arranged for Elec. Guitar

full

17 14 14 15 14 17 14 14 15 12 14 12 14 14 12 14 12 14 12

9 0 9 0 9 0 9 0 9 0 0 9 0 0

10 7 10 7 10 7 10 7 10 7 10 7 10 7

Dmaj9/F#      A(add4)/E      Dmaj7(sus2)    A(add4)/E      G5

could just \_ give me one more try. 'Cause I'm

**Guitar Solo**

14 14 12 14 12 14 16 14 3 5 5 7 12 12 14 14 15 14 14

9 0 0 9 0 0 9 0 0 9 0 0 3 0 0 3

10 7 10 7 10 7 10 7 10 7 10 7 0 0 0 0

A(add4)      A(add4)/B      Dmaj9/F#      A(add4)/E      Dmaj7(sus2)      A(add4)/E

down on \_ my knees and I don't give a hang \_ a-bout \_ it. Noth-ing \_ should keep me from \_

**Keyboard**

14 14 14 16 14

9 0 9 0 9 0 9 0 9 0 9 0 0

10 7 10 7 10 7 10 7 10 7 10 7 10 7

G5

Play Fig. 1 (3 measures)

you. I'm gon-na get to you. Ooh \_

w/dist.

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

3 3 3 3 3 3 3 3 3 3 3 3







A5 G5 A5 G5 (4) string open A5

A5 G5

Solo Guitar 1

Fdbk. loco w/dist.

Solo Guitar 2

\* Spontaneous feedback 8va

A5

Solo Guitar 2



G5

A5

\* 8va

-1 -1 -1 -1 -1 -1 -1 -1

(2) (2) (2) (2) (2) (2) (2) (2) (2)

\* Fdbk. spontaneously ascends overtone series to next octave

-1/2 -1/2

tr

-1/2 -1/2

tr

5 5 5 5 0 (0) 2 (0 2) 0 5-7 5

G5

A5

tr

3

3

3

tr

full

(5 7) 5 7 9 7 9 7 8 7 7 9 (9) 7

Guit. 2 (Guit. 1 tacet)

G5

Fade Out

fdbk. loco

w/bar

fdbk.

w/bar

5 7 9 7 (7) (7)



Medium Fast Shuffle ♩=190

(Play 3 times)

let ring ----|

**A** G5 C5

full let ring -----

G5 P.H. 8va P.H.

full let ring -----|

**B** C5 D5

Musical notation system 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 16, 12, 16, 14, 12, 11, 12, 11, 14, 12, 14, 17, 14, 17, 16, 12, 12, 16, 14, 11, 14, 12, 11, 14, 10.

Musical notation system 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 16, 12, 12, 16, 14, 12, 11, 12, 11, 14, 15, 17, 14, 14, 17, 16, 12, 12, 16, 14, 12, 11, 14, 12, 11, 12, 14.

Musical notation system 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 16, 12, 12, 16, 14, 12, 11, 11, (14), 12, 11, 14, 12, 14, 17, 14, 14, 17, 16, 12, 12, 16, 14, 11, 14, 12, 11, 14, 10.

Musical notation system 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 16, 12, 12, 16, 14, 12, 11, 12, 11, 9, 9, 7, 7, 7, 7, 8, 7, 0, 0, 8, 9, 0, 0.

Musical notation system 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 8, 11, 0, 0, 8, 14, 17, 12, 10, 8, 10, 7, 10, 8, 7, 0, 8, 9, 0, 0.

Musical notation system 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. A box labeled 'C' with 'G5' next to it is present. The guitar tablature below shows fret numbers: 8, 11, 0, 0, 8, 14, 15, 14, 15, 17, 14, 15, 7, 8, 7, 10, 8, 0, 12, 12.

Musical notation system 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and wavy lines. The guitar tablature below shows fret numbers: 12, 15, 12, 14, 15, 10, 12, 12, 14, (14), 12, 12, 0, 8, 7, 0, 0, 8, 9, 0, 0.

8 11 0 8 9 8 7 10 8 7 6 7 8 9 7 8 14 15 17 14

(14) 17 15 17 14 17 14 17 15 17 15 17 18 12

14 12 (0) 8 7 0 0 8 9 0 0 8 11 0 0 8 8 5 12 12 10 14 12 14

17 14 14 17 16 12 12 16 14 12 11 14 12 11 12 14 16 12 12 16 14 12 11 12 11 14 12 14 15 14 15 14 12 14 12

17 14 14 17 16 12 12 16 14 12 11 14 12 11 14 12 11 14 12 14 15 14 15 14 17 14

17 16 15 17 15 19 (17) 17 14 14 17 16 12 12 16 14 12 11 14 12 11 12 14 16 12 12 16 14 12 11 (11)

12 11 14 12 14 (12) 17 14 14 17 16 12 12 16 14 12 11 14 12 11 14 16 12 12 16 14 12 11





C5 Cadd9

1/2

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

G5/D D5 **G** Guitar Solo

8 7 0 10 0 12 14 14 14 12 14 (14) 12 14 15

8va

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

1/2

19 17 19 20 19 (19) 17 5 7 (5) 5 7 9 10

8 10 12 12 13 15 15 17 15 14 12 12 12 14 14 15 15

8va

12 14 15 12 14 14 14 17 16 15 17 15 19 15 19 15 17 15 17 15 17 15 17 14 17 14 X

4

15 15 17 20 15 16 14 17 16 14 17 14 14 12 14 12 11 9 9 7 9 7 9 7 10 7 10 7 0

8 va -----

12 15 12 13 15 13 12 14 14 12 16 13 17 15 19 17 17 19 15 19 15

19 15 15 19 15 15 15 15 15 17 15 19 15 15 15 17 15 19 15 19

8 va -----

17 19 20 19 (19) 14 15 14 17 16 15 17 16 19 17 16 17 16 17

19 20 20 (20) 14 12 14 17 14 14 17 16 12 12 16 14 12 11 14 12 11 12 14

16 12 12 16 14 12 11 12 11 14 12 14 17 14 14 17 16 12 12 16 14 12 15 12 14

8 va -----

(14) 14 (14) 12 14 12 15 12 17 14 15 17 19 20 17 20 19 15 19 17 15 17 14 15 17

19 15 15 19-17 15 14 15 14 17 15 16 17 14 14 17-16 12 12 14 17 14 15 14 0 0

16 12 12 16-14 12 11 14 12 11 9 9 7 7 7 7 8 7 0 0 8 9 0 0

8 11 0 0 8 9 0 0 8 7 0 0 8 7 8 8 7 8 10 (0)

**Guitar Cadenza**

(played freely)

8 7 0 0 8 9 0 0 8 11 0 0 8 18 15 15 17 15 20 19 15 17

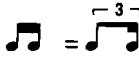
17 15 17 15-14 17 15 13 15 14 10 13 12 15 12 15 13 12 14 12-11 14 12 15 17 12

14 12 14 12 14 12 10 12 12



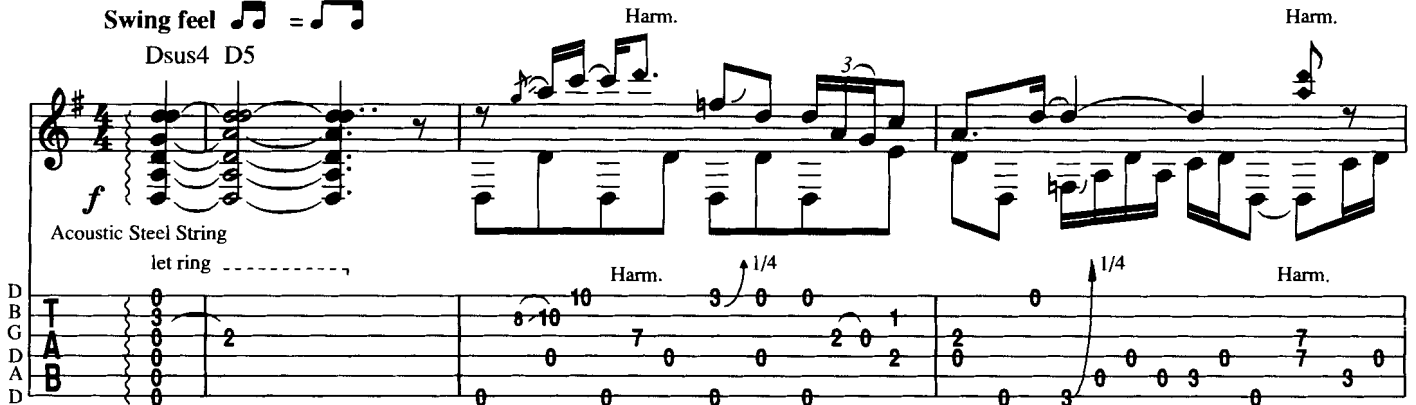
# Song For George

By Eric Johnson

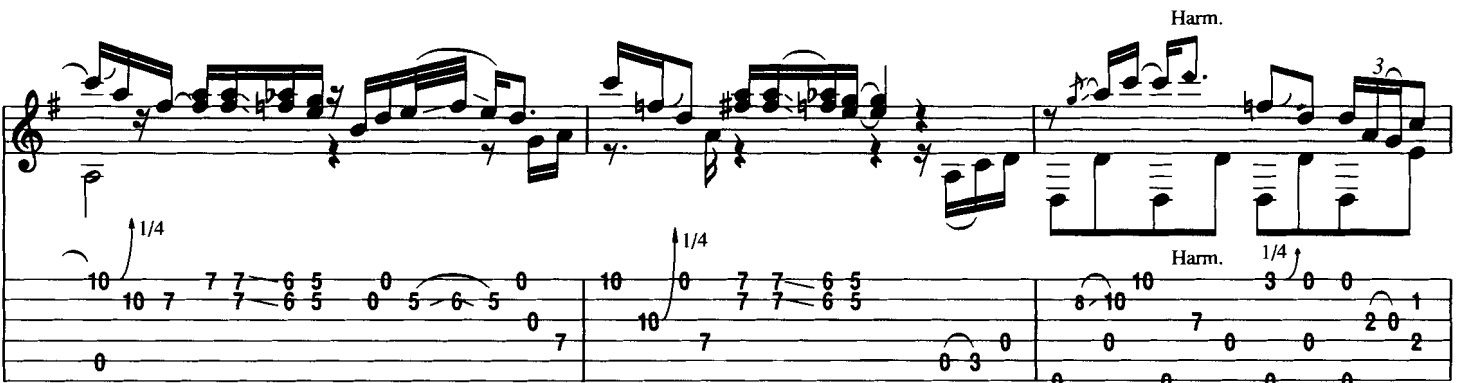
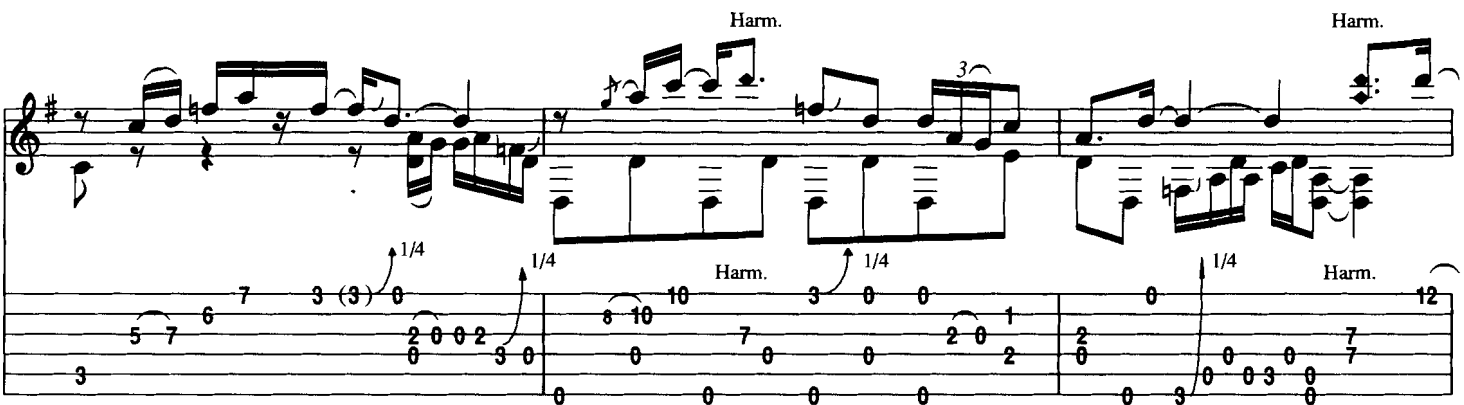
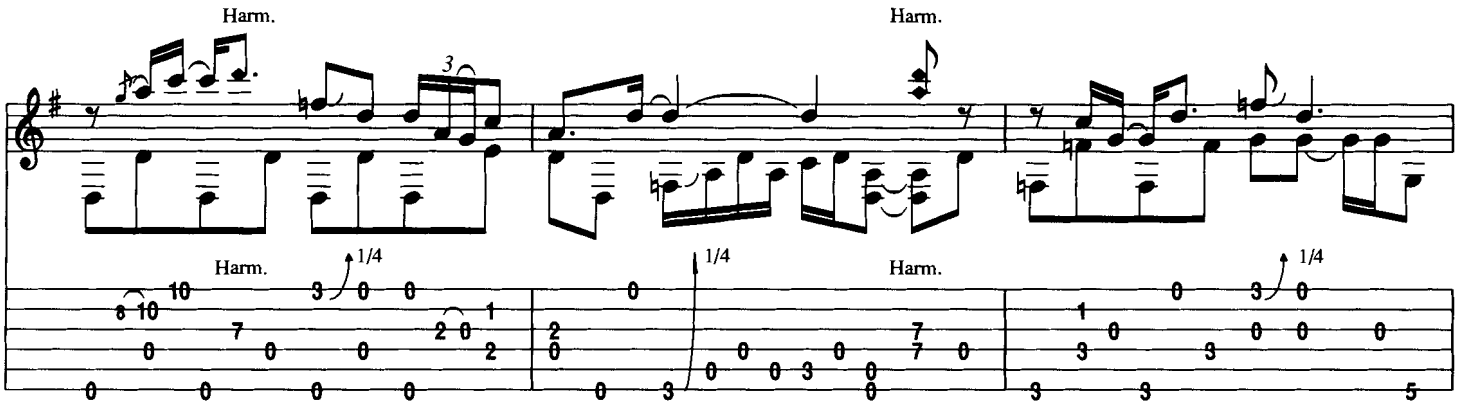
Moderato  
Swing feel 

Dsus4 D5

Acoustic Steel String  
let ring -----



NOTE: Play finger style throughout w/thumb plucking bass part (shown with down stems). (6) and (1) tuned down to D. (Drop D tuning).

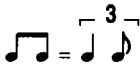






# Steve's Boogie


By Eric Johnson

**A** Allegro  
Swing Feel 

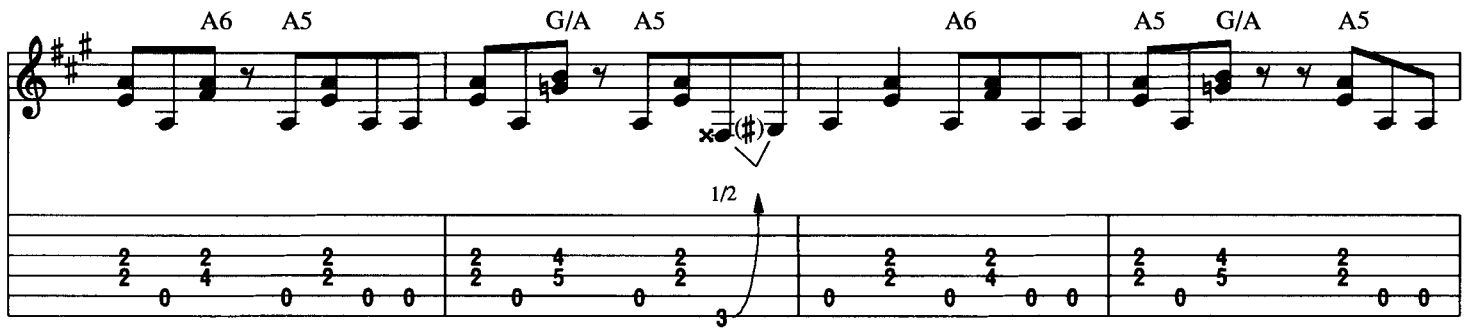
8va ----- loco A5 A6 A5 G/A A5



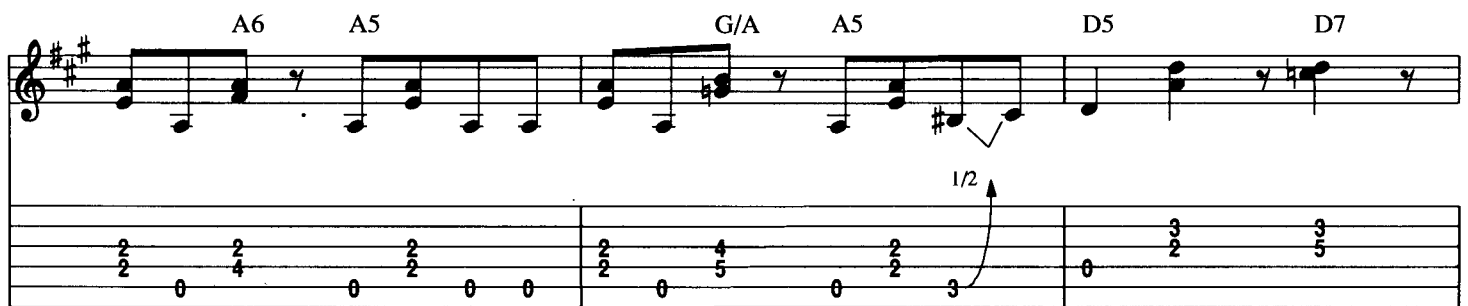
Guitar 1 *f*  
"clean" w/echo\*

\*Echoplex set for long delay: repeat =  NOTE: to attain the "snappy" country feel and tone use hybrid picking (i.e. pick w/fingers) and a Fender Telecaster

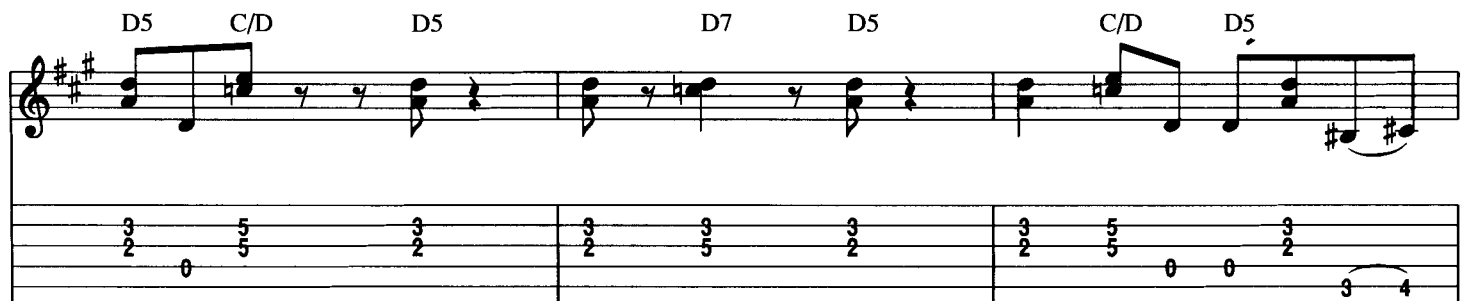
A6 A5 G/A A5 A6 A5 G/A A5



A6 A5 G/A A5 D5 G/A D7



D5 C/D D5 D7 D5 C/D D5





A5 A6 A5 G/A A5 A6 A5 G/A A5

N.C.  
(E9)\*

(D9)

let ring ---  
full

\* Implied harmony

A5 A6 A5 G/A A5 A6 A5

slowly

**B**

A5 A6 A5 G/A A5 A6 A5 G/A A5

Guitar I

Guitar 2  
w/echo and reverb

*p* *mf*\*  $-1/2$   
w/bar

\* volume swell

A5 A6 A5 G/A A5 A6 A5 G/A A5

*p*  $\swarrow$  *mf*\*  $\searrow$  -1/2  
w/bar

w/echo and reverb  $\searrow$  -1/2

$\frac{2}{2}$   $(\frac{2}{2})$

\* volume swell

D5 D

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

*pp*  $\swarrow$  *mf* *pp*  $\swarrow$  *mf*

$\frac{7}{7}$   $\frac{7}{7}$

A5 A6 A5 G/A A5 A6 A5 G/A A5

*pp*  $\swarrow$  *mf*  $\searrow$  -1/2  
w/bar

$\frac{2}{2}$   $(\frac{2}{2})$

N.C.  
(E9)

N.C.  
(D9)

P.M.--- let ring---  
full  
8 8 (8) 5 7 5 7 7 0 5 4 2 4 3

1/4 ↑

*pp* *mf*

4

A5

*pp* *mf* -1/2  
w/bar -1/2

2 2 (2 2)

**C**  
Guitar Solo

A7(sus2)

A7

D9

D7

E9

E7

let ring ---  
\* full full full full  
12 12 12 12 12 12 12 15 15 17 17 (17)  
12 12 14 12 12 16 16 19 19 18 18

\*All bends done with "B-bender", a mechanism that raises the pitch of (2) mechanically.

N.C.  
(A7)

D7(sus2)

D7

E7(sus2)

E7

let ring ---  
full full  
13 (13) 10 12 9 10 8 10 8 9 7 5 6 7 5 5 7 5 7 7 9 7

N.C.  
(A7)

(A7) (D) (E)

14 14 14 14 12 13 14 12 14 13 14 11 11 10 9 8 11 9 9 11 12 9 9 11

full

N.C.  
(D)

(E) (D)

P.M. P.M.

0 0 3 4 2 2 4 2 0 0 3 4 2 2 4 2 2 5 6 4 4 6 4 2 2 5 6 4 4 6

(3)

Guitar 2

2 4 1/2 4

(E)

let ring

0 0 3 4 2 2 4 2 0 0 3 4 2 2 4 2 5 6 2 0 0

2



A5 G/A A5 A6 A5 G/A A5

N.C. (E9) (D9)

A5 A6 A5 G/A A5 A6 A5

**E** N.C. (A7)

\* Ghost bend with "B bender".

(A7)

8 9 5 5 7 5 5 6 8 5 7 5 7 5 5 5 8

(A7) *8 va, loco*

2 2 2 0 2 2 5 2 7 8 7 5 2 2 15 15 12

Guitar Solo (A7) A5 (both)

10 8 5 5 7 5 7 5 5 7 5 4 2 5 4 2 2 4 3 2 2 2 0