

Moving On

Words and Music by Gary Moore



Driving ♩ = 152

Rhy. Fig. 1

Rhy. Gtr. A5

1. I'm gon - na

Verses 1, 2, & 3:

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

A5

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

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

Rhy. Fig. 1A

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A5 N.C. D

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

* Slide Gtr.

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

A E

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

(1st time only)

* Slide Gtr.

To Coda ◆

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

A5

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

* Slide Gtr. 8va.

(1st time only)

w/slide -----

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

Rhy. Fill 1

T
A
B

8va.....

13 14 14

8va..... loco

D7

17 16 15 14

2 2 2
0 0 0

7 10 10

7 7 7 7 7 7 5 6

A7

E7

7 7 5 7 7 5 7 7 5 5 7

A7

(E5)

D. S. al Coda

w/out slide

3

3

3. I been

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

Coda

A5

A7

(Gimme one more for the road.)

8va.....

slide Gr.

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

8va.....

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

8va.....

grad. slide

8va.....

E7 loco D7 A7

E5 Verse 4: A5

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

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

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

slide Gtr.

D A7

I'm mov - in' on. _____

E5 E6 E5 E6 G5 G6 D5 D6

Rhy. Gtr.

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

A5 E5 E6 E5 E6

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

14 14 12 14 (14)

G5 G6 D5 D6 A5 E5 E6 E5 E6

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

14 13 12 13 14 12 14

G5 D5 A5

time I was mov - in' on.

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

Verse 3:

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

Oh Pretty Woman

Words and Music by A.C. Williams



Driving Blues ♩ = 88 Cm7

Gtr. 1 (Gary Moore)

Cm7

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

full

10 8

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

Fm7

Gtr. 2 (Alber King)

full

13 13 6

x x

Can't make you love me, _____

Cm7

G7(13)

Gtr. 1

Gtr. 2

full

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

1/2

no mat ter what I _ do. _____

N.C.

(B \flat)*

(B)*

Cm7

G7(13)

Gtr. 1

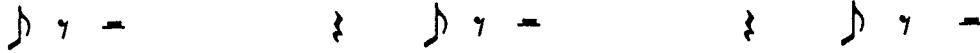
full

11 0 11 0 10 0 0 10 5 3 5

* No chord - bass notes only

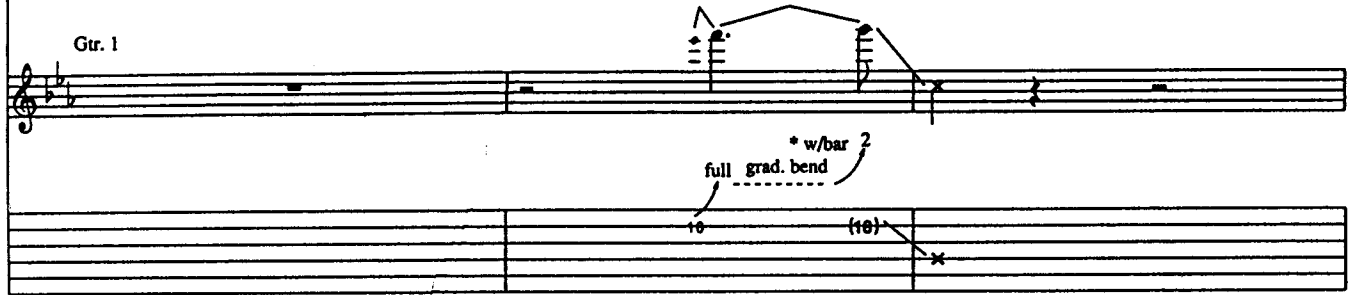
(Cm7)

Gr. 2



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

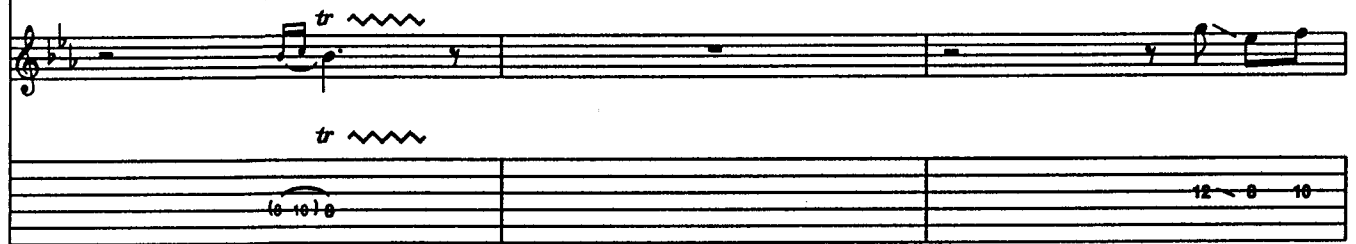
Gr. 1



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



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

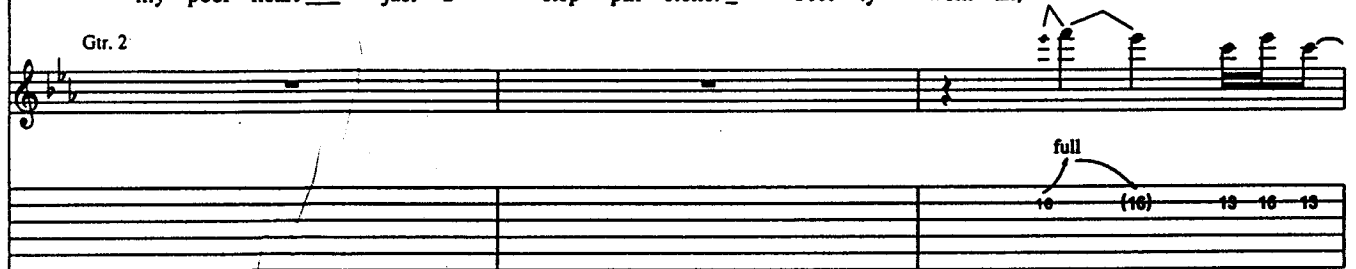


Fm7



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

Gr. 2



Gr. 1



Cm7

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

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is a guitar line with various chord voicings and some double stops. The third staff is a bass line with fret numbers. The guitar line includes the word "full" written above several notes.

G7(9) **N.C.** **(B \flat)** **(B)** **Cm7** **G7(9)**

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

Gr. 1

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second staff is a guitar line with various chord voicings and some double stops. The third staff is a bass line with fret numbers. The guitar line includes the word "full" written above a note.

Guitar Solo
Cm7

This system contains the guitar solo section. The top staff is a guitar line with various techniques like bends and vibrato. The bottom staff is a bass line with fret numbers. The guitar line includes the word "full" written above a note.

This system contains the final two staves of music. The top staff is a guitar line with various techniques like bends and vibrato. The bottom staff is a bass line with fret numbers. The guitar line includes the word "full" written above a note.

Fm7

7

grad. bend 1/2

1/4

Cm7

full

7

6

3

full

full

1 1/2

G7(13)

1/2

full

3

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

8va

loco

full

full

grad. bend full

10 10 14 10 16 13 16 13 13 15 5

Cm7

Gr. 2

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

Gr. 1

11

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

Full guitar fretboard diagram for the first system showing frets 0, 10, and 15.

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

(Fm7) Gr. 1 ③ 13 fr. A \flat ④ 15 fr. F

8va..... Gr. 2

Full guitar fretboard diagram for the second system showing frets 15, 16, 17, 12, 13, 14, 15, 11, 13, 11.

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

③ 13 fr. A \flat ④ 15 fr. F (Cm7) ③ 8 fr. E \flat ④ 10 fr. C ⑤ 10 fr. G ④ 8 fr. B \flat 9 fr. B 10 fr. C ③ 8 fr. E \flat ④ 10 fr. C

Full guitar fretboard diagram for the third system showing frets 11, 10, 10, 10, 10, 10.

G7(19)

(Gtr. 1 to notation)

G7(19)

(B \flat)

(B)

Cm7

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

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

Guitar Solo

Rhy. Fig. 1

(Cm7)

G7(19) Gtr. 1

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

The guitar solo section features a treble clef staff with notes and a tablature staff. The notes are quarter notes with stems pointing up. The tablature shows fret numbers 11, 10, 9, 10, 8, 8, 10, 8, 8, 11, 10, 9, 10, 8, 8, 11, 10, 9, 10, 8, 8.

Gtr. 2

full full full full full full full

The second guitar solo section features a treble clef staff with notes and a tablature staff. The notes are quarter notes with stems pointing up. The tablature shows fret numbers 11, 10, 9, 10, 13, 13, 13, 13, 13, 13, 13, 13, 11, 13.

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

The third guitar solo section features a treble clef staff with notes and a tablature staff. The notes are quarter notes with stems pointing up. The tablature shows fret numbers 13, 11, 13, 13, 13, 11, 11, 13, 13.

grad. bend full full full full

The fourth guitar solo section features a treble clef staff with notes and a tablature staff. The notes are quarter notes with stems pointing up. The tablature shows fret numbers 13, 11, 13, 13, 13, 11, 11, 13, 13.

④ 3 fr. F ② 1 fr. Fm ③ 1 fr. A ④ 3 fr. F ⑥ 3 fr. G 6 fr. B♭ ⑤ 2 fr. B w/Rhy. Fig. 1 (2 times) (Cm7)

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

⑥ 3 fr. G G7(19) ⑥ 6 fr. B♭ 7 fr. B (Cm7)

w/Rhy. Fig. 1

full full full full full full

11 (11) 11 (11) 11 (11) 19 19 19 11 19 11 19 11 0 full (10) 8 10

⑤ 3 fr. Cm7 G7(19) Cm7 8va. Gr. 1

full full full full full full

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

8va. 6

full full

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

Fm7 *8va.* Cm7 *loco*

grad. bend full

1/4 full

1/2 1/2 1/2

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

full

12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16

G7(13) N.C. (B \flat) (B)

8va.

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

(16) 16 13 15 12 15 15 (15) 13 15 10 8 10 8 x 0 21 20 18 20 19 18 20 17 20

Cm7 *loco* G7(13)

8va.

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

Cm7

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

17 17 15 17 16

oh, pret - ty wom - an ____

full

full

full

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

G7(19)

Gtr. 1*

* random pick slides

(Cm7)

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

full

1/2

G7(19)

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

8va

full

G7(13)

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

8va. ----- rit.

The first system of music features a vocal line in treble clef with lyrics "Can't make you love me, ___ no mat - ter what I ___". The guitar accompaniment is in bass clef, showing chords and melodic lines. A dynamic marking "8va." with a dashed line indicates an octave shift. A "rit." marking is present. Below the guitar staff are two fretboard diagrams: the first shows frets 18, 16, 17, 15, 16, 15, 10; the second shows frets 11, 10, 9, 10, 11, 12, 10, 10.

do. _____

full

The second system continues the vocal line with the syllable "do." followed by a long line. The guitar accompaniment features a complex melodic line with many slurs. A dynamic marking "full" is present. Below the guitar staff is a fretboard diagram showing frets 11, 11, 0, 11, 0, 11, 0, 11, 0, 10, 0, 11, 0, 11, 0, 11, 0, 11, 0, 11, 0, 10, 0, 11, 0, 11, 0.

full

The third system shows the guitar accompaniment with a complex melodic line. A dynamic marking "full" is present. Below the guitar staff is a fretboard diagram showing frets 11, 0, 10, 0, 11, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 10, 0, 11, 0, 11, 0, 10.

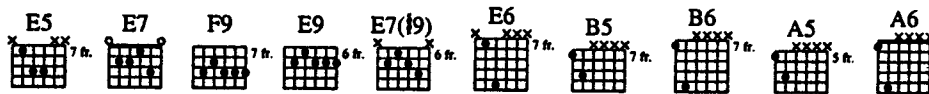
full full 8va. -----

74

The fourth system shows the guitar accompaniment with a complex melodic line. A dynamic marking "full" is present. A "3" marking indicates a triplet. A "8va." marking with a dashed line indicates an octave shift. Below the guitar staff is a fretboard diagram showing frets 11, 0, 11, 11, 10, 0, 20, and an "x" mark.

Walking By Myself

Words and Music by J.A. Lane



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

E5 N.C. E5 N.C. E

* fade in w/volume knob

Verse:

E5 N.C. E5 N.C.

You know I love you; you know it's

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

true. Give ya all my love babe,

Rhy. Fill 3

Rhy. Fill 4

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

E7(19) B9 E5 E6 E5 E6

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

3

Palm mute -----

E5 E6 E7 E6 E E5 E6 E7 E6 E

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

3

A5 A6 A5 A6 B5 B6 B5 B6

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

P.M. -----

Rhy. Fill 2

B5

T
A
B

Rhy. Fill 5

A.H. 8^{va}

A.H. 12

T
A
B

N.C.

(B7)

2nd time D. S.
3rd time to next strain
4th time to Coda

w/Rhy. Fill 1 (2 times only)

Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with guitar chords. A '1/4' note is marked above the bass staff. A wavy line labeled 'I' is above the treble staff at the end.

Guitar Solo

E7

A.H.

Musical notation for the second system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar chords. 'full full' is written above the bass staff. The treble staff has triplets marked with '3'.

A7

Musical notation for the third system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar chords. A '1/4' note is marked above the bass staff.

B7

E7

A.H.

B7

Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a bass clef staff with guitar chords. 'spoken: Keep on walkin\'' is written above the treble staff. 'A.H.' is written above the bass staff.

Rhy. Fill 1

Musical notation for Rhy. Fill 1, showing a treble clef staff with a melodic line and a bass clef staff with guitar chords. The bass staff has strings labeled T, A, B.

E7

full

8va

1 1/2

8va

A7 B7 E7

1 1/2 full full full 6 6 6 full

N.C.

8va

hold bend

D.S. al Coda

Coda

E7

Walk - in' by my - self I

N.C. A5 A6 A5 A6

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

P.M.

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

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













A5 A6 A5 A6 B5 N.C.

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

F9 E9 8va. full E7(19)

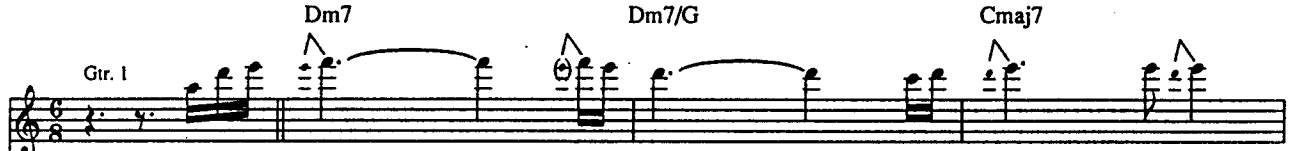
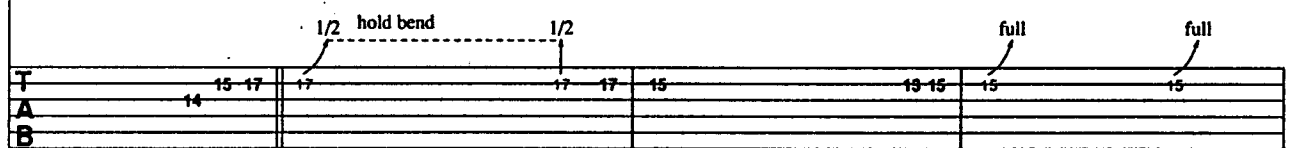






Still Got The Blues









Words and Music by Gary Moore

Dm7  Dm7/G  Cmaj7  Fmaj7  Bm7b5  E 
 Am  Am  Em  D9  F9  E7(9) 

Introduction

Slow blues ♩ - 48 ♩ = 144

Gtr. 1 
 T 
 A 
 B 
 Gtr. 2 
 T 
 A 
 B 

Fmaj7  Bm7b5  E7  Am 
 full  full  full 
 13 (19) 10 12 13 13 13 12 10 12 12 (12)
 end Rhy. Fig. 1 
 3 2 1 0 1 2 2 3 1 3 2 1 0 0 0 1 0 2 2 1 2 2 0 5 0 7

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Verse:

Dm7 Both Gtrs. tacet Dm7/G Cmaj7

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

Fmaj7 Bm7b5 1. E7

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

Am 2. (Bm7b5)

price _____ you have to pay. _____ known

E7

time _____ af - ter time. _____

Chorus:

Am Em Am

Gr. 2

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

D9 F9

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

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

A C E

Gr. 2 play Rhy. Fig. 1

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

Cmaj7 Fmaj7 Bm7b5

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

E7 Am

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

full (7) full

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

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

Bm7b5 (E7) E5

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

full (15) full (15)

Am Em Am D9

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

F9 E7(19) Am w/Lead Fill 1

still got the blues for you.

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

So many years since I've seen your face,

Bm7 Bm/E Fmaj7 Em7 Dm7 Am

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

w/Lead Fill 1

full

T
A
B

w/Lead Fill 2

full full full hold bend

T
A
B

⑥-----⑤
5fr. 8fr. 7fr.
A C E

Gr. 1

Dm7 Dm7/G

Cmaj7 Fmaj7 Bm7(♭5) E7

full full full full

Am Dm7 Dm7/G

1/2 full

Cmaj7 Fmaj7 Bm7(♭5) w/Rhy. Fill 2

full full full full full full

* w/Rhy. Fill 1
Am

* Bass and Gtr. arranged together

w/Rhy. Fill 2
Bm7(♭5)

Esus E

8va. Esus E7

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

Am Em Am D9

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

F9 E7(#9) (Am) A5 E5

still got the blues for you. Though the

Am Em Am D9

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

F9 E7(#9) Dm7

* w/Rhy. Fig. 1A

still got the blues for you.

full 1/2 hold bend (17)

14 15 17 17

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

Bm7/G Cmaj7 Fmaj7 Bm7 \flat 5

full full full full

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

1/2 full full 1/2 hold bend

Dm7/G Dmaj7 Fmaj7

full hold bend

Bm7 \flat 5 E7 Am

full full full full

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

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

Cmaj7 Fmaj7 Bm7 \flat 5

full full full

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

Dm7/G Cmaj7 Fmaj7

Bm7b5 E7 Am

8va Dm7 Dm7G

8va Cmaj7 Fmaj7

Bm7 \flat 5 **E7**
8va.

Am **Am/B** **Am/C**
8va.

Dm7 **Dm7/G**
8va.

Cmaj7 **Fmaj7**
8va. *loco*

Bm7 \flat 5 **E7** **Am**
8va. *loco*

w/Rhy. Fig. 1A
Dm7

Dm7/G

Cmaj7

Fmaj7

Bm7b5

E7

Am

Am/B

Am/C

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

Dm7/G

Cmaj7

Fmaj7

Bm7b5

E7

Am

Texas Strut

Words and Music by Gary Moore

A5 A5/G C5 A5^(type 2) D7 C7 B B7 E7(9)

Intro
Slow ♩ = 144

E/G♯ Gm6
F♯m7 E E/G♯
Gm6 F♯m7 E

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

Rhy. Fig. 1

A5 A5/G A5 C5
w/distortion

Drums enter

A5 A5/G A5 C5
 Spoken: Let me tell you 'bout the Texas blues.

Verses 1, 2, & 3

A5 A5/G A5 C5

A5 A5/G A5 C5

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

Rhy. Fig. 1A -----

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

w/Rhy. Fig. 1A

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

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

A5 A5/G A5 C5 3 A5 A5/G A5 C5 A5 A5/G A5 C5

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

A5 3 3 3 D7 C5

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

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

w/Rhy. Fig. 1

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

B 3 3 3 3 B7

To Coda ♠

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

the Tex - as Blues.

A5 A5/G A5 C5 A5 A5/G A5 A5 ^{open} ³ E E7+9 A5 A5/G A5 C5

w/Rhy. Fig. 1

Got my - Blues.

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

A - how - how - how - how.

grad. bend

Guitar Solo
A5 A5/G A5 C5 A5 A5/G A5 C5

1/2 full hold bend

hold bend 1/2

hold bend 1/4 full

1/4 full

full

(10) 7

1/4 hold bend

3 3 3 3

* (B5)

full

3 3

*Implied by bass line

full

full

3

full full full full full full full full full

w/bar

harm.

full

D.S. al Coda

3.1

Coda

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

A5 A5/G A5

w/Rhy. Fig. 1

A single musical staff with a treble clef, showing a single note on the first line (F4) with a quarter rest following it.

Blues.

N.C.(A5)

First system of N.C.(A5) blues. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 10, 6 9 10, 6 9 10, 6 9 10.

Second system of N.C.(A5) blues. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 6 9 10, 6 9 10, 6 9 12, 6 9 12, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10.

Third system of N.C.(A5) blues. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7, 6 9 7.

Fourth system of N.C.(A5) blues. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 6 9 7, 6 9 7, 6 9 9, 6 9 9, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 12, 6 9 12.

Fifth system of N.C.(A5) blues. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10, 6 9 10. The system ends with a double bar line and a key signature change to one sharp (F#).

A5(type 2)

A5(type 2) section. The treble staff contains a sequence of 12 eighth notes, each beamed in a triplet with a '+' sign. The bass staff contains a sequence of chords: 3, 3, 3, 3, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10.

(B5)

full 1/4

full

8va.....

loco

full full

8va.....

rake full rake rake

8va.....

full full 1/2 full 1-1/2 1-1/4 2 2-1/4 2-1/2 2-3/4 3 3-1/4

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

Rhy. Fig. 2 -----

A5

(clean sound)

Whoa _____ Well I'm

Verse 4
w/Rhy. Fig. 2

go - in' back to Dal - las, won't be wait - in' for no bus.

Rid - in' off in - to the sun - set, you won't

A5 (type 2) D7

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

w/Rhy. Fig. 1

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

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

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

with the Tex - as Blues. _____

A5 A5/G A5 C5 D7 C7

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

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

Well I just can't lose, _____

C7 B 3 3 3 3 B5

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

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

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

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

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

A5 E Gm6

F#m7 E

Gm6 F#m7 E

E7 G° F#m7

E E7 G°

F#m7 E Bb° Bb9

rit. let ring ----- 4 rake

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

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

* A.H. -----

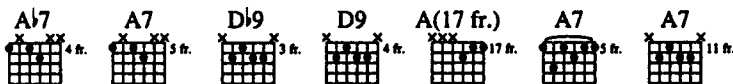
* Hold E7(9) and play the octave harmonics.

Verse 3

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

Too Tired

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



Medium shuffle ♩ = 126 (♩ = ♩³)

Gr. 1 (Gary Moore)

N.C.

Gr. 2 (Albert Collins)

Gr. 1

Gr. 2

Gr. 1

D7

A7

A13

A7

full

full

full

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(Horns) A7
7 J.

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

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

A7 A7 D9 D9 A7

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

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

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

* D9 D7 D9 D7 A7

(Horns)

Yea, yea, yea, I'm tired.

Gtr. 2

* Chords derived from horn figures

♪ 7 7 ♪ -

E7

D7

Rhy. cont. simile

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

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

I'm too tired to walk, too

A7 E7 A7 A7 D9

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

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

D9 A7 A7 (Gtr.) A7 3 3 3 3

tired. — Yes, I'm tired, —

D7 A7 full full

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

E7

I'm tired, _____

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

D7

A7

E7

A7

too tired__ for an - y - thing. _____

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

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

Gtr. 2

A7

D9

D9

A7

A7

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

D7

5 7 5 7 5 | 10 10 13 12 10 | 10 8 10

A7 E7

D7 A7 Gtr. 1

A7

D7

A7 E7

D7 A7 E7 (Horns) A7

A7 D9 D9 A7

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

A7

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

A7

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

full

E7 D

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

A7 E7

Spoken: Hey, Albert, I'm tired!

Gr. 1 E7

D7

Gr. 2

Spoken: You better take over Albert.

E7

D7

Gr. 1

Gr. 2

Gr. 1

Gr. 1

rit.

A9

Gr. 1

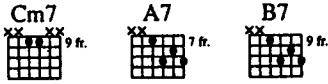
Gr. 2

Spoken: I'm too tired baby.

King Of The Blues

Words and Music by Gary Moore

Intro
Moderate Rock ♩ = 91



Intro

Gtr. 1 (w/dist.)

G7 F7 G7

A7 B7 C1m

full 2 full

He was

full 2 full 1/2

Verse

C1m

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

full

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blues! Lost his

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "blues!" and "Lost his" are placed above the staff. The guitar line is in standard tuning with a capo on the 11th fret, indicated by "11" above the staff. The bass line is in standard tuning. The guitar part includes a "full" dynamic marking and wavy lines indicating vibrato.

Verse 2 w/Rhy. Fig. 1 (3 times)

C#m7

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

The second system of music continues the vocal line with the lyrics "heart _____ to a wom-an _____ and Lu - cy was _ her name. _____". The guitar line is in standard tuning with a capo on the 11th fret, indicated by "11" above the staff. The bass line is in standard tuning. The guitar part includes a "full" dynamic marking and wavy lines indicating vibrato.

Gr. 2
Rhy. Fig. 1

The third system of music features a guitar line in standard tuning with a capo on the 11th fret, indicated by "11" above the staff. The bass line is in standard tuning. The guitar part includes a "full" dynamic marking and wavy lines indicating vibrato.

F#7

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

8va.....

The fourth system of music continues the vocal line with the lyrics "Lost his heart _____ to a wom-an _____ and Lu - cy _____ was her". The guitar line is in standard tuning with a capo on the 11th fret, indicated by "11" above the staff. The bass line is in standard tuning. The guitar part includes a "full" dynamic marking and wavy lines indicating vibrato.

Cm7 (end Rhy. Fig. 1) G#7

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

1 1/2 full

F#7 G#7

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

A7 B7 Cm7

he's the king of the blues. _____

(rake strings) full 1/4

Bridge A7 Cm

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

A7

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

G7 G7 A7 B7 B7

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

Solo C#m7

full full full full

F#7

1/4 full full

C#m7

full full

G17
grad. bend

F17
G17
full

A7
B7
C1m7
grad. bend full
2

(end solo)
He was
full
1/2

Verse 3

Gtr. 2 w/Rhy. Fig. 1
C1m7

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

F7

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

The first system of music features a vocal line with lyrics "that's right! He was born in In - dian - ol - a, Mis - sis - sip - pi, _____". The piano accompaniment includes a bass line with notes 9, (9)-11, 7, 7, 9, 7 and a treble line with a 1/2 note. The guitar part has a chord of F7.

C7m7 (end Rhy. Fig. 1)

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

The second system continues the vocal line with lyrics "in nine - teen twen - ty four. _____ Does - n't". The piano accompaniment includes a bass line with notes (11) 9, 11 9 11 11, 11 11, 8, 11 and a treble line with notes 21, 13, 19 17, 19 17, 18 16 18, 18, 17, 17. The guitar part has a chord of C7m7.

G7 F7 G7

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

The third system continues the vocal line with lyrics "need _____ no ^{raise!} jes - ter to keep him _____ ^{amused!} a - mused. He's got Lu - cy _____ by his side, he's". The piano accompaniment includes a bass line with notes 6-6, 6-6, 6-6 and a treble line with notes 2, 2, 2. The guitar part has chords of G7, F7, and G7.

F7 G7

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

The fourth system continues the vocal line with lyrics "mak - ing head - line news. _____ Does - n't need _____ no pal - ace like". The piano accompaniment includes a bass line with notes 6-6, 6-6 and a treble line with notes 2, 2. The guitar part has chords of F7 and G7.

F7 G7

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

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Fred - dy down in Dal-las. Well, you can call him what you like,". The piano accompaniment is in treble clef, featuring a steady eighth-note bass line and chords. The guitar part is shown in a six-string format with fret numbers 4 and 6 indicated.

A7 B7 Cm7

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

Detailed description: This system contains measures 3 through 6. The vocal line continues with "I call him king of the blues. _____ That's right!". The piano accompaniment features more complex chords and melodic lines. The guitar part includes fret numbers 9, 10, 11, 12 and dynamic markings such as "full" and "1/2".

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

Detailed description: This system contains measures 7 through 10. The vocal line continues with "Mis - ter Al - bert King of the blues. _____". The piano accompaniment has a more active melody. The guitar part includes fret numbers 9, 11, 12 and dynamic markings like "full" and "1/2".

Detailed description: This system contains measures 11 through 14. It features piano accompaniment and guitar parts with fret numbers 7, 9, 11 and dynamic markings like "full" and "2".

Cm7

Heh!

3

1/2

1/2

1/2

1/2

1/2

9 9 11 9 11 11 11 11 9 12 11 9 11 11

Horn cue:

A7 A7 B7 B7 C7

{ 7 7 7 7 }

King of the blues!

3

9 11 9 11 9 12 9 9 11 11 11 11 9 11 11-13 14 13

Cm7

full

full

full

1/2

full

full

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

full

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

begin fade out

(grad. bends)

full

2

full

5

3

3

1/2

11 9 11 12 9 12 9 11 9 11 11 9 11 11 9 11 9 11 12 12

12 12

Detailed description: This system contains two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth notes with slurs, some marked with a '5' and others with '3'. The bottom staff is in bass clef and shows fret numbers (11, 9, 11, 12, etc.) under the notes. It includes a '1/2' marking and a 'full' bend instruction. The system concludes with a 'begin fade out' instruction and a melodic phrase with 'grad. bends' and 'full' markings.

Let me hear you!

2

full

2

full

2

full

2

(12)

7

7

7

Detailed description: This system contains two staves. The top staff is in treble clef with a key signature of three sharps. It features a series of eighth notes with slurs. The bottom staff is in bass clef and shows fret numbers (12, 12, 12) and 'full' bend markings. Above the staff, there are rhythmic markings '7' and 'x x x'. The system concludes with a melodic phrase with 'full' markings and a final note marked '(12)'.

1/4

full

9

12

9

9

9

12

9

12

9

12

11

9

11

9

Detailed description: This system contains two staves. The top staff is in treble clef with a key signature of three sharps. It features a series of eighth notes with slurs and wavy lines above them. The bottom staff is in bass clef and shows fret numbers (9, 12, 9, 9, 9, 12, 9, 12, 9, 12, 11, 9, 11, 9). It includes a '1/4' marking and a 'full' bend instruction.

full

full

full

full

3

3

10

12

9

12

9

11

9

12

9

12

11

9

11

11

9

11

9

11

9

12

9

12

12

9

12

9

11

11

9

11

9

11

Detailed description: This system contains two staves. The top staff is in treble clef with a key signature of three sharps. It features a series of eighth notes with slurs and wavy lines above them. The bottom staff is in bass clef and shows fret numbers (10, 12, 9, 12, 9, 11, 9, 12, 9, 12, 11, 9, 11, 11, 9, 11, 9, 11, 9, 12, 9, 12, 12, 9, 12, 9, 11, 11, 9, 11, 9, 11, 9). It includes 'full' bend markings and '3' markings.

8va.....

full

hold bend

full

full

19

21

19

21

19

20

19

20

11

14

14

16

19

19

19

19

19

21

21

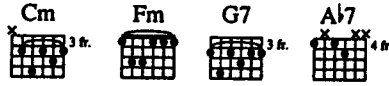
x

x

Detailed description: This system contains two staves. The top staff is in treble clef with a key signature of three sharps. It features a series of eighth notes with slurs and wavy lines above them. The bottom staff is in bass clef and shows fret numbers (11, 14, 14, 16, 19, 19, 19, 19, 19, 19, 21, 21, x, x). It includes 'full' bend markings, a 'hold bend' instruction, and an '8va.....' marking.

As The Years Go Passing By

Words and Music by Deadric Malone



Slow blues ♩ = 138
Intro.

G7 A7 G7

grad. bend full

full

T 19 11 19 19 19 11 11 8 8 11 8 19 19

A

B

Cm

There is

full

0 10 10 0 10 10 0 10 0 0 5 0 0 10 0

Verse 1:

Cm Fm Cm

noth - in I can do, _____ as you leave me _ here to cry. _____

1/2

10 10 (10) 0 10 10 0

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Fm

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

11 10 10 8 10 10 10 8 11 8

1/2 full

Cm G7

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

11 10 (10) 8 10 10 10 8 10

full full

A7 G7 Cm

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

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

1/2 full hold bend 1/2

Verse 2:

Fm Cm

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

8 11 8 13 13

full

Fm

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

11 13 15 13 13 13 11 11 13 13

Cm G7

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

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

A7 G7 Cm

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

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

Guitar Solo Fm

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

Musical notation system 1. Treble clef, key signature of two flats. Chords: Fm. Fingerings: 3, 3, 4. Performance markings: full, wavy lines. Bass line: 10 (10) 0, 10 10, 0 10 0, 11, 11 13, 13, 13 11, 13 13, 13, 11 13 15 11.

Musical notation system 2. Treble clef, key signature of two flats. Chords: Cm. Fingerings: 3, 3, 3, 3. Performance markings: full, wavy lines. Bass line: 11, 11 0, 11 0, 10 0 10, 0 0 11 0, 10 (10) 0, 10, 10 0 10 0, 10 0 10, 10 10 10 10, 10.

Musical notation system 3. Treble clef, key signature of two flats. Chords: G7, A7, G7. Performance markings: full, wavy lines. Bass line: 13 13, 13 11 13 13, 13 13, 11, 11 0, 11 0, 10 (10) 0 10.

Verse 3. Musical notation system 4. Treble clef, key signature of two flats. Chords: Cm. Lyrics: Gon-na leave it up to you, _____. Performance markings: full, wavy lines. Bass line: 10 (10) 0, 10 10, 0, 0 0, 11 9, 0, 10 0, 13.

Musical notation system 5. Treble clef, key signature of two flats. Chords: Fm, Cm. Lyrics: so long, ____ so long good - bye. ____ Gon-na. Performance markings: full, wavy lines, A.H., 8 1/2, grad. bend. Bass line: 11 13 13, 11 13 13, 12, 11, 0 0 0 0 0 11 13, 13.

Fm Cm

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

The first system of music features a vocal line with lyrics "leave it up to you, ___ so long, so long good - bye. ___". The guitar line includes a four-fingered chord sequence and a "full" dynamic marking. The bass line shows fret numbers 11, 8, 11, 10, 10, 8, 11, 8, 10, 10.

G7 A7 G7

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

The second system continues the vocal line with lyrics "You know my love ___ will fol-low you, ___ as the years ___ go pas-sin'". The guitar line features G7, A7, and G7 chords with a four-fingered sequence and a "full" dynamic marking. The bass line includes fret numbers 8, 10, 8, 10, 10, 10, 8, 10, 10, 8.

Cm Piano Solo

by. ___

The third system begins with the vocal line "by. ___" and a "Piano Solo" section. The guitar line features a wavy tremolo effect. The bass line shows fret numbers 10, 8, 10, 8, 10, 12, 8.

8va. Guitar Solo Cm Fm loco

The fourth system is a "Guitar Solo" section starting with an 8va. (octave up) marking. It features Cm and Fm loco chords. The guitar line has a "full" dynamic marking. The bass line includes fret numbers 13, 15, 13, 11, 13, 13, 11, 11, 11, 8, 11, 8, 10, 10, 8, 10, 8.

Cm

full

full

full

Fm **Cm**

8va

full

rake $1\frac{1}{2}$

rake $1\frac{1}{2}$

full

full

G7

full

A7 **G7** **Cm**

8va

full

$1\frac{1}{2}$

full

Verse 4

Gon-na leave it up to you, _____

Fm Cm

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

The first system of music features a vocal line in F minor with lyrics "so long, so long good - bye. _____ Gon-na leave". The guitar line includes a four-fingered arpeggio and a "full" chord. The bass line shows fret numbers 11, 10, 10, 8, 10, 8, 10, 10, 10, 8.

Fm Cm

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

The second system continues the vocal line with lyrics "it up to you. _____ so long, so long good - bye. _____". The guitar line features a four-fingered arpeggio and a "full" chord. The bass line includes fret numbers 10, 10, 11, 13, 11, 11, 11, 10, 10.

G7 A7 G7

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

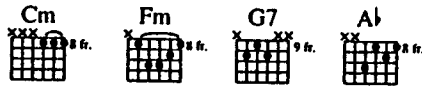
The third system has a vocal line with lyrics "You know my love will fol-low you, _ as the years go pas- sin' by. _____". The guitar line includes a three-fingered arpeggio and a "full" chord. The bass line shows fret numbers 10, 8, 10, 8, 10, 10, 8, 10, 10, 10, 10, 10.

Cm

The fourth system shows a vocal line with a fermata. The guitar line includes a four-fingered arpeggio, a "full" chord, and a "rit." (ritardando) marking. The bass line features fret numbers 13, 13, 11, 13, 11, 13, 13, 11, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10.

Midnight Blues

Words and Music by Gary Moore



Intro
Slow Rock ♩ = 85
Cm

Intro

w/Fender Rhodes

clean sound

It's the

Verse 1
Cm7

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

Fm7

Cm

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

Cm7 **E7**

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on 'I'm', followed by eighth notes for 'get - tin' in.' The piano accompaniment features a steady eighth-note bass line. The guitar part shows a Cm7 chord in the first measure and an E7 chord in the second. Fingering numbers 10, 0, 10, 0, 10, 0 are indicated on the guitar strings.

G7 **Fm** **Fm7** **A♭**

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

Detailed description: This system contains the next two measures. The vocal line continues with 'sleep.' and 'don't know what to do.' The piano accompaniment has a similar eighth-note bass line. The guitar part shows G7, Fm, Fm7, and A♭ chords. Fingering numbers 5, 7, 9, 10, 10, 10 are indicated.

Cm7 **Bridge** **B♭**

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

Detailed description: This system contains the next two measures, starting with the 'Bridge' section. The vocal line has 'blues.' and 'Ev - 'ry eve - nin' af ter sun - down, _ as the'. The piano accompaniment continues with eighth notes. The guitar part shows Cm7 and B♭ chords. Fingering numbers 10, 0, 10, 0, 10, 0 are indicated.

Cm **B♭**

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

Detailed description: This system contains the final two measures. The vocal line ends with 'light _____ be - gins to fade _____ I feel so low, *melis* but I'. The piano accompaniment has a final eighth-note bass line. The guitar part shows Cm and B♭ chords. Fingering numbers 10, 0, 10, 0, 10, 0 are indicated, with the word 'full' written above some notes.

Ak7 G7 Solo Cm7

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

10 10 0 11 11

full hold bend

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

Fm7 Cm7

full full full full

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

E7 8va G7

full full full

0 0 13 11 13 13 11 13 13

Fm7 Ab

full full full

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

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

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

8va..... Cm7

full full 1 1/2

(10) 17 16 10 10 (10) 13 15

8va..... Fm7

full 1 1/2 full

13 13 11 13 13 11 11 13 11 13 15 13 15 13 16 13 13 15 13 13 16 13

8va..... Cm7

full 1/2 full

(13) 10 16 15 13 15 15 13 12 15 12 15 13 15 13 10 0

E17 G7 8va..... Fm7

full full full full full full

10 11 10 10 0 10 10 0 10 11 10 11 11 0 11 11 11 0

A1 Cm

full 2 full

0 11 11 11 11 11 11 0 11 0 11

Bridge
Bb

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

Bb

A17

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

Verse 3
Cm7

G7

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

Fm7

Cm7

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

E \flat 7 G7

Can't get no sleep, don't

Detailed description: This system contains the first line of music. The vocal line (top staff) starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment (middle staff) features a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The guitar fretboard (bottom staff) shows the notes 5, 5, 6, 5, 4, 3, 2, 1.

Fm A \flat Cm7

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

Detailed description: This system contains the second line of music. The vocal line (top staff) has a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The piano accompaniment (middle staff) has a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The guitar fretboard (bottom staff) shows the notes 9, 10, 10, 9, 8, 7, 6, 5.

Fm7 Cm7 Fm7 Cm7

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

Detailed description: This system contains the third line of music. The vocal line (top staff) has a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The piano accompaniment (middle staff) has a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The guitar fretboard (bottom staff) shows the notes 8, 11, 11, 11, 10, 10, 10, 10, 11, 11.

Fm7 Cm7

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

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The piano accompaniment (middle staff) has a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The guitar fretboard (bottom staff) shows the notes 8, 11, 11, 11, 10, 10, 10, 10, 11, 11, 11, 11.

That Kind of Woman

Words and Music by George Harrison



Intro
Moderate Rock ♩ = 117

Gr. 1

w/dist. semi harm.

A E A E

1/2

Gr. 2

Clean sound

A.H. 8va.

A E A E

1/2 full

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

♩ Verses 1, 2 & 3

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

C G C G

A E A E

no doubt a - bout

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

Gr. 2

(1st time only)

w/Fill 2 (2nd time only)

B5

A E A E

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

Fill 1

full

T
A
B

Fill 4

full 1/2

T
A
B

Fill 2

1/2

T
A
B

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

C G C G B5

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

The first system of music features a vocal line in treble clef with lyrics "is - es, her eyes won't tell, her lips are sealed." The guitar accompaniment is in treble clef, with a bass line in bass clef. Chord symbols C, G, C, G, and B5 are placed above the guitar staff. Fretboard diagrams are shown below the guitar staff, with fingerings such as 16, 12, 13, 12, 12, 12, 11, and 9.

Chorus 1

B5

E5

And I like her like that.

Gtr. 1
Rhy. Fig. 1

semi harm.

The second system of music shows guitar accompaniment for the chorus. It includes a treble clef staff with notes and a bass clef staff with fretboard diagrams. Chord symbols B5 and E5 are present. The text "Gtr. 1" and "Rhy. Fig. 1" is written above the guitar staff. The instruction "semi harm." is written below the guitar staff.

B5

E5

E5

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

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

semi harm.

The third system of music continues the guitar accompaniment. It includes a treble clef staff with notes and a bass clef staff with fretboard diagrams. Chord symbols B5, E5, and E5 are present. The text "(end Rhy. Fig. 1) Rhy. Fig. 2" is written above the guitar staff. The instruction "semi harm." is written below the guitar staff.

Fill 3

8va.

17 17 17 17 17 (7)

1/2 full

Fill 3 is shown in a separate box. It features a treble clef staff with notes and a bass clef staff with fretboard diagrams. The notes are marked with "17" and "1/2 full". The fretboard diagram shows a barre at the 17th fret.

Fill 5

Fill 5 is shown in a separate box. It features a treble clef staff with notes and a bass clef staff with fretboard diagrams. The notes are marked with "2-4" and "5-7".

B5 C7(Bb) E5 To Coda ♦

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

full

Slide Fig. 1 *

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'look- ing ___ for, ___ that kind of wom- an. ___'. Above it are guitar chord diagrams for B5, C7(Bb), and E5. The second staff is a standard guitar accompaniment. The third staff is a slide guitar part with a 'full' dynamic marking and a 'Slide Fig. 1 *' label. The slide part includes a dotted line indicating a slide and fret numbers 0, 2, (2), 0, 2.

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

B5

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

Slide Fig. 2 -----

(Slide Gtr.)

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'I think I know what I'm look - ing ___ for, ___'. Above it is a guitar chord diagram for B5. The second staff is a standard guitar accompaniment. The third staff is a slide guitar part with a 'Slide Fig. 2' label and a dotted line indicating a slide. The slide part includes fret numbers 11 and 13.

C7(Bb)

1. 2. CS ♦

that kind of wom - an. _____

(end Rhy. Fig. 2)

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics 'that kind of wom - an. _____'. Above it are guitar chord diagrams for C7(Bb) and CS. The second staff is a standard guitar accompaniment. The third staff is a slide guitar part with a '(end Rhy. Fig. 2)' label and a dotted line indicating a slide. The slide part includes fret numbers 12 and 12.

Bridge
B5

(cont. rhy. simile)

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

E5 D5

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

A5

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

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

Gtr. Solo

E5 C

(cont. rhy. simile)

an. _____

Gtr. 1

full

Gtr. 2

Slide Gtr. w/o slide

G5 B5 E5

full

Chorus 2
w/Rhy. Fig. 1

C5 G5 B5 B5

I like her like that.

full grad. bend

full

(9)

12 10 10 12 7

E5 B5 E5

She's pret-ty a-maz-ing.

w/Rhy. Fig. 2 w/Slide Fig. 1 B5 C7(Bb)

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

E5 w/Slide Fig. 2 B5

One look from her knocks me on the floor.

C7(Bb) (end Rhy. Fig. 2) C5 (end Slide Fig. 1) D.S. al Coda

That kind of wom-an.

Coda E5 w/Slide Fig. 1 B5 C7(Bb)

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

E5

w/Rhy. Fig. 2

w/Slide Fig. 1

E5 B5

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

1/2 2 2 0

C7(Bb) E5

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

B5 Bb° A5 (end Rhy. Fig. 2)

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

Slide Gtr.

8 8 11 8 10 10

C5 D5 E5

that kind of wom - an. ____

Gtr. 1

full full full full

12 14 13 13

(cont. rhy. simile) C5

That kind of wom - an.

The first system of music features a vocal line and a guitar fretboard. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics "That kind of wom - an." are written below the notes. The guitar fretboard is shown in a single system with fret numbers 10, (10), 8, 10, 7, 8, 9, 10, 5, 7, 7, (7), 5, (7), 8. There are two "full" annotations with arrows pointing to the fret numbers 10 and 7.

G5 B5 E5

The second system of music continues the vocal line and guitar fretboard. The vocal line has a wavy line above it, indicating a vibrato or tremolo effect. The guitar fretboard has fret numbers (7), 8, 7, 10, 9, 9, (9), 12, 12, 12, 15, (15). There is a "full" annotation with an arrow pointing to the fret number 15.

C5

That kind of wom - an.

The third system of music continues the vocal line and guitar fretboard. The vocal line has a wavy line above it. The guitar fretboard has fret numbers (15), 12, 15, 12, full, 14, 12, 12, 1/2, 14, (14), 12, 14, full, 14, 12, 14. There are "full" annotations with arrows pointing to fret numbers 14 and 14, and a "1/2" annotation with an arrow pointing to fret number 14.

G5 B5 E5

8va.....

The fourth system of music continues the vocal line and guitar fretboard. The vocal line has a wavy line above it. The guitar fretboard has fret numbers 12, 14, 16, 15, 16, 17, 15, 17, full, 17, full, 15, 15, 17, 17. There are two "full" annotations with arrows pointing to fret numbers 17 and 15.

C5

That kind of wom - an.

loco

full

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

G5

B5

E5

A.H.

8va

full

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

A.H.

A.H.

C5

1/2

T T T T T T

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

G5

B5

E5

A.H.

15va

A.H.

1 1/2 1 1/2

full full

12 12 12 4 5 4 5 4 7 7 5

C5

full

G5 B5 E5

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

A.H. ~~~~~

full full full

C5

full 1/2 full

G5 B5 E5

8va. -----

full full

Fade

Verse 2

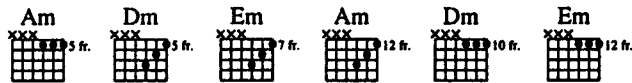
She's standin' in the doorway,
 With the sunlight in her hair.
 She's watchin' the wind blow;
 You know she don't have a care.

Verse 3

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

All Your Love

Words and Music by Otis Rush



Intro
Rock ♩ = 128

Gr. I

f

Am

full

semi harm.

full

Dm

Am

full

semi harm.

full

Em

Dm

Am

full

full

full

full

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♩ Verses 1, 2&3:

Am

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

Dm

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

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

Am

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

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

Fill 1

Fill 2

Em

Dm

Am

To Coda ♠

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

P.M.-----4

(2nd time only)

1. 2.

2. All your lov - in' pret - ty

hold chord -----4

Bridge:

Am

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

Dm Am

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

Em (Ebm) Dm

full full

Am

3

full

8va

A.H.

1/2

A.H.

Dm

Am

grad. bend

sweep

full

full

full

full

full

8va

Em

Dm

full

full

full

full

full

full

Am

D.S. al Coda

3. All your lov - in' pret - ty

8va

full

full

full

Coda

Shuffle feel

Am

2nd time (vocal ad lib.)

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

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

Dm

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

P.M.---

Am

Em

Dm

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

P.M.---

Am

1. 2.

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

3 3 3 3 full

back to straight rock feel

Am

5 7

7 (7) 5 7

5 7 7

Dm

7 5 7

7 7 5 7

7 (7) 5 7

Am Em Dm

5 7

7 (7) 5 7

7 9 10

7 5 7 (7) 5 7

Am

half time

13 13 14 (7) 7 5 7 7

hold chord -----

(13) 14 13 14 13 14

12 14 (14) 0 5 0 7 5 7 7 7 5 7 5 0 5 0 5 2 0 5